

SPACE AND CHARACTERIZATION IN SESOTHO NOVELS

BY

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DECLARATION

I the undersigned, hereby declare that the work contained in this dissertation is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

ABSTRACT

This study examines space and characterization in Sesotho novels focussing on three main categories such as the space of travelling characters; the space of migrating characters; and the space as an abstraction.

CHAPTER 1 introduces the aims of study as well as the theoretical framework which forms the basis on which the study is analysed. The notions of space and character are discussed within the theoretical framework of structuralism, and the focus is placed on narratology.

CHAPTER 2 studies the travelling characters, focus is on Mofolo's novels, *Moeti wa botjhabela* and *Pitseng* which depict two types of space where one space is presented as traditional, and the other as a westernized space. The traditional and westernized spaces are symbolized by means of bad and good characters respectively. The good characters are depicted as angels, and the bad characters as monsters.

CHAPTER 3 examines the space of migrating characters that leave their rural spaces for the urban spaces. Their characters are shown by means of changes that they experience at different spaces. In most of the novels examined, characters are motivated by certain desires to act in a particular way, and the change in them is the result of a crucial situation in life, hence we say characterization and space in those novels are reconciled in an appropriate way.

CHAPTER 4 deals with the space as an abstraction which shows how the characters' personalities are affected by the political, psychological and socio-economic factors. Characterization in these novels is good except in Makappa's novel, *Thatohatsi*.

In CHAPTER 5 we look as to whether the novels are good or bad in terms of literary appreciation and conclusion is drawn to the effect that it is not heredity that makes up a character, but the social environment. This is achieved through the literary aspects such as the way conflict is handled, types of characters and the portrayal of the space in which the characters live.

OPSOMMING

Die navorsing wat hierdie proefskrif gedoen is het die soeklig op ruimte en karakterisering in Sesotho novelles laat val. Klem is op drie hoof-kategorië gelê. Ruimte wat deur rondreisende karakters ingeneem word, die ruimte wat deur nomadiese of rondtrekkende karakters beslaan word, en ruimte as 'n bepaalde begrip.

Hoofstuk 1 stel die leser voor aan die doelwitte van die navorsing, sowel as die teoretiese raamwerk wat die grondslag waarop die studie berus, vorm. Die begrippe 'ruimte' en 'karakter' word binne die teoretiese raamwerk van die strukturalisme bespreek en die fokus word in hierdie geval op die vertelkunde geplaas.

Hoofstuk 2 lê klem op rondreisende karakters en ondersoek Mofolo se novelles **Moeti wa botjhabela** en **Pitseng** waarin twee soorte ruimtes uitgebeeld word; naamlik, tradisionele ruimte en verwesterse ruimte. Tradisionele en verwesterse ruimtes word onderskeilik deur slegte en goeie karakters versinnebeeld. Die goeie karakters word as engele uitgebeeld, terwyl die slegte karakters as monsters voorgestel word.

In Hoofstuk 3 word die ruimte van die nomadiese karakters wat hulle plattelandse ruimte vir 'n stedelike ruimte verruil, ondersoek. Hierdie karakters word deur middel van veranderinge wat in verskillende ruimtes plaasvind, voorgestel. In die meeste novelles wat ondersoek is, het die karakters op 'n sekere manier opgetree omdat hulle deur bepaalde begeertes daartoe gedryf is. Die verandering in die lewens van hierdie karakters as gevolg hiervan, kan dan beskou word as die direkte gevolg van sekere deurslaggewende gebeurtenisse. Karakteriseering en ruimte word dus in hierdie novelles op 'n geskikte wyse met mekaar verbind.

Hoofstuk 4 neem die begrip 'ruimte' onder die loep om sodoende aan te dui hoe die karakters se persoonlikhede deur politieke, sielkundige en sosio-ekonomiese faktore beïnvloed word. Karakterisering in hierdie novelles is geslaagd, behalwe in Makappa se novelle ***Thatohatsi***.

In Hoofstuk 5, word aandag geskenk aan die beoordeling van die novelles in terme van die hulle literere waarde en daar word tot die gevolgtrekking gekom dat dit nié oorerflike eienskappe is wat gestalte aan 'n bepaalde karakter gee nie, maar veel éérder sy omgewing. Dit word veral duidelik as gelet word op bepaalde literere aspekte soos die manier waarop konflik uitgebeeld word, asook die beskrywing van die ruimte waarin die karakters hulle bevind.

KGUTSUFATSO

Thuto ena e reretswe ho hlahloba ka moo tulo mmoho le tlhahiso ya baphetwa dipaleng tsa Sesotho di nang le seabo ka teng ho qhautseng ha semelo sa baphetwa. Bohlokwa ba ditaba bo behwa hodima ka moo tulo e thunthetsang botho ba baphetwa mekgeng e meraro ya dipale maemong a latelang: Boemo ba pele ke bo malebana le tulo ka moo e ahang baphetwa ba leetong la ho tsitlalella tsa sebophirima; ho ntano latela tulo ka moo e senolang baphetwa ba tlohang mahae, mme ba ya metseng ya ditoropo ka maikemisetso a ho batla mesebetsi, mme ho qetellwe ka tulo ka moo e hlahang e se na boamo ka teng, empa e ntse e ama boitshwaro ba baphetwa.

KGAOLO ya 1, e hlaha jwaloka selelekela se emereng thuto ena ka bophara, mme selelekeleng sena ho kenyelletswa le teori e tla sebediswa ho manolla dipale tse reretsweng thuto ena. Mareo a kang *tulo* le *mophetwa* a qala pele ka ho hlaloswa ho latela teori ya structuralism, mme kgatello e kgolo e behwa hodima padi.

KGAOLO ya 2 e shebana le baphetwa ba dulang ba le leetong la sebophirima mme ba susumetswa ke ho batla pholoho ya moya dibakeng tse hole le mahae a bona. Mona ho hlahlojwa dipale tsa Mofolo e leng ***Moeti wa botjhabela*** le ***Pitseng***. Dipaleng tsena tse pedi, tulo e hlahiswa ho latela dikarolo tse pedi e leng tulo ya bohoholo/setso, le tulo ya sekwalejwale/sebophirima. Mefuta ena e mmedi ya tulo e hlaha e le seemela sa baphetwa bao e leng seipone sa bobbe ka hlakoreng le leng, le sa botle ka lehlakoreng le leng le sele. Baphetwa ba emelang botle ba hlahiswa jwaloka mangeloi, mme ba emelang bobbe, ba takwa e le bo-diabolosi ba ho qetela.

KGAOLO ya 3 e hlahloba baphetwa ba orohelang metseng ya ditoropo. Semelo sa bona se hlaha ho latela diphetoho tse bang teng ho bona ditulong tse fapaneng. Bongata ba

dipale tsena tse tlo shejwa, baphetwa ba teng ba susumetswa ke maemo a itseng a bophelo hore ba itshware ka tsela e itseng, mme diphetoho tse bang teng ka hare ho bona, di tliwa ke maemo a bophelo ao ba iphumanang ba le ka hara ona, ke ka hoo re emeng re tsitsitse ka hore tulo mmoho le tlhahiso ya baphetwa ho ya ka moo di hlahang ka teng ka hara dipale tsena, ke di-ya-thoteng-di-bapile.

KGAOLO ya 4 e shebane le tulo ho latela ka moo e hlokang boamo ka teng. Mona ho shejwa ka moo baphetwa ba angwang ke maemo a dipolotiki, a keello mmoho le a kahisano le moruo hore ba itshware ka moo ba leng ka teng. Tlhahiso ya baphetwa e hlaha ka tsela e tswileng matsoho mokgeng ona wa dipale, ntle feela le pale ya Makappa e tsejwang ka ***Thatohatsi***, e hlokang bokgeleke bo lokelang.

KGAOLONG ya 5 ho tlo shejwa hore na dipale tsena di hlahile ka mahetla kapa ha di kgahle leihlo la mmadi, mme bohlokwa ba ditaba ke ho sheba ka moo mawala a dingolwa a sebedisitsweng ka teng ho ntlafatsa dipale tsena. Sena se fihlellwa ka tshebediso ya mawala a kang; tsela eo kgohlano e hlahang ka teng; mefuta ya baphetwa mmoho tlhahiso ya tulo moo baphetwa ba iphumanang ba le teng. Qeto e fihlellwang ke ya hore ha se lefutso le ka amang boitshwaro ba mophetwa, empa tulo mmoho le maemo a ditaba ka nako e itseng di na le seabo boitshwarong ba mophetwa.

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This work is dedicated to my late mother Mpho Rose Moeketsi, my wife Mittah Maganyane Moeketsi and my ONLY two children Mamello Moeketsi and Katleho Moeketsi.

None of the author and are not necessarily to be attributed to the National Research Foundation

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1.1 AIMS OF STUDY

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deal with the space of travelling characters: those that deal with the space that the characters inhabit, and those that deal with space as an aberration because the characters are portrayed in some areas as good or bad, depending on the social and cultural influences of the time. The classification of the novels into these three categories is important for the purpose of the study because it enables one to observe a wider range of literary thinking in the field of African literature. The selected novels will be analysed in the order of their original dates of publication.

Specifically, the study will concentrate on the following issues with regard to the three categories: The space of the travelling characters that are pushed out of their homes as a result of a desire to achieve spiritual satisfaction in foreign lands. This will be known as the 'journey' motif. This focuses on the process of acculturation and does so with specific reference to the issues of urbanization. Thus the urban space will be the focus of attention here, and the aim will be to establish the extent to which this space affects character. Finally, the abstract concept of space which arises out of the foregoing discussion of the more concrete space will be given attention. A comparison of these categories will then be necessary because of the following factors. In the first place, there has been a dramatic shift in the fortunes of the African people from a traditional tightly controlled society to an uncontrolled situation in new urban areas. Urbanization involves a movement of people from a typical rural area where certain values have been in place for centuries. Such values may be in jeopardy in an uncontrolled movement of individuals to new places. Secondly, there was a concerted effort

CHAPTER 1

1. INTRODUCTION

1.1 AIMS OF STUDY

There is little research on the relationship between space and characterization in Sesotho literature, and African literature in general. The aim of this study is, therefore, to examine the influence and relationship of space and character portrayal in selected Sesotho novels. For the purpose of the study, these novels will be classified into three main categories: those that deal with the space of travelling characters; those that deal with the space of migrating characters; and those that deal with space as an abstraction because the writers might have portrayed characters in some areas as good or bad, depending on the socio-political influences of the time. The classification of the novels into these three categories is important for the purpose of the study because it enables one to observe whether or not there is any discernible development in literary thinking in the delineation of space and characterization in the classifications mentioned. The selected novels will be analyzed in order of their original dates of publication.

Specifically, the study will concentrate on the following issues with regard to the three categories: The space of the travelling characters that are pushed out of their homes as a result of a desire to achieve spiritual satisfaction in foreign lands. This will be followed by a discussion centering on the well-known theme in the South African literature, *makgoweng motif*. This focuses on the process of acculturation and does so with specific emphasis on issues of urbanization. Thus the urban space will be the focus of attention here, and the aim will be to establish the extent to which this space affects character. Finally, the abstract concept of space which arises out of the foregoing discussion of the more concrete 'space' will be given attention. A comparison of these categories will then be necessary because of the following factors. In the first place, there has been a dramatic shift in the fortunes of the African people from a traditional tightly controlled society to an uncontrolled situation in new urban areas. Urbanization involves a movement of people from a typical rural area where certain values have been in place for centuries. Such values may be in jeopardy in an uncontrolled movement of individuals to new places. Secondly, there was a concerted effort

by the previous government to halt the influx of Africans to urban areas. It was the primary aim of that government to cultivate the notion that the urban area was a bad place, and that it would have a very negative influence on people. In the third place, there are at present millions of Africans who grew up in urban areas and who probably do not know any specific rural area in detail. Writers from this group may thus portray characters in ways that are different from older writers who knew the rural areas as well as the urban areas. How such writers cast their characters in relation to either rural or urban space must thus be considered.

1.2 DELIMITATION OF THE FIELD OF RESEARCH

As indicated above, the study will pay attention to three categories of novels. Examination of the selected novels will focus on the following criteria: In the first place, the type of space will be considered, i.e. a space with traditional values and customs, an urban space and a more abstract depiction of space. In the second, the role of a character in such a space as indicated above will be considered, i.e. the interaction between character and space will be a crucial factor in the delimitation of categories, and finally, whether the novel has literary value.

The following list of novels will be considered as a result of the application of these criteria:

i. Characters travelling for the purpose of salvation in religion

- *Moeti wa botjhabela* - T.M. Mofolo (1907).
- *Pitseng* - T.M. Mofolo (1910).

ii. Migrating characters

- *Monono ke mohodi ke mouwane* - E.L. Segoete (1910).
- *Arola naheng ya maburu* - A. Nqheku (1942).
- *Molahlehi* - S. Matlosa (1946).
- *Menyepetsi ya maswabi* - A.T. Maboe (1955).
- *Moiketsi* - M.L. Maile (1958).
- *Paka-Mahlomola* - J.J. Moiloa (1965).

- *Kgunou le Maria* - H.B. Lethoba (1966).
- *Motsekuwa* - C.J. Teleki (1994).

iii. **Space as an abstraction**

a. **Psychological space**

- *Thatohatsi* - M.M. Makappa (1998).
- *Lehlaba la lephako* - T.W.D. Mohapi (1999).

b. **Political space**

- *Sehlekehleke sa Deidro* - V.T. Masima (1998).

c. **Socio-political space**

- *Tshwara thebe ka mallela* - M.B. Tsolo (1999).

1.3 **APPROACH TO THE STUDY**

1.3.1 **Introduction**

Different opinions regarding the importance of elements constituting a novel are raised by various literary critics. Smuts (1975: 3) is of the opinion that events in the story are constituted by factors such as time, place, and character. He goes on to say that these three elements are interdependent, and that no one of them can have a meaning when seen in isolation. If a character is not in the story, a theme cannot be realized. It is accepted that conflict is the base on which many stories are constructed, and it develops through the participation of characters. They cause it, develop it, and finally resolve it at the end of the story. The element of character in any novel cannot, therefore, be ignored: it plays a major role in the story. Characters and their individual traits are indispensable; without them no story would exist.

Literary critics have more or less the same view that the categories of space, time, character, conflict and theme are core elements constituting the story, but they differ only in as much

as some elements dominate the others. Smuts (1975: 4) is impressed by the presence of space and time as factors playing an important role in the creation of character. He comments that characters' adventures are interwoven in time and space, and can only be described in terms of these two categories. The writer has all the facts when he writes a story, and gives the story its colour by organizing these around character. After reading a story, the reader remembers its characters more readily than the story's events and other elements

Space has also been neglected in modern literary studies. It is important to note that no character can exist in a vacuum, for a vacuum does not provide any space for the spiritual and mental moulding of character (Shaw 1983: 150-151). Characters exist and perform actions in a well-defined geographical space. Immediately one mentions or points at an object, one refers to space without mentioning it. Space involves an element of time because when you imagine what the people of Johannesburg look like, your imagination automatically evokes an image of Johannesburg, whether contemporary or the Johannesburg of the 1920s. The actions of characters, as well as the places within which they act, determine whether the time in which the events take place is traditional or modern. Space and time are, therefore, interrelated; and they contribute to the psychological make-up of characters.

In support of the importance of the element of space in a story, Brink (1987: 107) offers the following insight:

Wanneer na 'n stoel verwys word, impliseer dit 'n ruimte (bv. kamer) waarin daardie stoel staan: Wanneer vertel word dat 'n wind waai, impliseer dit 'n ruimte waardeur dit waai; wanneer beskryf word hoe 'n karakter loop, moet die leser die ruimte kan aflei waarbinne beweeg word.

The above observation shows that when it comes to a story, there is nothing that can be described without mentioning, even if only implicitly, the place in which the object described is found. Characters and events are constituted within a geographical space, and work together in reflecting the world around us.

1.3.2 Structuralist narratology

1.3.2.1 Aim

The study aims to examine the influence of space on character in Sesotho novels within the structuralist approach. Structuralism is a theory that analyzes the 'structure of a literary work on the model of the syntax of a sentence, that is, as composed of elements whose functions in a literary work correspond to the role in a sentence of nouns, verbs, and adjectives' (Abrams 1988: 242). Therefore, on the basis of the preceding definition, the researcher finds it appropriate to apply structuralism in this study, and the following facts are in support of the researcher's position on the application of the structuralist approach. Firstly, structuralism addresses itself to the elements of the text. The task of this research work is to determine the relationship (in terms of influence) between space and character. The only theory that affords the researcher the latitude to express this kind of relationship is structuralism. Secondly, structuralism maintains that a text involves a string of relationships which could include the influence of space on character, or vice versa. Thirdly, structuralism concedes that elements of a text combine to produce one finite meaning of that text. One should therefore be interested to observe how space and character, as well as other textual elements, work together to constitute one possible textual meaning.

In the light of the above, the researcher proceeds under the assumption that structuralism can serve as a theory which would produce meaningful insights in the intended study. For the purpose of the study of the relationship between character and space, we shall concentrate on the views of the following narratologists: Bal (1985), Chatman (1986), Lotman (1977) Prince (1982), and Rimmon-Kenan (1994).

This section of the study, looks at the notions of space, character and characterization as viewed by the narratologists mentioned above. Concepts such space, environment, background, setting and location, will be used to refer to the place where the characters live, and the notions of character delineation, character portrayal, as well as characterization will be used interchangeably throughout this study to denote the depiction of the personality of characters. Before we examine the aspects of **space** and **characterization**, it is worthwhile

to briefly discuss other components of narratology in order to see how they are related to the two categories (space and character) that form the basis of our study. In discussing them we are going to concentrate on the views of the narratologists that we have mentioned above, and the aim is to examine how the constituent elements of a narrative are interdependent in producing a finite meaning. These elements are discussed hereunder:

a. Events and plot

In the narrative fiction, we are interested in *what happens?* *why does it happen?* and *how does it happen?* The preceding questions are important because they constitute what we refer to as events in the narrative. Bal (1985:13) states that events refer to the changes of incidents that take place from one state to the other wherein the characters are responsible for such changes. Chatman (1986:43) on the other hand intimates that the 'events of the story are traditionally said to constitute an array called *plot*'. A plot is the linking of events and it relates to how the reader becomes aware of what happened (Chatman 1986:20). The framework of incidents however simple or complex upon which the narrative is constructed is a sequence of related actions. What emerges from the definition of events and plot is that events are the contents of the narrative whereas plot is not in the narrative, but the deduction the reader can make from the text. Therefore, events are integrated with time, characters, and space in the narrative fiction.

b. Time

Rimmon-Kenan (1994:43) contends that time is one of the most important aspects that humankind cannot do without. It is an interdependent and inseparable aspect of space. The importance of time is heightened by Bal (1985:38), in that events in the narrative take place during a certain period of time, and they happen in a certain order. Two categories of time are distinguished, and the first category implies the time in which the characters' lives are portrayed, which in literary terms is referred to as the historical time. Time in this regard cannot be separated from space and characters because it tells us how the characters at a particular space look like. The second type is what Rimmon-Kenan (1994:44) refers to as the

'relations of chronology between story and text'. It is explained in terms of order, duration and frequency. Order is viewed as an attempt to answer the question *when* in terms of first, second or last, before or after. Duration refers to *how long* in terms of an hour, an event is takes place; long or short. Frequency addresses the question *how many times* an event occurs in the story (Rimmon-Kenan 1994:46-56). Time in this regard is associated with events in terms of their occurrence in the narrative. This implies that there is an interaction between time and events which is caused by characters within a specific geographical location.

c. **Narrator and focalization**

The characters' words and thoughts are quoted in the narrative, and there must be an agent who is responsible for this task. This brings us to the two notions of narrator and focaliser which are clarified in Rimmon-Kenan's (1994:72) argument based on 'who sees?' v/s 'who speaks?' The distinction between the two concepts lies in the fact that the narrator *tells* and the focaliser *sees*.

The following section of the study looks at the other two components of narratology, space and characterization, which form the basis for investigation in this study. We are going to discuss the views of the narratologists as they present them, and thereafter, in the section of the study that will be following (section 1.4), we will examine how space and characterization interact in producing the finite meaning of the text.

1.3.2.2 **Bal (1985)**

According to Bal (1985: 43) the events in the fictitious world, as in the real world, take place somewhere or against a well defined social background. Concepts such as *location*, *space* and *place*, are used by Bal interchangeably to connote the topological space in which different literary characters find themselves (1985: 43).

In studying topological space it is possible to distinguish, as Bal (1985: 94) aptly points out, three types of senses: sight, hearing and touch. They play a major role in the presentation of space. The importance of the three senses is that they highlight the relationship between the characters and space. Another aspect of space that plays an important role in literature is its description in terms of opposites, namely the 'inside-outside', 'above-below', 'city-country' (Bal 1985:24). The 'inside' space may connote safety, while the 'outside' space indicates danger (Bal 1985: 44). Furthermore, on the principle of structure, as Bal (1985: 44) notes, space plays an important role in that it is used to reflect position: 'high – low', for example, relate to favourable or unfavourable circumstances in the life of a character. A character might find itself on the top of a mountain when he is happy, or go down a ravine when he feels sad.

Bal (1985: 95) contends that space in a story serves as either the place of action or an acting place. As a place of action, it does not have any impact on the character of the character, so to speak, but functions only as the location where the action is taking place. When the space functions as the acting place, it communicates something about the circumstances of characters. It serves as a motivation in the activities that are performed by characters.

There is a close relationship between space and other elements which constitute the story. An event cannot happen in isolation without the influence of other elements, or to put it in another way, a space without characters is meaningless. For the space to have any significance in the story, it must have some kind of connection with the characters, or other elements, and function within a system of relations. This relationship with other elements in the story is particularly evident in Medieval literature where love scenes are presented in spaces which are specially designed to suit the occasion. Such spaces are, according to Bal (1985: 96), referred to as *loci amoeni*.

According to Bal (1985: 97), the interaction between space and character is particularly present in the naturalistic novel which centers on the influence of space on the personality of a character. In this instance space becomes an active participant, and reflects the

emotions and circumstances of a character.

In some novels, space and action may be presented as inseparable elements. In such instances, space needs to be described in detail in order for it to participate in, and contribute towards, the meaning of an event. Another factor that affects the presentation of space in the novel is the notion of *distance*: if space is presented from a distance, an overview of the whole space is given in less detail. In situations where space is presented from a close-up point-of-view, it will be described in detail (Bal 1985: 99).

Bal (1985: 79) distinguishes between an 'actor' and a 'character'. She contends that an actor, on one hand, is an abstract concept, and a character, on the other hand, is a more specific term. A character resembles a human being, and an actor does not. The concept of 'human being' is very important because it differentiates between fictional characters and people living in the real world. This distinction is further developed by Bal (1985: 80) when she comments that the character;

is not a human being, but it resembles one. It has no psyche, personality, ideology, or competence to act, but it does possess characteristics which make psychological and ideological description possible.

What emerges from Bal's remarks in the discussion of character is that literature is there for people, and is about people. Real people are mirrored in literature by the other people who are imitations and fabricated creatures. These creatures are referred to as characters, the 'paper people without flesh and blood' (1985: 80).

At the beginning of the narrative, as Bal (1985: 85) notes, we are confronted with characters that we do not know; when they make their first appearance, we know very little about them. As the narrative progresses, a particular trait is observed, and repeated from time to time until the reader associates it with the character concerned. The repetition of a trait is important because it helps the reader to construct what the character looks like in terms of

general image, and Bal (1985:85) heightens this assertion as follows:

The accumulation of characteristics causes odd facts to coalesce, complement each other, and then form a whole: the image of a character.

The above excerpt implies that the personality of a character may not be described by one trait only, but different character traits combine in a certain way to form the general impression of a person.

The other important point, it should be stressed, is the idea of semantic axes which Bal embraces. This she describes as a method of differentiating between characters in a narrative. An example of semantic axes refers to pairs of contrary meanings such as large - small, man - woman, big - small, and strong - weak (1985:86). Factors such as age, status and profession, to name a few, tell us more about the behaviour of a character. This contention is clearly described by Bal (1985:84) that the young and old behave differently in the sense that the old does things in a different manner than if it were young, and this state of affairs is conditioned and influenced by culture that is prevalent within a particular space.

Bal (1985:81) draws a distinction between two types of characters, namely, **flat** and **round** characters. Flat characters on one hand are static and contain nothing surprising, and round characters on the other hand are complex and undergo some changes as the story progresses.

Regarding the information about how the characters are, in terms of their attributes, Bal (1985:89) argues that characters are either described explicitly or implicitly. By explicit method of description, 'the narrator makes statements about the character', and this method sheds more information about a character. Concerning the implicit method, the reader takes part in the qualification of a character. In this method the actions of a character; what others say about him; what he says when alone, may reveal how the character's personality is. Name-giving has also been used to reflect on the personality of a character. Name according

to Bal (1985:84), may not only suggest sex or gender of a character, but may also have a bearing on the character's characteristics. This means that a name given to a character has a psychological bearing on the future life of a bearer.

Bal (1985:88) asserts that there is a relationship between a character, its situation and the space within which such a character finds itself. Of great importance is that, the character's character must be compatible with the space within which it lives. This implies that the actions it performs, and the role it plays, must contribute to the information about the construction of the story. Bal (1985:89) insists on the view that as the story progresses, there is one event that can change the build-up of a character, and also result in the relations between characters changing for better or worse. Some changes in the character's life may influence the events and determine the direction that the story is taking.

1.3.2.3 Chatman (1986)

Space, as Chatman (1986: 96) argues, may be presented either through cinematic narrative, or verbal narrative. The distinction in this regard is that in cinematic narrative space is shown on the screen, with elements having similar characteristics to those in the real world. In verbal narrative, however, the reader is provided with the necessary tools to reconstruct a vivid mental picture of what the space looks like.

The differences between verbal and cinematic spaces are, further, that in the film there is a 'standard vision' where the screen adaptation is determined for the entire audience, whereas in the verbal narrative each reader creates his own mental image of the space. When it comes to the reader's involvement in drawing the graphic sketch of the space, Chatman (1986: 102) argues that the reader, the narrator, the characters, as well as the implied author, participate in the making up of the story-space. A character perceives the space from the position that it occupies in the story-space, the narrator presents the space as he sees it from his position, and the reader uses his pre-knowledge about the spatial objects in the story to transform words into mental representations, on the basis of the characters' perceptions and

the narrator's reports (Chatman 1986: 104).

As Chatman (1986: 103) contends, the narrator may describe space either in terms of direct or indirect presentation. He may present what he observes by introducing the space and the characters, and because he is omnipresent, have the capability to give an account of everything that is not accessible to the characters.

The use of words plays an important role in the description of space. The nouns used to describe the space may either portray it as habitable, or not fit for human habitation. The 'count and mass' nouns suggest pervasiveness, as Chatman claims (1986: 106). The verbal story-space, as Chatman (1986:104) postulates, 'is what the reader is prompted to create in imagination... on the basis of the characters' perception and/or the narrator's reports'. In the traditional novel, it is not necessary to specify space in detail because it is, by implication, already there; and if it is there, there is the possibility that it can be activated and put into action.

Barthes, as quoted by Chatman (1986: 115), states that there is no single narrative in the world without 'characters' or at least without agents. This means that characters are regarded as the bedrock on which narrative is constructed, whether by an audience (as is the case with drama), or by a reader (as in the novel).

Chatman (1986: 111- 114) stresses the view that characters are the products of the plots and their status is functional in that they are made to serve the purpose for which they were created. This contention finds expression in the view that a narrative may either be plot-centred, or character-centred. By implication, a plot-centred narrative refers to a narrative in which a character is subordinate to action, and in a character-centred one, focus is placed strictly on a character where every available information is used to put a character in question, in the most conspicuous position.

There exists a controversy as to whether characters are living people or their imitations, and

Chatman (1986:117) comes up with two propositions in this regard. The first proposition relates to the fact that characters are not human beings, and should be treated in the same way as we treat plot, theme and other narrative elements because they;

... exist 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.

The above passage implies that characters live in the fictitious world and are capable of imitating the actions that real human beings can do. Chatman (1986:119) argues that with regard to the second proposition, characters are open-ended, and insists that they should be treated as independent entities and not 'as a function of a plot'. By implication, characters should be subjected to further forms of opinions, and be moulded by the insight that we have as a result of our reading experience as well as the knowledge and skills that we have gained in life. In heightening the notion of 'open-ended' Chatman (1986:120) uses the dictionary definition of a character, and refers to it as 'the totality of mental traits characterizing an individual personality or trait'. This implies that a character is not known by one attribute only, but a combination of attributes makes up a character, and the following concepts serve as a bedrock on which a character is constructed.

The first concept is referred to as a **trait** which is scientifically observed in the sense that there must be clear evidence of repeated reactions, and a trait must be consistent. **Totality** is another concept in a construction of a character, and it refers to a collection of traits which are clustered together to form a coherent whole (total image of a character), and finally, a notion of **uniqueness** is used with regard to differences that are observed between characters concerning their personalities. This implies that in a world of literature, as in the real world situation, there are good and bad characters, introverts and extroverts, and assertive and non-assertive characters. What we observe in the preceding assertion is that as the narrative fiction progresses, names of characters may be easily forgotten, but their uniqueness will remain intact in the mind of the readers (Chatman 1986:121-125).

Chatman (1986: 107) defines characterization as 'the depicting, in writing, of clear images of a person, his actions and manners of thought and life'. 'Images' imply the pictures that one draws about a person. In support of the previous statement, Chatman emphasises the environment, emotions, and desires in determining a character's conduct (1986: 107).

On the notion of 'trait', it emerges from Chatman's view (1986: 108-110), that every character has one trait that can be acquired from the actions that it performs. For an example, a person who rapes or commits murder, is labelled a rapist or a murderer because the trait is there as a result of the commission of an action. Chatman insists that a character determines an occurrence, and an occurrence is, in turn, the illustration of a character (1986: 112-113).

The traits as a combination of habits are not static, but change according to the situation in which a character finds itself. For instance, a trait as Chatman (1986:126) postulates, may be conspicuous at the beginning of a narrative fiction, later on as the story progresses, such a trait disappears and replaced by the other one. This is as a result of the situation that is beyond the control of a character such as the one brought about by the changing needs of a society.

Chatman (1986:131-132) draws a distinction between two types of characters, namely **flat** and **round** characters, and has this to say about their differences;

... a flat character is endowed with a single trait - or a few... since there is only a single trait, the behaviour of a flat character is highly predictable. Round characters, on a contrary, possess a variety of traits, some of them conflicting or even contradictory; their behaviour is not predictable - they are capable of changing, of surprising us...

The above passage means that a flat character is one-sided and simple, whereas a round character is complex and many-sided, and is an imitation of a real person because it performs

actions that are life-like. This assertion is emphasized by Chatman (1986:132) that a flat character is teleological whereas a round character is agglomerate.

Chatman uses a notion of 'surprising' that connotes the view that characters are open-ended, liable for further insight as to how they look like. Another concept such as 'skidding' is employed by Chatman to refer to the movement taken by a reader in search of exact personal features that can be put together to give a total portrait of a character (1986:134). If a character is depicted as a devil, the task of the reader is to check what it does, and it is on the basis of the information available to the reader that an opinion about a character in question can be formed.

Chatman insists that a coherent view of character attributes is necessary so that the complete image can be created as to how a character looks like (1986:135). One other important argument advanced by Chatman (1986:135) is 'what others think of a character'. This implies that to them, a character appears in the way that they feel is a correct means of characterizing or classifying it as good, jovial, bad-tempered. This characterization differs from one character to the other in the sense that to others it may exhibit an ability to control fear when facing danger, hence they say it is courageous and fearless. To others it may portray a good-humoured personality, and on the basis of this, such a character is described as jovial. In exhibiting a particular trait, a character may be forced by certain motives to give a particular impression to those that are making conclusions about it.

Characters do not have life, and for the sake of art, as Chatman (1986:138) intimates, they are given human qualities only to an extent that those qualities resemble those of the real human beings, and are familiar to the reader. As readers, we need to make different opinions, speculations as well as expectations according to what our special powers provide in respect of what normal persons are like. This contention leads us to the notion of verisimilitude, which Chatman (1986:141) postulates that it ties the setting with a character. This concept is closely related to probability, rather than the actual. 'Probability' on one hand refers to life-like, whereas 'actual' means real, or existing in fact (Chatman 1986:141).

The question arises: why do we have to discuss verisimilitude in the narrative character? The answer simply put is that, what makes the narrative appear good or bad to the reader is the question of probability as it is reflected in the narrative, as Chatman (1986:49) contends. In addition to verisimilitude or probability, the question of real or likelihood is determined by the culture, and the acceptance of what is real or probable changes from one society to the other. Chatman intimates that, verisimilitude is based on what is essentially ideal, and not what things are, but what they should have been (1986:50).

Arguing from the structuralists' point of view, Chatman (1986:50) contends that the norm of verisimilitude is established by the texts that deal with human behaviour in the society, and which were written earlier. This contention implies that verisimilitude is a product of intertextuality.

1.3.2.4 Lotman (1977)

Lotman (1977: 217) contends that the structure of the text's space is modeled on the structure of the space of the universe. The impression we get from Lotman's contention is that the world of literature is structured in the same way as the real world. Space, the concept on which this study is based, is defined as 'the sum total of homogenous objects (phenomena, states, functions, figures, variables, and so on), between which relations exist which are similar to normal spatial relations' (Lotman 1977: 217).

Language thus becomes a means of expressing or reflecting the world around us, and it enables us to understand reality. This assertion is highlighted when one looks at pairs of opposites such as 'high - low', 'right- left', 'open - closed', and 'heaven - earth'. All of these shape our understanding of what constitutes good and bad (Lotman 1977: 218). What is considered good or valuable in one space may be regarded as bad or good; valuable or valueless in another space, depending on the cultural space, as it were, in which it occurs.

The hierarchies implicit in pairings such as 'top - bottom', are interpreted according to the system of 'good versus evil' or 'heaven versus earth' which are oppositions present in all cultures. Lotman (1977: 218) asserts that in most cases the concept 'top' is associated with 'spaciousness', while 'bottom' is associated with 'crowding'. This assertion implies that the most successful people are very few, and occupy the summit of the social ladder, whereas the majority who struggle for survival are found at the bottom of the pyramid. It is therefore reasonable to conclude that the world of 'bottom' is the profane world that has relations with material wealth, and the world of 'top' is regarded as a spiritual world associated with holiness.

Lotman (1977: 220) goes on to suggest that 'top' may indicate the sphere of life, and 'bottom' denotes death, depending on how the individual defines the world around him. The world is structured according to two opposing poles, heaven and earth, which are both encompassed by 'night'. Night is rightly assigned the position of 'top', but belongs to 'bottom' in rare instances. This pair of opposites is important because it reflects the spatial composition of the world, a structure that gives meaning, as we have seen, to literary texts.

The higher one goes, the more space expands, and the lower one goes, the more space narrows. The impression that we get is that 'height' has some relations with distance, and 'depth' with bottom. In addition to this, distance is synonymous with movement organized along the vertical axis, and death, which is regarded as the end of this movement, is a movement downwards, as Lotman (1977: 220-222) points out. The movement is interpreted as a transformation in which old attributes are discarded, and new ones acquired.

This pair of opposites is expanded and developed further. The notions of slavery and freedom are brought to the fore. Lotman (1977: 224) emphasizes the view that immobility is a movement perceived as slavery which is in direct opposition to freedom; the lack of freedom symbolizes the material world, the world full of pain, which stands in opposition to the free world of thought, culture and creativity.

According to Lotman (1977: 224) all forms of spirituality belong to the top of the universe, and other unimaginative principles are assigned to the bottom. Creativity is opposed to immobility. It frees the world from slavery, and becomes the source of harmony. The domestic world is represented in ordinary objects, and the destruction of these objects is regarded as evil. Social evil, as Lotman (1977: 227) contends, is the human attack on man's private, material life.

Another characteristic that brings more colour to the structure of a text is the pair of opposites such as 'closed - open'. The closed space is represented in different spatial images such as houses, cities, and so on. A house, according to Lotman (1977: 229), is associated with warmth, security, and freedom, as opposed to the 'outer' space which is synonymous with cold, and enmity. The inner and outer spaces are divided by a boundary, and this division gives rise to differences between 'insider' and 'outsider', 'living' and 'dead', and 'rich' and 'poor' (Lotman 1977: 230).

The boundary that separates the two sub-spaces must, as Lotman (1977: 230) insists, be clear, and the two sub-spaces must be easily differentiated in terms of their features and characteristics. Lotman argues that in the narration of a tale, there must be distinct differences between a home and a forest, for example. Literary characters belong to the world of open space, and are exposed to constant conflict. This assertion is heightened by the structure of the space in the fairy tale, where danger always comes from outside, the open world; it is here that the individual defends himself from external forces, with locks and fences, as Lotman (1977: 230) contends.

The simplest form of space in a text is one which is divided by a boundary into two subspaces, each associated with its own character. Usually, however, a more complex situation is encountered where characters find themselves in different incompatible kinds of spatial divisions. Lotman (1977: 231) puts it like this: 'the world of the text is divided up in different ways for different characters... and the clash of various characters is simultaneously a clash between their respective ideas regarding the structure of the world'.

The two notions of **personae** and **character**, are used by Lotman (1977:240-244) to refer to a fictitious person in literature. He follows on Propp's model with regard to a literary character. This he refers to as a **personae** which represents an intersection of structural functions. The functions correspond to their performers such as the hero, helper and adversary. Amongst the persona who are endowed with human qualities, Lotman (1977:243) differentiates between the two groups, namely, agents, and the conditions and circumstances of an action. The two groups that he argues about, requires one to have an extensive knowledge of the world because **action** becomes a determinant as to what plays a role of an agent, as well as the part taken in respect of the condition and the circumstances of an action ((1977: 243). The preceding assertion implies that, an agent or personae does not necessarily imply man, but may refer to a non-living object depending on the objectives of the narrative. This contention finds expression in a situation where sometimes a character is subordinate to space, and in this regard, space is assigned the position of the agent because everything mentioned in the narrative is aimed at putting the space in the spotlight, and the literary character is used to foreground space so that the latter attracts attention and perceived as dominant in the narrative (1977:242). In another argument advanced by Lotman (1977:242-243) with regard to the issue of agent v/s condition of action in religion, the agents are viewed as 'god and the devil, while man is merely an instrumental condition of the action... man is not the author of true (holy) books and icons, but an instrument for the realization of "God-inspired" action'.

Lotman (1977:252) puts more emphasis on the life-like human being, and not on the agents and conditions of action in this section of the study. Character depiction, as Lotman (1977:252) notes, is not created only in terms of 'certain cultural scheme but also as a system of meaningful deviation from the scheme'. This implies that a character is born within a family that is guided by morals and norms, and it observes all that is prescribed by culture, but in some instances due to human weaknesses, it may deviate from the norm and take the route that is not meant for it.

Of the most important method of the construction of character's image is the scattering of character's attributes evenly throughout the text. This, as Lotman (1977:252) aptly puts it, is called a 'probabilistic scattering' for the understanding of human nature. This means that a character possesses certain attributes at the beginning of the narrative fiction, and as time goes on, the traits develop and at the end of the narrative, such a character has traits that differ greatly from those that it had at the beginning of the narrative, and this may be due to some developmental changes that took place in the life of a character whilst the story was in progress.

Lotman insists on the view that the personalities of characters must be comparable if they are to be set in opposition with each other, and this can only be realized when they reflect this opposition to each other by means of speaking differently about the same thing (1977: 253). This means that in case of defining what is good and bad, characters will always differ and this may be due to their home circumstances, religion, and political affiliation, to mention a few.

A character's behaviour may be presented in terms of what it says about itself, using its language. By implication, language as a means of communicating ideas, may reflect the inner personality of the speaker, as well as the behaviour of a character being referred to (Lotman 1977: 254). One other way of characterizing a character is to assemble all the attributes and bring them together as a cohesive bungle. The hero's character changes from time to time because it is constructed to suit a particular aim, that of the advancement of the plot.

According to Lotman (1977:255) the reader is responsible for the building up of the image of its characters from the pieces scattered throughout the text, because as the story progresses, new trait are acquired and through the culture of the reader, a new image of a character can be realized.

A character differs not in its relations to other characters only, but also in relation to itself, and

Lotman (1977:255) explains this contention in terms of the view that different spaces in which a character finds itself, will endow it with specific attributes that are compatible with such a space. For instance, in space 'A' a character is depicted as 'good', as compared to space 'B' where it is portrayed as 'bad' and space 'C' is 'good' again. It is possible to note that during the process of transformation, such a character should be seen to be undergoing the real change in the strict sense of the word, and not pretending to be what it is.

Lotman's (1977:257) contention is that 'variability' and 'mobility' are semantically interpreted as life, and immobility is seen as anti-life. Immobility corresponds with unchanging nature of character's personality whereas mobility is connected to dynamism, an aspect of true life in which characters are transformed from one state of personality to the other by means of the conditions that are beyond their control. By 'variability' it is meant that characters always differ in the world of literature, and are reflected as having different tastes in life because through variability, we are in the position of penetrating deeper into their inner personalities.

It is important to note that characterization is dependent on the cultural code of the author as well as the culture of his readership, as Lotman (1977:259) asserts. Another argument advanced by Lotman (1977:260) concerns the way in which the changes in the character can be made, and these changes may be reflected internally or externally. By external changes it is meant that the external features are transformed from 'good' to 'bad' or visa-versa, and the internal changes take place within the inner personality of a character. These changes may be associated with for instance, the acceptance of a certain moral or values, eg. a habitual criminal embraces Christianity, or the law-abiding citizen is turned into a criminal by the prevailing circumstances.

1.3.2.5 Prince (1982)

In the study of the place where the characters find themselves, Prince (1982: 73) bases his discussion on concepts such as space, setting, narration, and narrated. Setting, according to Prince, is 'equivalent to a set of propositions referring to the same (backgrounded) spatio-

temporal complex' (1982: 73). According to this definition it is evident that time is important in depicting the characters' actions and behaviour. We cannot conceive of any real and meaningful thing except under the conditions of space and time (time here may refer to the time of day or to a particular period in history).

Generating a description of a particular setting depends on the reader's extra-textual knowledge. And setting may, as Prince (1982: 73) puts it, take different forms in the text. It may 'be textually prominent or negligible, dynamic or static, consistent or inconsistent, vague or precise, presented in an orderly fashion... or a disorderly one' (Prince 1982:73-74). This implies that it may have an impact on the lives of the characters, or it may remain in a background, or it may simply be a constituent part of a text, one of the ways in which the author relays a certain thought.

The features of setting, as Prince (1982:74) aptly puts it, are not presented once as a totality, but are scattered evenly throughout the text. Further, it is important to bear in mind that settings are not indispensable for the development of a narrative even though they play a vital role in many stories, as Prince (1982:74) contends.

Prince emphasises the notions of narration and narrated in the study of space. Of principal importance is the fact that events cannot be recounted 'without establishing a set of temporal or temporally bound relationships between narration and narrated' (1982: 32). Just as in our discussion of setting, this implies that time plays a major role in the presentation of space. Prince (1982: 32) goes on to say that sometimes it is not necessary to indicate the place of narration, as it may not be related to the events, but it is important to reveal the place where the events occur. In some cases the place of narration may function thematically in the sense that it reveals the narrator's inner personality. This means that the place or a position in which the narrator stands, plays a major role because it reflects his personality.

Prince (1982: 66) argues that different events may take place in the same space, and at the same time - or the same event may take place in different places at different times. By this

he means that if one character is engaged in a specific action in one space, another character may also be engaged in another action in the same space.

On the notion of a character, Prince (1982:71) argues that the term character refers to:

a topic (or a 'logical participant') common to a set of propositions predicating of it at least some characteristics generally associated with human beings: the logical participant may be endowed with certain human physical attributes, for instance, and think, will, speak, laugh, etc.

What emerges from the above excerpt is that a character is an imitation of human being provided with human qualities. Prince (1982:71) does not provide the clear details about the nature of a character, but argues that anything that can perform human action in literature, living or non-living, is called a character, hence he uses the concept 'topic' or 'participant'.

According to Prince, the description of a character is dependent on the reader's participation in the construction of a character in question (1982:71). This implies that it must be assigned a most conspicuous position in the narrative and not to be subordinate to other elements that constitute a narrative.

With regard to methods of characterization, Prince is impressed by the following techniques: the characters' actions, their words and feelings, and importantly classify them according to the functions that they perform (1982:72). This type of classification is based on Propp's model employed in the ***Morphology of folktales*** that distinguishes between the hero, villains, helpers, donors, sought-for-persons, and dispatchers. In his discussion, he goes further by including Greimas' style of structure where he distinguish between the subjects, objects, senders, receivers, helpers and opponents (Prince 1982:72). With this in mind, Prince is trying to show that human beings (characters) inanimate objects (magic) as well as abstract concepts (destiny) can have the capacity to act.

Prince (1982:72) is of an opinion that a main character is the only one who has a name in a narrative, and that other characters are anonymous. In addition to this, it 'corresponds to strategically important points' such at the beginning and end of the narrative. This implies that, everything is character-centred in the sense that a character starts conflict and resolves it alone without the aid of other participants.

Prince (1982:73) distinguishes two types of characters, and they are referred to as dynamic and static. The dynamic develops, and the static does not develop. The two concepts correspond with round and flat, complex or simple, capable of surprising or not capable of surprising respectively. The physical features of a character, may be presented in two ways, namely, at once at the beginning, or may be scattered evenly throughout the text and the points to remember are that, the description may be presented in two ways, namely orderly and disorderly methods. With regard to the orderly method, the physical qualities are mentioned before the psychological qualities, and past actions are presented before the present ones. With the disorderly method, the psychological attributes may precede the physical features and the past actions of a character come later as the narrative nears the end (Prince 1982:73).

1.3.2.6 Rimmon-Kenan (1994)

Rimmon-Kenan (1994: 66) employs the term 'environment' to denote the character's physical surroundings (room, house, street, town) as well as human environment (family, social class).

The existence of a character has been a controversial issue for most literary critics. Therefore, this argument has been opened for debate, and as a result, no consensus has been reached as to whether a notion of character is there or not. In the endeavour to put this matter in a clearer perspective, Rimmon-Kennan (1994:30) comes up with an argument from the **purist** and **realist** points of view. The purist argument on one hand, centres around the view that a character is dependent on the images and events for survival in the text. This implies that if the events can be removed from it, then it would simply disappear on the

scene. The realists view on the other hand, sees a character as being independent from the events, and regard it as an imitation of human beings.

In the text, as Rimmon-Kenan (1994:33) asserts, 'characters are nodes in the verbal design; in the story they are by definition, non (or pre) verbal abstractions, constructs'. They are human beings who live in the world of literature, and who are constructed in such a way that the reader regards them as human beings, able to perform actions of the real people.

Action is another means on which the controversy of character revolves. Citing Aristotle's views on a character, Rimmon-Kenan (1994:34) states that a character can be reduced to an action, and this contention is heightened by Propp's views that the performance of a character serves as a yard-stick with regard to categorization of a character in question. This implies that the role played by a character shows the part/role such a character is playing in a narrative and these roles are outlined as follows: the villain, the donor, the helper the sought-for-person, the dispatcher, the hero and the false hero (Rimmon-Kenan 1994:34). This means that it depends on the reader's point of focus to label a character in terms of the roles mentioned in the preceding assertion. If in a narrative fiction, action is a focal point, then a character becomes subordinated to such an action, and if a character is a center of attraction, then such an action becomes secondary.

Characters are classified into 'flat' and 'round' in terms of their personality. Flat characters are according to Rimmon-Kenan (1994:40), 'both simple and undeveloping', and the round characters are complex and undergo changes.

On the notion of 'characterization', Rimmon-Kenan (1994:37) intimates that a character is constructed out of combination of traits which can be described metaphorically. However, one has to look at the dominant trait before one can label a character as 'good' or 'evil', and in addition to this, a particular character-trait must be repeated, or be observed on many occasions before it can be an integral part of a given character. This contention leads us to a point where we conclude that different character-traits find expression according to the

circumstances in which a character finds itself. One trait may be inactive at a particular place, but become active at another place as a result of the state of mind of a character.

Two methods are used for portraying characters, and they are direct and indirect presentation. As Rimmon-Kenan (1994:59) contends. With regard to direct presentation of character, the narrator becomes involved with the actual description of a character. In this method, a particular attribute is described by using parts of speech such as adjectives, nouns etc. Here the narrator is involved in the actual description of a character. The reader has to make judgements, the reason being that the narrator may sound somehow subjective when presenting his characters. As readers we should be objective, especially when the writer has used the narrator to further and reflect his aims about a specific character (Rimmon-Kenan 1994: 59).

The indirect method is left to the reader to make use of the extra-textual knowledge and experience to make judgements about how a character looks like. Rimmon-Kenan (1994:61-70) suggests the following techniques used regarding indirect character portrayal: The first technique is an action performed by a character, which communicates something in the life of a character. Rimmon-Kenan asserts that a 'trait may be implied both by one-time action... and by habitual ones. One-time action tends to evoke the dynamic aspect of a character, often playing part in a turning point in a narrative. By contrast, habitual actions tend to reveal the character's unchanging or static aspect' (1994:61).

The second technique that pertains to indirect character portrayal, is speech. It is a trait that reflects on the personality of a character. As emerged from Rimmon-Kenan's (1994:63) assertion, the way a character says something, exposes his personality. It gives us an indication of how it (character) is.

Environment can expose the inner personality of a character. A character living in a beautiful house, situated in one of the affluent suburbs, and driving a flashy car, shows us that the given character is successful in life, and that success may have an influence on its

personality (Rimmon-Kenan 1994: 66).

The five narratologists that we have discussed above, have contributed enormously in the theory of space and character delineation. Although they differ in some of the aspects pertaining to the notion of space and character, in the end, they seem to agree that space and character cannot be discussed in isolation because they enhance one another. In analysis of the novels in the chapters that are to follow, emphasis will be placed on the notions of 'inside/inner', 'open/outside' spaces where the literary characters find themselves. The concept 'movement' of characters will also form an important feature in the examination of characters as this concept determines the behaviour of characters in the inner/open spaces. Flat and round characters will also be on the spotlight as the aim is to examine how space influences or fails to influence the characters' personalities. Other concepts which have been raised by the five narratologists, will be referred to from time to time in the discussion that is to follow because the study is dependent on their views.

1.4 INTERFACE OF SPACE AND CHARACTERIZATION

What emerges from the ideas advanced by Bal (1985), Chatman (1986), Lotman (1977), Rimmon-Kenan (1994) and Prince (1982), is that, we have discovered that the notion of space, fictitious or real, is the meeting place of all the characters/people where they expose their different personalities resulting in the development of conflict among them. Every work of art, reflects reality as it is and will be impressive if it exhibits some interdependence between space, character and other elements of narratology. Because we aim at portraying what is happening or can happen in the real life situation, it is the task of the author to carefully choose a suitable space and life-like characters so that he avoids to write about the things that he does not know. In the real world situation, we can say that space is a map on which all the objects are placed. This map represents the physical world as it is, and in the fictitious world, the objects that form part of the space are characters who influence the space to be the way they want it to be, and the space in turn, influences the characters to conform to its demands.

It can be observed that space and character portrayal are independent categories which assist the reader with the understanding of characters in the text. In our analysis of the relationship between space and character, we aim to look at the interface of space and character in the sense that there is a close link between the two aspects. In this instance, the important point is the extent to which space influences and interacts with characters. It is against this background that the behaviour of the characters can be described and conflict amongst them explained. The man-made elements such as schools, churches, entertainment centres, amongst others, are always readily available within a specific place, and have an influence on the personality of characters. The emphasis is placed on the social environment and individual's relation to it through socialization, roles, and his personal definition of reality.

Further, what puts space in direct relationship with characterization is the conflict which in the present-day societies is central to the social system. As individuals struggle with nature to meet their primary needs and conditions, different kinds of conflict emerge, representing the basis of the social system. These needs may be societal, religious, political, and economic, and in the end, these needs influence the behaviour of the characters.

Characters may move from one space to another and in the process this movement may affect their behaviour. A character moving from the rural area to the city in search of job is confronted with two types of spaces, which have distinct set of values, norms and morals. Whilst in the process of adjusting to the new social setting, it becomes exposed to different forms of behaviour which may have a negative impact on its personality.

A personally experienced space, refers to the space that is meaningful and active. Where a character goes to a church, church as a space, for example, may create meaning in the circumstances of that character. Ramphele (1993: 65) emphasises the fact that 'people expect church to provide spiritual and material support in a harsh social environment'. In this regard, the emotional feelings of the character concerned, may be delineated by the church in which the character finds itself. An individual character may feel threatened at its home,

and finds pleasure at another place. The latter place, therefore, lessens the pain and frustrations of character.

Families in the rural areas are still largely regarded as custodians of culture. In this regard, the families serve as the training schools in the behaviour of the children. That is why conflict is minimal in rural areas because the people there are united, cohesive and bound together by the tradition and customs which were laid down by the forefathers. In the townships, families also play the significant roles in the up-bringing of the children. The children experience their first social influences within the family circle. If the parents are educated, the academic influence of the parents on members of the family is of great importance to the children in their later life. The foundation for certain patterns of behaviour are being laid within the family, and if the foundations are not sound, deviant behaviour may be expected some time or later. This argument heightens the view that in real life the children are born with traits of human beings, but for them to be fully-fledged human beings, space must step in and nurture them with all the necessary skills, which will help them to survive.

Another source of evidence that supports the view that space and characterization are interdependent is that one of them cannot be explained without the other. We cannot speak of Johannesburg without mentioning its people, and the people are less interesting to us than what they do and how they look like. Readers must gain insight from the analysis of the physical space and the meaning it imparts to social relations.

The following questions will tell us more about space and characterization as outlined by Roberts (1992:81):

- does the space provide a joyous and happy atmosphere?
- do characters speak positively or negatively about their environment or home circumstances ?
- do they adjust harmoniously to the space within which they find themselves?
- how do they foresee their future at the present space. Are they hopeless or

courageous to proceed with their lives. Are their lives threatened to an extent that they intend relocating to another spaces?

- what influences does the space have on their decisions, and behaviour in general?

In an attempt to answer the above-mentioned questions, the readers will be in the position to create a mental picture as to how the space looks like, and the resultant quality of life of the characters inhabiting it.

Every community prescribes the ways in which its members can follow in an attempt to satisfy their needs and desires. If an individual member of the community feels insecure at a specific place and this result in the conditions of anxiety, for instance, possibly the feeling of anxiety may be the result of the unfavourable geographical conditions. The affected person has a need, and must find the remedy, and to rid himself of the condition, he must relocate to other favourable places. The same applies to our characters in the world of literature. They move from one place to another, and here, the main objective of the movement may be ascribed to the acquisition of material objects, or conflict at home.

1.5 CONCLUSION

As we have noted in the foregoing discussion, the theoretical views of Bal (1985), Chatman (1986), Lotman (1977), Prince (1982) and Rimmon-Kenan (1994) will form the bedrock on which the examination of space and character in the study revolves. Although we shall endeavour to remain within their theoretical framework, we feel that attention will also be paid to similar views shared by other theorists because the intention is to elevate space and characterization to the most conspicuous position that will reflect the view that both (space and characterization) are the components of narratology and interdependent.

1.6 ORGANIZATION OF STUDY

The study will be organized as laid out below.

Chapter 2 will examine the relationship between space and character portrayal in two novels. We shall confine ourselves here to travelling characters who leave their homes and enter unknown spaces for the purpose of salvation in religion.

In Chapter 3 eight novels dealing with migrating characters will be studied. In our study of these novels we look into the characters leaving their safe homes for the cities, in search of material luxuries. The focus here is on the changes in personality brought about by the new setting in which they find themselves, the problems they encounter, as well as the manner in which they return back home and retain their dignity.

Chapter 4 studies space as an abstraction. In this chapter, space is divided into psychological, political, and socio-economic spaces. The study of psychological space will concentrate on the influence of space on characters, their moral degeneration, and, lastly, the punishment they experience as a result of their deviant behaviour. The study of political space exposes the impact that a space can have on the life of a character who has a good personality, but changes for the worse as a result of personal experiences. When it comes, finally, to socio-economic space, the focus will be on how space is used as the reason for the upliftment of women in present-day society.

In Chapter 5 a comparison of the findings in Chapters 2 to 4 will be made, and a conclusion drawn.

CHAPTER 2

2. TRAVELLING CHARACTERS

2.1 INTRODUCTION

The previous chapter concentrated on the theoretical aspects of space and characterization; this chapter will focus on travelling characters who leave their native lands and travel great distances in search of salvation in religion. The characters are pushed out of their homes by earnest desires, which can only be fulfilled in foreign lands. What they aspire to in life is lacking in their place of birth, and their goals are, therefore, accomplished only when they reach their intended destinations. This implies that one's place of birth is a 'home' in name only because it provides one with mere biological nurture - such as food and safety against harm. Foreign places, however, can be seen as figurative 'homes' because they provide one with the peace of mind that is lacking in one's native land. The novels that we will examine in this chapter are *Moeti wa botjhabela* and *Pitseng*, both by T. M. Mofolo.

2.2 MOETI WA BOTJHABELA

In *Moeti wa botjhabela* we are going to look at the way in which the attitudes of people are affected by the space within which they live. The space is characterized by anxiety, and insecurity, and these conditions, impact negatively on the lives of the people, especially the main character.

In the introduction to the novel, the main character, Fekisi, together with other characters such as Phakoane and Sebati, are introduced to the reader. Events take place in Lesotho, and in places such as the Batlokwa territory, the desert, the Indian Ocean, as well as Ntswanatsatsi. The time during which the events take place is estimated as being in the late 1800.

Chatman (1986: 103) argues that the narrator may describe the space using either direct or indirect presentation, and that he has the ability to give an account of everything that is not accessible to the reader. The same applies in the opening paragraph of the story, where the reader is told of Pitseng as being a place of darkness. This darkness is emphasized, as is evident in this extract:

Mehleng ya ha ditjhaba di sa ntsane di jana jwalo ka dibatana tsa naha... ha motho a robetse a tsoswa ke lerumo feela dira di se di fihlile (Mofolo 1983: 1-2).

(It was a time when people were eating each other like wild beasts... when someone slept he would wake up facing the spear of the enemy).

From the above excerpt, the reader is able to construct a vivid picture of a place where peace is nowhere to be found, because people are living like beasts. This assertion is heightened by Lotman's comment that literary characters belong to the world of 'open' space, and are exposed to constant conflict (1977: 231). The conflict is depicted as follows:

Mehleng eo, mona o ne o jele setsi... matla e le tokelo... leshano e le lona nnete.... Ho utswa e le ho iphedisa... morena wa setjhaba a etsa ka batho ka moo a ratang ka teng (Mofolo 1983: 2).

(During those days jealousy was prevalent everywhere... only the strong survived... a lie was regarded as truth... Theft was a normal way of life... and the village chief would do as he pleased with his subjects).

Lesotho is portrayed as a place of darkness, and it is, according to Bal (1985: 95), a 'place that acts' because it has an impact on the lives of the characters. It creates monsters out of its people in that it prescribes to them that evil constitutes a way of life and that the perpetrators of evil go unpunished. There is no difference between the people and animals as life in general is in a chaotic state: chiefs treat their subjects with injustice, people are killing each other, and jealousy and theft are regarded as a way of life. Despite the evil

forces that engulf the space, there are a few characters who still live a clean and healthy life. One of these characters is Fekisi.

Lotman (1977: 231) contends that 'the world of the text is divided up in different ways for different characters ... and the clash of various characters is simultaneously a clash between their respective ideas regarding the structure of the world'. The reader observes a similar division in ***Moeti wa botjhabela***. There are good and bad characters in the novel. The bad characters are those who commit barbarous acts of killing and stealing, and the good characters are those who believe in the existence of God.

Fekisi is the protagonist of the story, and is described by the narrator as follows:

Motho o ne a le teng ya bitswang Fekisi. E, ke re motho; motho dipuong, motho diketsong, motho mekgweng yohle, motho sephiring le pontsheng, motho bohlokong le thabong, boiketlong le bothateng, tlaleng le naleng (Mofolo1983: 1).

(There was a person called Fekisi. Yes, I mean a person, a person in speech, a person in actions, a person in all ways, a person in secret and public life, a person in happiness and sufferings, in success and hard times, and in starvation and sufficiency).

From this extract it is clear that Fekisi is a perfectionist, neat in his appearance, and well organized in whatever he does. The repetition of '***motho***' implies that Fekisi always wants to achieve perfection in order to find inner peace. His physical appearance is described by the narrator as follows:

O ne a le motle le sebopehong, botle bo tsotwang, a eme ka ditlhako, a itse rao, empa e se motollo; a teteane hamonate, a se motenya, a se mosesane, a le hantle. Sefahlehong a le mosootho a le motjhitja, moriri o le boleya (Mofolo 1983: 43-44).

(He had an attractive physical appearance, was amazingly handsome, tall - of a considerable height, but not extremely tall - of medium body stature, and neither fat nor thin, but of average build. He had a lovely round facial appearance, and a brown complexion with wavy hair).

The space in which the characters live, is characterized by lawlessness. The painful experiences of the herd-boys is a case in point in the sense that it heightens the barbaric, uncivilized way of life of the inhabitants of Lesotho. The herd-boys are subjected to constant beatings by the chief herd-boy. This type of life, as illustrated hereunder, deeply torments Fekisi because it stands in conflict with what he aspires to in life:

Tsa bodisa ba Sesotho sa kgale di ne di le mpe di le bohloko... Dintwa di ne di hlaha tsatsi le leng le le leng... Mampodi o ne a hlorisa ba bang. Monna, ha letsoho le hlohlona le rata ho otlala, ebe o theoha feela a ya naheng (Mofolo 1983: 7).

(The duty of herding in traditional Sesotho life was bad and painful... Fighting was the order of the day amongst the boys... The chief herd-boy tormented the others. It was a hobby amongst the men that when one wanted to beat someone else, he would go to the veld).

From the passage above it is evident that space acquires a symbolic significance because it affects the characters' emotions and views. Through Fekisi's intervention, the life of the herd-boys changes for the better, and they are no longer persecuted; the fighting amongst them comes to an end. As a consequence, Fekisi is admired and loved by all. This implies that he creates a habitable space for the herd-boys where they live in peace without further intimidation. Kunene (1989: 64) comments as follows on the changes brought about by Fekisi:

... because of his leadership qualities, he becomes the natural *mmampodi* ... he abolishes all the special privileges ... and lets everyone enjoy equal rights,

thus democratising the institution.

Space indicates danger because life in general is still in a chaotic state. This assertion finds expression in the movement of men and women from one village to another, where they attend traditional feasts. During the celebration of some of these feasts, undesirable behaviour becomes the order of the day, and the following incidents are observed:

Dintwa di eba ngata, ba kgaotsweng ditsebe, ba robilweng matsoho, ba eba bangata re se re tlohela ba maoma a mabe ... Ba bang ba lwana, ba bolayana ba tseka methepa (Mofolo 1983: 24).

(There were many fights; some had their ears cut, those with broken hands were so many - putting aside those who had severe wounds... Others were fighting, killing each other for the sake of girls).

The situation outlined here vividly portrays that there is no peace, law and order in Lesotho, because everyone does as he pleases. It is only Fekisi who is able to distinguish between good and evil because he has been brought up in a God-loving family. His family becomes his source of inspiration and moulds his personality, as expressed in the following passage:

Ntatae e ne e le motho ya kgabane haholo eo bana ba hae ba hamelwang ke yena lebese leo ba le jang, hore mohlomong ba ka tsoha ba mo futsa, eba batho jwalo ka yena. O ne a leka ho phela bophelo bo botle, bo hlomphehang mahlong a setjhaba. Mmae e ne e le mosadi... ya utlwang monna wa hae haholo, ya ikokobetsang ka mokgwa o makatsang (Mofolo 1983: 4).

(His father was a very fine man who used to milk cows personally so that his children could have sufficient milk to eat; in doing this, he thought that they might emulate him. He tried to lead a decent life which was regarded as good in the eyes of the community. His mother was a woman in the proper sense of the word... she used to listen to her husband, and was very humble).

It is evident from the above passage that despite the general condition of lawlessness in the community, Fekisi's family is still living a clean life, and is never contaminated by the general moral degeneration of the society.

The word '**motho**' (mentioned on p. 5) is further developed and expanded through the narrator's comments. This development relates to Fekisi's fighting prowess. His skills suggest that he is a real warrior, the protector of the weak and persecuted. His skills in fighting are described as follows:

... a bata motho a ba a mo lahla fatshe. Ka bobebe ba nkwe a be a se a le thekong e ka morao. A pshatla motho leihlo (Mofolo 1983: 9).

(... he struck an opponent and knocked him down. With the swiftness of a tiger, he moved to the back row. He smashed his opponent's eye.)

There is no doubt that Fekisi's physical appearance, coupled with his fighting skills, make him the perfect character, someone with no flaws. But perfectionism can also impact negatively on the behaviour of a character. Perfectness causes an individual to have problems in his relationships with others because he is frequently frustrated by their failure to meet his expectations. This is the case with Fekisi, who aspires to see people living peacefully together. Instead, the behaviour of Phakoane towards his wife, as well as the sudden death of Sebati, create an unsafe space characterized by frustrations, tension, anger and sadness in his life. Phakoane's actions, as well as the general behaviour of the community, make the space seem more threatening than before, and eventually affect Fekisi's inner feelings. All of these incidents lead him to take the final decision of going into exile as nobody is protected in the space he inhabits. The following extract gives an indication of one of the experiences which cause him, in the end, to leave:

Phakoane e ne e le motho ha a sa nwa, empa ha a nwele e le sebatana. O ne a hlapaolana habohloko a lwana... a otl'a mosadi wa hae habohloko

(Mofolo 1983: 4).

(Phakoane was very nice when he was not drunk, but when drunk he was a beast. He would swear very badly, and fight ... and he would violently assault his wife).

As a result of Phakoane's troublesome and unpleasant behaviour, we are able to explore in detail the inner feeling of Fekisi, most especially when he speaks to himself:

Na ekaba ha Phakoane a otlile mosadi hakaale maobane, mme a mo otlela lefeela, na ekaba kajeno ha bo hlapohile o jwang na? O tla buwa jwang le mosadi?... Na hona o sa tla pheta a ye jwaleng? (Mofolo 1983: 5).

(How is Phakoane feeling today when he is sober? Yesterday when he was drunk he violently assaulted his wife without any provocation. How is he going to talk to his wife?... Will he ever frequent the drinking places again?).

Phakoane poses a threat to himself, to his family, and to the entire community. He is not born a violent and irresponsible drunkard, but the conditions which prevail in the community within which he lives, make him what he is. He is a metaphor for any morally corrupting social environment, as Kunene (1994: 156) points out.

The state of lawlessness compels Fekisi to enquire about the place where God stays, and he is informed that God's place is in the direction of Ntswanatsatsi. Roberts (1992: 81) comments that a space where the characters find themselves must provide them with the protection necessary to them, so that they feel courageous enough to proceed with their lives. If their lives are threatened to any extent, they must relocate to other spaces, those that afford them peace and happiness. The state of affairs in Lesotho, therefore, prompts Fekisi to arrive at the conclusion that he must leave his place of birth for good, because it is not only Phakoane who sins, but everybody in the community:

Banna le basadi ho ne ho tsamaelwa majwala. Banna ba tahwa, le bona

basadi ho ne ho uwa meketeng ya bale,... le e meng e jwalo... Pheheletsanong tse jwalo hangata ke moo ho neng ho hlaha boPolo, boMakgokolotso. Hape botahweng bo jwalo ba mekete e jwalo, ho ne ho hlaha diphapang, dintwa; qetellong ba bang ba shwele teng (Mofolo 1983: 5).

(Men and women were frequenting the places of liquor. Men were abusing liquor, as well as women, and they used to go to the initiation ceremonies ... and other ceremonies of that nature ... While they were escorting one another, they used to engage in undesirable sexual acts, which resulted in the birth of illegitimate children such as *boPolo*, *boMakgokolotso*. Again, during that state of drunkenness in such celebrations, there were always conflicts and fighting, which in the end resulted in the death of others).

The social conditions mentioned above, provide the reader with a clear picture of the general tenor of life in Lesotho. Brink (1987: 117) points out that a particular space may have some relation to a particular character, and that in the course of time such a space becomes an extension of that character. This idea ties in with the idea that the Lesotho of that time represents evil, with characters who are also evil.

The evil space becomes uncomfortable for Fekisi, because the emotional stress that he undergoes while witnessing the moral degeneration of his people, makes him think that the only place that will provide him with sanctuary is Ntswanatsatsi, which is situated in the East. His departure marks the transition from one space to another. Bal (1985: 96) contends that if a person is travelling from a negative to a positive space, the movement may result in a change, liberation, and wisdom. This applies to Fekisi because his move to Ntswanatsatsi is aimed at achieving liberation from a place that is polluted by the forces of evil. Zoran (1984: 318) points out that 'rest is the state of being bound to a given spatial context, while movement is the ability to cut oneself off from the spatial context and to switch over to a different context.' Zoran's assertion applied to Fekisi implies that the character has made the decision to proceed to the East, where he will be away from the morally corrupt, sinful people

who regard lawlessness, disorder, and chaos as a natural way of life. He therefore enters an unknown part of the world, in search of a better life.

The fact that Fekisi leaves his home at night is important because the time of day is part of the space in question, as it helps to clarify the action and characters in a narrative. The question arises of why he leaves Lesotho during the night, and not in daylight hours in the presence of every member of the community. Time of day or season, to put it simply, represents different moods in the lives of characters. It activates and contextualizes actions, and creates suspension so that the reader wants to know more about what is to follow. If Fekisi had left during the day, in the presence of everybody, those who loved him would doubtless have pleaded with him not to go.

Fekisi is a character in transition between two spaces, that is his home, and Ntswanatsatsi. He moves between the 'Opened/outer' and the 'closed/inner' space. He exploits the unknown parts of the world and faces danger wherever he goes. He leaves behind all that he considers evil in the eyes of God. At home, the sinners who fail to re-establish their relationship with God, start to fabricate lies about him. Such a course of affairs is true to human nature. Boulton (1984: 92) argues the point as follows:

As in real life, not everything one character says of another will be true. The things said may be a lie or a sincere mistake; a distortion caused by emotions; an exaggeration for effect...

From the above excerpt, it is evident that what other characters say or think about a certain character could be either true or false, depending on their own 'personalities' and motivations (Boulton 1984:92). The same is true about what those who remain say about Fekisi:

Ba bang ba tla hopola hore o ile a tshoha haholo maoba ha letsatsi le fifala, mme jwale o fapane hlooho (Mofolo 1983: 40).

(Others will think that due to the eclipse of the sun that engulfed the whole

region he became petrified to the extent that he lost his senses).

Fekisi has his own personality which differs from that of other characters. That is why people always hold him in high esteem for they regard him as a perfection of humankind in his manners, appearance, and actions. The narrating character presents the following description of Fekisi:

Tsohle dibopuwa tse ding di tla mo tshaba, di tla mo utlwa, di mo hlonephe, ka hobane o nale kganya e nngwe esele eo dibopuwa tse ding di se nang yona (Mofolo 1983: 1).

(All creatures will fear him, will listen to him, will respect him because he has the unique brightness that other creatures lack).

Lotman's (1977: 229) pairs of opposites (such as 'closed' and 'open' spaces) find expression in Fekisi's quest for reaching his destination, Ntswanatsatsi. To him, the 'closed' space is Ntswanatsatsi, the place where God resides, because it is where he will find salvation and peace of mind. The 'open' space is Lesotho, which signifies exposure and harm in his life. In the movement from home to Ntswanatsatsi, Fekisi moves between open and closed spaces, which are divided by a boundary, as Lotman (1977: 230) argues. It is at this stage that the reader visualizes how vulnerable Fekisi is. The boundary between home and Ntswanatsatsi constitutes an open space which is symbolic because it signifies disgust and pain. When he arrives at the fountain he is drunk with fatigue, and the fountain serves as a space that symbolizes sanctuary in his life, in that, it revives his spirit, resuscitates his soul, and brings his life back to normal.

In the Batlokoa territory, the reader is aware of an interaction between space and character. The character who gets help from Fekisi, and reveals the secrets of his community, shows that space prescribes to the inhabitants that evil constitutes their way of life. Through what this character says the reader is able to visualize what the inhabitants of that space look like, in terms of their belief systems and values. We are able to see that law and order are

disregarded and that everyone does as he or she pleases. This reminds the reader about past events, events that took place in Lesotho before Fekisi's departure. The reader is once again compelled to reconstruct the mental picture of the circumstances that lead to the death of Phakoane's wife, the life of the herd-boys, as well as the killing of Sebati. There is no difference between the inhabitants of the Batlokoa territory and the inhabitants of Lesotho, because they behave in almost the same way. As a result, Fekisi does not want to be part of that evil place, and he therefore, leaves the Batlokwa territory, without hesitation:

A nto tswela pele leetong la hae. A matha haholo hore a tlohe, a tswa motseng oo o mobe (Mofolo 1983: 49).

(He continued with his journey. He started running with the aim of getting out of that evil village).

Lotman (1977: 224) postulates, as we have seen, that all forms of spirituality belong to the top of the universe. This finds expression in the summit of the mountain where Fekisi seeks shelter. The height of the mountain implies holiness; this is indeed where he comes into contact with God and finds protection for the whole night against the danger that he has recently been faced with. It is on the mountain that his spirit is revived and his life restored. He is able to exercise a high degree of patience because despite the fact that there is nothing for him to survive on, his spirit does not despair. Moloi (1973: 46) is right when he says that life is an uphill struggle, and for one to succeed in life one must persevere like Fekisi.

The wilderness is another space that Fekisi finds himself in. It communicates the hardship in his life. This new space signifies sorrow and suffering, as is evident in the narrator's comments:

O robala hara naha, hara mahwatata ao. Tlala jwale e ne e kene... A robala diphoofolo a di bona empa a sitwa ho di tshwara ke ho hloka ntja (Mofolo 1983: 53).

(He slept in the open lands, on those deserts. At that moment he was very

hungry... When he slept, there were animals everywhere, but he could not catch them because he had no dog with him).

The darkness of the night, the isolation, and the shortage of food and water, provide the reader with appropriate devices to visualize a space that is not habitable. There is no hope that life will go on, and this is heightened by the silence that encapsulates the entire region.

Space reflects something about the emotional experience of a character. Happiness reflects an 'up' and sorrow as a 'down' in the person's life. This situation is evident in Fekisi's inner feelings. He is down, because the wilderness is uninhabited and provides only loneliness and despair brought by distance from others:

O ne a ikutlwa jwalo ka ya lahlehileng, a le hole le batho, hole le metse, a le mong lefelleng, hara dibatana, ho le bodutu haholo, ho kgutsitse ho itse tul... pelo ya hae e ne e le bohloko, e opa jwalo ka hloho (Mofolo 1983: 58).

(He felt lost and away from the people, very far from the villages, alone in the wilderness among the wild animals. There was a feeling of loneliness because the place was too quiet... His heart was painful, and was aching together with his head).

Brink (1987: 119) comes up, as we saw, with a dimension of space which he refers to as a personally experienced space that communicates something in the life of a character. Indeed, the lands in which Fekisi travels symbolize his condition of pain and distress, and make his mind and soul unstable. The conditions in these lands are shocking and they are very much uninhabitable for him. These places are used metaphorically to describe the pain that Fekisi feels as a result of the scarcity of food and water.

Danger always comes from outside, the open space, and it is here that the individual defends himself, as Lotman (1977: 230) contends. The reader is not surprised by the unexpected

appearance of a lion and lioness. Fekisi is confronted with a deadly situation, and must save himself from the jaws of the lions. He confronts the two beasts head-on, and the following scene ensues:

Yare ha a qala ho reteleha, a be a se a teane le yona sebakeng, e se e tlotse ka bobebe bo fetang ba katse. A re the! hanyenyane a tloha tseleng ya yona... a e ratha nko ka kwakwa a ba a e lahla... a lokolla lerumo a e re hara leihlo nti! la ba la hanella. A bolaya tau le tauhadi ka nako e le nngwe (Mofolo 183: 60).

(When he turned his back, he met the lion in the air, that had sprang with the swiftness of a cat. Shifted slightly aside, and avoided it by moving away from its path... He chopped its nose with an axe, and put it down... with a spear, he stabbed it in the eye, and the spear stuck there. He managed to kill both the lion and lioness at the same time).

The manner in which Fekisi defends himself from the two beasts tells us a lot about his personality. It portrays him as a fearless warrior who, despite the hardships he endures in a dangerous space, does not lose hope in life.

Rimmon-Kenan (1994: 63) argues that speech can act as an indicator of character traits. This contention is borne out by what other characters at the island say about Fekisi. What they say gives us a greater opportunity to see his character more closely:

Tumelo ya motho enwa ya ba makatsa haholo ha ba bona ba bile ba utlwa lefifi le letsho leo a tswang ho lona, mme a ntse a lelera le naha a re o batla ho loka o batla Modimo. Ba makalla kelello ya hae (Mofolo 1983:68).

(The people became overwhelmed with amazement at this man's beliefs, especially when they heard about the darkness that characterized the place where he came from, and his wandering all over the place in search of justice, as well as God. They were also amazed by his wisdom).

Moloi (1973: 46) has a point when he says that Fekisi is not a true character, but only an image of mankind whose existence is symbolic. Moloi's opinion of Fekisi is shared by Zulu (1998: 51) when he says that Fekisi is 'constructed around a single idea and can be expressed in a single sentence. He is a good person and he remains good from the beginning to end of the novel.'

Lotman's (1977: 218) opposites of good and evil are pertinent to life at the island. The place is contrasted with Pitseng in respect of the behaviour of the inhabitants. The people there are living a clean life, as is illustrated in this passage:

Setjhaba se ne se hwekile se phela ka nnete. A ikutlwa hantle hore sena ke setjhaba seo a ka dulang le sona. Taba ya hae e ne e le ho fumana hlweko (Mofolo 1983:71).

(The whole community was living a clean life, and perfectly. He desired to be part of the community. His goal was that of achieving cleanliness.)

This morally conscious community is contrasted to the corrupt lifestyle of the people of Lesotho which is presented by the narrator as follows:

Ha motho a robetse a tsoswa ke lerumo dira di se di fihlile. Ngwana a tsohe a sa bone ntatae a se a sa bone le a mong wa bao a ba tsebang (Mofolo 1983: 1-2).

(People were attacked and killed while they slept. The child would wake up and find his father nowhere to be seen, and could not see even a single person that he knew).

Fekisi finally arrives at Gods's place. This place is regarded as a sacred and holy space and is described as follows:

Ha le a tla thabeng e ka angwang ka letsoho... empa le tlile Thaba-Sione motseng wa Modimo o phelang (Mofolo 1983 : 74).

(You have not come to the mountain that can be touched with human hand... you have come to Mount Zion, the Holy City which is the home of the living God).

The Holy City serves as a place of hope and encouragement for those who are faithful during the sufferings and trying times. This is the 'closed' space where cleanliness and justice prevail, the place which Fekisi has been longing to arrive at.

The end of the story is marked by the portrayal of the space where the offerings to the deity are performed. Fekisi finally reaches his destination, and is accepted into the Kingdom of God.

2.3 PITSENG

In the novel, ***Pitseng***, we look into how the church and school can be forces of change in a space that is uncivilized and backward. Before Mr Katse's arrival in Pitseng village, the Christians are very few in number, and there is no formal education. He brings many changes in that the school and the church are built, the people are enlightened about western civilization, and are taught Christian values.

The events in ***Pitseng*** occur in various parts of Lesotho, in the Ciskei, and in other parts of South Africa such as Kimberly, Johannesburg, Vereeniging, Viljoensdrift, Natal, as well as Bulawayo in the former Rhodesia. Zoran (1984: 310) asserts, as we remember, that space is closely related to time; the events are estimated as taking place in the period 1900 - 1910.

Chatman (1986: 104) is of the view that a character perceives a space from the position that he occupies in the story-space, that the narrator presents the space as he sees it from his position, and that the reader uses his pre-knowledge about spatial objects in the story to

transform words into mental representations. On the basis of Chatman's contention, it is obvious that the reader is presented with a space that has had no contact of any kind with western civilization, that is, before the arrival of Mr Katse. The backwardness of the space is characterized by the presence of initiation schools, celebration of traditional feasts, as well as by the communal way of life. The uncivilized life in general is depicted as follows:

... bodutung moo, ho ne ho le monate ho bona; ba tsamaya ba hlobotse, mme ba le kgotso ruri ka seo ba leng sona. Ka phirimana, benghadi ba ne ba itlosa bodutu ka ho etsa ditshomo le dilotheo... banna ba tsamaela majwala; ka tsatsi le leng ba ya ha Phokeng jwaleng, kapa moketeng wa bashemane (Mofolo 1974: 7).

(... though the place was very dull, they were very happy about their circumstances; they moved around naked, and felt comfortable about the way they were. In the evening they would waste away the time by narrating tales, and telling riddles... the men frequented places of liquor; on certain days they would go on a drinking spree in Phokeng, or attend the boys' initiation ceremonies).

The circumstances described in the above passage present the space as a 'backward' rural area, a space that activates the type of life expected of the characters. The characters do things that are particular to people living in traditional communities, and are in contrast to those living in the city. This is reflected in the way the life of the herd-boys is described:

Bophelo ba badisana meraka kwana bo hlaha, ke bophelo ba batho ba naheng. Ba tsamaya ka dintja le ka marumo;... papadi e kgolo ho benghadi e ne e le ho tsoma, mme matsholong ho ne ho bolauwa diphoofolo tsa mefutafuta (Mofolo 1974: 4).

(The life of the herd-boys at the cattle-posts is wild; it is the life of people who live in the veld. They move around with dogs and spears ... for them, hunting was the main activity, and during hunting expeditions they used to kill different

animals).

Alfred Phakoe is part of this society. He is introduced at the beginning of the story as the main character, and he is explored in great detail and from more than one angle. His entire life history is portrayed, from childhood to adulthood. Other characters such as Mr Katse, Aria Sebaka, Langaniso Diniso, Ioda Msimang, Dolphin Nkokoto, and James Moraka are also introduced to the reader. The social conditions of the space are presented by means of Zoran's (1984: 316) binary oppositions such as city - village, and enlightenment - darkness:

Lesotho e ne e le mehla ya tswelopele, Pitseng e sa ntsane e le mehla ya lefifi le letsho, la Sesotho sa kgale (Mofolo 1974: 9).

(In Lesotho it was a period of enlightenment, and Pitseng was still in darkness, a period of traditional Sesotho life.)

It is clear from the above excerpt that Pitseng does not, in the beginning, have any contact with the West, and is therefore regarded as backward and uncivilized. But through Mr Katse's hard work and moral power, it is transformed into a more habitable and enlightened space. Formal education and Christianity are introduced, as the following account illustrates:

Bathepu batho ba dihloho di thatathata, kajeno le bona ba rapela lebitso la Jesu. Bathepu bana ba haufi le sekolong,... boholo ba bona bo sokolohile, ho ya jwalo le maralla ao ho ya fihla ha Tondini. Ma-kobo kgubedu ale ao o a tsebang ha a sa tsejwa Pitseng tshiung tsena, a lahlile dikobo tsa ona tse kgubedu, mme a apara jwale ka batho bohle, a lahlile mokgwa wa ona wa tlhaho, wa ho tsamaya a le feela a sa tena, mme kajeno le ona a a tena (Mofolo 1974: 81).

(The Thembus, who were hard-headed, are today also praying the name of Jesus Christ. These Thembus who lived nearer the school ... have, the majority of them, found salvation, stretching from the hills up to the village of Tondini. The uncultured Nguni tribes that you know, are no longer found

nowadays in Pitseng: they have discarded their pagan beliefs, and are wearing clothes like all other people; they have abandoned their natural way of life of moving around naked, and today they are wearing clothes).

Both the word of God and education affect the behaviour of the inhabitants of Pitseng, and children in particular. Mr Katse's power succeeds in shaping the personalities of Alfred Phakoe and Aria Sebaka. Mr Katse is portrayed through the narrator's comments as a very kind-hearted person who loves his pupils, as well as the members of his congregation. The following description is a case in point:

Ka sekolong e ne e le motho ya pelo e telele, ya bonolo, ya diehang ho halefela dithoto tse diehang ho utlwa; empa phoso ha e le teng, o ne a kgalema ka matla a maholo (Mofolo 1974: 17).

(In the classroom he was a patient, kind-hearted person, and it took long before he would become angry with stupid people who were slow at learning. But when there was a mistake he would rebuke it in the strongest terms.)

Nowhere in the text is Mr Katse's behaviour presented in a negative way to the reader. The pupils regard him as a father, and whenever a pupil is absent from school, that pupil feels that he has missed valuable information given on that day. His actions influence and attract many children of various ethnic backgrounds to school. In some of his preachings his objective is to instil the truth in the hearts of the pupils, and to teach them to look at the world in a positive way. He is therefore loved and respected by them all. His personality is presented in this way because he serves a particular function: to act as a role model so that the pupils and members of the congregation emulate his behaviour. Borrowing from Bal's (1985: 95) terminology, the school and church where Mr Katse spends most of his time serve as 'places that act' because through them the way of life of the inhabitants of Pitseng change for the better. In both the school and the church, Mr Katse creates spaces that offer comfort against the daily spiritual frustrations of the people. He does a great job in instilling discipline among the children, and his moral power has a great influence on two children. He is

portrayed by Kunene (1989: 95) as a selfless man who sacrifices his life for others; on one occasion he saves the drunkards who nearly die as a result of the cold.

Mr Katse's moral values has a profound influence on two children, namely, Alfred Phakoe and Aria Sebaka. They abstain from purposeless love affairs which are common activities amongst the youth. Aria Sebaka and Alfred Phakoe belong to the sub-space that signifies good, because at all times they emulate the behaviour of their teacher by being punctual for school, and doing their homework. This recalls Lotman's (1977: 231) remark that the simplest form of a space in the text is one which is divided by a boundary into two sub-spaces, one character belonging to each of them. One sub-space represents good and the other stands for evil. The other sub-space connotes evil, and is comprised of learners such as Dolphin Nkokoto, Ioda Msimang, and James Moraka. These characters do not accept Mr Katse's teachings wholeheartedly. They belong to the 'outer' sub-space that is exposed to danger - by virtue of their lack of moral values.

Aria Sebaka is portrayed (through the expository method) as a twelve-year-old beautiful (young) girl who subscribes to the view that doing certain things in one's life should be determined by right stages of human development. She believes that people have been constituted differently, and feels that as an individual it would be proper for her to wait for an appropriate time to come, as well as for the right partner to emerge, before she indulges in love affairs. Her personality is portrayed by the narrator as follows:

Aria, ka ha e le ngwananyana, eo meya ya lefereho e eso ho kene ho yena, kgopolo ya hae jwale e le ho moruti kaofela; etswe moruti enwa, Katse, ke ntho e kgolo ho yena (Mofolo 1974: 28).

(And because Aria was still a very young girl who was not yet exposed to love matters, her whole mind was focused solely on her teacher, because this preacher, Mr Katse, was her role model).

The reader is told that of all the girls Aria is the only one who has good brains, and does not

want to hurt her teacher in any way. In terms of the 'cheap love' that is regarded as the norm amongst the youth, we are told by the narrator that different boys try their luck, and their advances are rejected without fail. The use of elaborate details in the portrayal of Aria is spread throughout the text. This is fitting because Aria has now been introduced into a new space, the space that reflects the Christian faith, the space which provides the solution for life's problems. We gain access to her personality through what other characters say about her, as in, for example:

'Ngwanaka a ka tholana le eo moradi wa Sebaka, motho a ka tseba hore o bolokehile' (Mofolo 1974: 92).

('If my child marries that daughter of Sebaka, one would know that he is secured in life').

What the parents say about Aria is of paramount importance because every household needs comfort and dignity for its survival. It is without doubt that their association with Aria by marriage would provide them with what every household aspires to.

Brink (1987: 117) postulates, as we have seen, that a character may be explained in terms of space, and vice versa. Brink's remark proves true because Aria's personality is explained in terms of a church. The church (as the inner space) suggests protection for Aria, and it provides her with the opportunity to define her relationship with God. One of the songs that she sings during the church service **'Mamelang mantswe a matle, a binang ka sebakeng'** ('Listen to the good words sung in the air') may be regarded as playing an important role in the narrative. It is through this song that she manages to attract the attention of Alfred Phakoe; it is love at first sight. The song allows the reader to penetrate deeply into the inner side of Alfred's personality. It allows us to see that Alfred, too, can be attracted to women, like any other human being, because he also has human feelings. The situation is presented as follows:

Pina eo yona ha e fihla ditsebeng tsa Alfred Phakoe, a nyaroha mmeleng,

a tlolela hodimo, ya ka holane batho bana ba sa bine, ba mpa fela ba utlwa mantswe a mangeloi a binang ka sebakeng. Lentswe la morwetsana enwa la mo hlaba pelo (Mofolo 1974: 120).

(When that song reached the ears of Alfred Phakoe, his body was startled. He jumped up, as if it was not these people who were singing, but were listening to the words of the angels singing in the air. The voice of this girl pierced his heart).

According to Bal (1985: 94) 'sounds may contribute, though to a lesser degree, to the presentation of space.' The song presented in the above passage adds colour to the atmosphere in the space of the church. It represents an electrifying mood that makes the occasion a special one, and one which will linger in the minds of the listeners. The reader is not surprised by Alfred's reaction to the song because it soothes his heart and provides pleasure that resuscitates his inside space, as it were.

Alfred Phakoe also adapts well to Mr Katse's changes, and is portrayed mainly by what the narrator says about him, rather than by what he does. This finds expression in:

E ne e le motho ya kgutsitseng haholo... a disitse moruti wa hae dipuong le diketsoeng... A le makgethe bophelong le diaparong (Mofolo 1974: 20).

(He was a very quiet person... he emulated his teacher both in speech, as well as in actions... He was clean in life and in his manner of dress).

Mr Katse creates a Christian space in Alfred's inner personality. The notion of cleanliness in the above passage refers to holiness, something that is next to God.

Alfred is described by the narrator as a quiet, disciplined, and self-respecting young man who does not allow external forces to interfere with his life. He follows at all times in the footsteps of his teacher. He does not develop, and remains a good character until the end of the novel, as Zulu (1998: 57) points out. This is illustrated at the boarding-school where in spite of the

pressure of his peer group, manages to maintain his principles. He says:

Ho batleha hore ngwana wa motho a itiise, hara tseo kaofela a ithute, a be a itlwaetse tseo a di bonang di le molemo tse ka thusang yena le mabapi le yena (Mofolo 1974: 43).

(It requires that one must maintain firmness and self-discipline in everything, and one must study, and familiarize oneself with all that one thinks can be of benefit to oneself).

Alfred respects and obeys the orders from his teacher because the latter helps him to acquire new skills in life by developing the boy's self and expanding his world-view. Bal (1985: 94) says that 'a character may be situated in a space which it experiences as secured, while earlier on outside that space, it felt insecure.' This observation is true of Alfred. The school serves as the 'inner space' that provides him with a sense of security and happiness, while home for him is an open space that exposes him to harm. He feels depressed when he is with his friends because their behaviour cannot be translated into the things that Mr Katse aspires to.

Religion is presented as part of the space in Pitseng. Throughout the text biblical verses are repeated, and the theme always revolves around the idea of love. These verses are given as moral advice by Mr Katse who has intentions for the lives of Alfred and Aria. His role is not only centred around the learning experiences of these two children, but is also to exert pressure in almost every aspect of their development. He wants to see to it that their love is nourished by the word of God, and not by traditional values which in the eyes of the Christians are immoral. This contention is echoed by Moloi (1973: 57) who says that in this story there is an attempt to present the central message of the importance of love and marriage.

In the space of the universe, as in the text space objects which move from one place to another, and that during this movement they acquire new shapes, and change in structure.

The same applies to Alfred. In all the places that he travels to, he learns new skills which curve his behaviour in the right direction. The wayward conduct of his schoolmates in the Cape Colony does not impress or affect his personality because the foundation for his life, laid by Mr Katse, is firm. He travels all over the country and meets people with many different character traits, but his personality remains unchanged. The reason for this is that he is performing a particular function, that of voicing and propagating the thoughts and ideas of Mr Katse. The only change that takes place in his life is the transition into adulthood where he is able to acquire what is good for him in life. The reader is able to see only one side of his personality because he is always withdrawn, and other characters say that he is a coward and afraid of girls. He is the only one amongst the youth who does not engage in love affairs. He does not undergo any change or growth, no matter what his circumstances, as Roberts (1992: 66) observes.

Through Alfred's actions, the reader is in the position to know more about him. This is illustrated when a female partner is organized on his behalf, and he responds as follows:

... yare ha a di utlwa, Alfred a batla ho hlanya ke kgalefo, a re o di bolella baruti ba hae, ba mo rapela, ho se ho rapela bahlankana le barwetsana hammoho (Mofolo 1974: 49).

(... when the news reached Alfred, he nearly went mad with rage, he wanted to tell his teachers, but they pleaded with him, and both young men and women were pleading).

From this reaction it is evident that Alfred acts according to his own internalized ethical principles which are based on what, for him, constitutes the good. Rimmon-Kenan (1994: 63) says that a character's speech, whether in conversation or in a silent activity of the mind, can be an indication of a particular trait. Indeed, one of Alfred's traits emerges when he says:

Kapa yena morwetsana o teng ya jwalo ka eo Mr Katse a neng a mmolela, eo e reng bahlankana ba bang ha ba fihla ho yena a itatole ka hore o se

a na le ditaba, ya nang le hlolohelo e jwalo?... Ha ho morwetsana ya jwalo, hobane kaofela ke bathetsi (Mofolo 1974: 53-54).

(Or is there an ideal girl amongst all the girls whom Mr Katse mentioned, one who when approached by young men can tell them that she is already engaged, one who has such aspirations?... There is no such girl because they are all deceivers).

These words relate to Alfred's perception of women in general. He concludes that all women are habitual deceivers and that there is no pure woman in life, no woman such as the one Mr Katse mentions in his preachings. This is the kind of woman who knows that love relationships without a purpose are useless, and that they are contrary to the principles of Christianity.

The space cannot be changed completely by Christian values because some of the members of the community, especially the children, resist change, as can be observed in their behaviour. It is natural that the children copy their parents, and that those who are not strong enough to resist the temptations of life become failures sooner or later. The young boys and girls, especially Milton Thoto, Langaniso Diniso and Ioda Msimang, are depicted as victims of the pressures of tradition and custom. They do not take the teachings of Mr Katse to heart. This interpretation is borne out by Prince (1982: 74) who states that space does not necessarily have an impact on the lives of characters, but may serve only as a place in which the action unrolls. The youngsters are not affected by Mr Katse's teachings, and continue to practice a 'love' that is based on unfaithfulness, jealousy, and greed. We may call such love 'cheap love'. The following comments describe the 'cheap love' in Pitseng:

Lefereho ke ntho e ratwang haholo Pitseng. Le fetohile papadi, ntho ena e ntle ya barwetsana le bahlankana eo ba kgaphelang botjha ba bona ka yona, kajeno e fetohile papadi, e fetohile sesomo (Mofolo 1974: 25).

(Courting is something that is liked in Pitseng. It has been turned into farce. This precious thing of young men and women that they use to enhance their

youth with, has been turned, these days, into a mockery).

From this passage it is obvious that courting is part of the tradition which itself forms part of the space, the way of life, of the youth. It is there even before the arrival of Mr Katse, but the children turn it into a farce. It is therefore imperative to investigate how the characters in Pitseng turn this precious thing into a mockery. Such a frivolous courtship is symbolized by James Moraka, Milton Thoto and their many lovers. The reader will remember for an example that James Moraka is in love with Ioda Msimang, and Milton Thoto also loves Ioda. Two young men are competing with one another for a girl. The principal attributes which give colour to Milton's personality are greed, hatred, jealousy, and the desire for revenge. This finds expression in the way he acts when he wants to form a relationship with Ioda, knowing very well that James is in love with her:

Eka James a ka ratana le morwetsana e mong hape mona ha eso, ba utlwana, mme hona e tla ba lerumo ho Ioda Msimang; ke hona nka fumanang sebaka sa ho kena, ke kene ka pelo e bohloko (Mofolo 1974: 85).

(It is my wish that James get another girlfriend here at home, and fall in love with her so that this results in bitterness on the part of Ioda Msimang, and at the same time paves a way for me to fall in love with her. That is when I shall have an opportunity to avenge myself.)

James Moraka is also described by the narrator as very sly and assertive. His attributes are portrayed in a negative way. This shows that amongst all the children whom Mr Katse helps to acquire new skills and tactics for life, only Alfred and Aria react positively to his teachings. Both the negative and positive reactions of characters towards the cultural environment enable the reader to visualize the type of space where the characters live, and thereby come to the conclusion that one group of characters, that is, Aria and Alfred, adapts well to the changed space, whereas the other group adapts negatively.

The actions performed by a character inform the reader, as well as the other characters in the story, about that character, as Rimmon-Kenan (1994: 61) points out. The actions of Langaniso Diniso further heighten Alfred's perception about the direction the youth is moving in. This is what the reader is told:

Mohlankaneng enwa, Langaniso Diniso, Alfred Phakoe a ithuta dintho tse ngata tsa dibopeho tsa batho; a lemoha le bongata ba thaka bo ntse bo le jwalo... Mohlankana ha a kgotso ke morwetsana a le mong, mme le morwetsana ha a kgotso ke mohlankana a le mong. Mohlankana o rata ho ba le barwetsana ba bararo kapa leshome (Mofolo 1974: 52).

(From this lad, Langaniso Diniso, Alfred Phakoe learnt many things about the personalities of different human beings; he observed that most youths behave in the same manner. A young man is not satisfied with one girlfriend, and a girl is also not satisfied with one boyfriend. A young man likes to have three or ten girlfriends).

Here Alfred learns about different types of personality, and comes to the conclusion that the type of personality Mr Katse is advocating for the youth in Pitseng, can never be realized as long as the youth do not want to commit themselves to change, the change of identifying themselves with the maintenance of Christian values.

Brink (1987: 114) asserts that a space's meaning is realized when objects within that space are mentioned, and that the objects inspire the reader to get involved in working out what the space looks like in terms of its location, size, and the way of life it represents. Indeed the reader draws a vivid picture of the mood and atmosphere at Jozana where the welcome function is held on behalf of James, Alfred, and others. Roberts (1992: 79) says that descriptions of shapes, lights, time of day, weather conditions, and smell, are part of a space and contribute to its meaning. The same can be said about the party. A variety of food is on offer, and there is much colour in its description, as well as beautiful girls, who were invited to glamourize the occasion. One of the girls who attends the function is earmarked to be

Alfred's lover. She is described as a humble and beautiful girl, but Alfred remains firm in his conviction that the right time and the right partner will emerge one day. He resists the pressures of his peer group, because, as far as he is concerned, the hypocritical love that he experiences in Pitseng has no value at all.

Another character whose behaviour attracts the attention of Alfred is Milton Thoto whose father is very rich, and the mayor of the village. It seems reasonable to conclude that he is the heir to his father's estate, and that he is to be rich later on in life. The wealth of his father enhances his status in the village, and every young woman wants to have love relationships with him. He does as he pleases with young women, and eventually manages to have Ioda as one of his girlfriends. The marriage that is just about to be celebrated fails to take place because he neglects to turn up. His failure to be present at his wedding exposes him as a person who is unfaithful and enjoys inflicting pain on others. Boulton (1984: 132) aptly remarks that space can sometimes portray the abnormalities of society by exposing the selfish nature of the people who live in it.

The wedding between Alfred and Aria marks an important phase in their lives. They are reaping the fruits of their labour because, from childhood, they obey their teacher in all respects regardless of pressure from their peers. They now receive their reward. Neither of them has ever experienced any kind of love relationship before. The love between them starts (as we have seen) in the church, and is nourished by the word of God. Their marriage is eventually blessed in accordance with the Christian rites:

Alfred Phakoe a se a tshwarane le monyaduwa, ba tswa jwale e se e le wa hae ho pheleng le ho shweng (Mofolo 1974: 168).

(Alfred Phakoe walked hand-in-hand with the bride, leaving the church with her as his wife, in life and in death).

The end of the novel is marked by Mr Katse's death. He accomplishes his mission of instilling discipline in the hearts of Aria and Alfred, and dies a peaceful death. What we

realize about the whole narrative is that, it revolves around the 'true love' which is founded on Christian principles. This 'love' reveals the real identity of the novel's characters. Christianity cements the love between Alfred and Aria. It is not the feigning love of Langaniso, the materialistic love of Ioda, or the insincere love of James and others. It is, in the end, space that influences the characters' attitudes and values, and causes them to respond to love in their different ways.

2.4 CONCLUSION

In the novels, *Moeti wa Botjhabela* and *Pitseng* space is presented as uncivilized, where moral decay and violence are the order of the day. The characters are portrayed as part of this space. In both novels there are good and bad characters. We looked at the contrast between Phakoane and Fekisi in *Moeti wa Botjhabela*, and the contrast between Alfred Phakoe and Milton Thoto in *Pitseng*. In both cases we saw that the characters are depicted as being at opposite extremes: on the one hand the very good characters, and on the other the villains who epitomize evil. The two novels are based on the view that Africans should not put their faith in worldly possessions; rather they should place their trust in God.

CHAPTER 3

3. MIGRATING CHARACTERS.

3.1 INTRODUCTION.

In this chapter our intention is to focus on the novels that have *makgoweng motif* in the broader perspective. In the past, in most research studies, *makgoweng motif* was confined to cities like Johannesburg only, but within the broader framework of this particular research, *makgoweng motif* will be extended to any urban space which the rural folk invade in search of a job. This does not necessarily mean cities, as it was known before, but it can be spaces such as commercial farms occupied by white people who offer jobs to poor rural folks. The majority of characters are well behaved when they leave their rural spaces, but immediately after they arrive in the urban spaces, they discard their culture and embrace the new culture, which in the end, makes their lives miserable. The novels to be studied in this category are *Monono ke mohodi ke mouwane*, *Arola naheng ya maburu*, *Molahlehi*, *Menyepetsi ya maswabi*, *Moiketsi*, *Paka-Mahlomola*, *Kgunou le Maria*, and *Motsekuwa*.

3.2 MONONO KE MOHODI KE MOUWANE

In this novel, *Monono ke mohodi ke mouwane*, we aim to look at the way the physical geographic location in which man finds himself, together with his biological needs, give rise to the content of behaviour patterns of characters. For survival, as well as to meet the needs of the changing society, the characters either acquire their needs in the way prescribed by their society, or they resort to unlawful methods which result in facing the might of the law.

Chatman (1986: 102) contends that the reader, the narrator, the characters as well as the implied author, participate in the making up of the story space. In *Monono ke mohodi ke mouwane*, although the space is not clearly described in the introductory portion, we are able to gather from what the narrator says in the story that the events took place in Lesotho,

as well as in other parts of South Africa, such as Somerset, Queenstown, Grahamstown, and in different villages where Khitshane and Malebaleba were operating. The reader is introduced to characters such as Khitshane and Malebaleba. The other character is Tim, who does not participate in the main story. He is according to Maake (1996: 127) referred to as a 'ghost character, existing in the periphery of the narrative, and in the reader's consciousness'.

The time of the events is modern, because we are informed about the modern towns and cities as well as the use of money as the medium of exchange. These elements show that western civilization had already been accepted. The prevailing social conditions are that the protagonist, namely Khitshane, a traditional Mosotho young man, leaves his rural place, Lesotho, in search of greener pastures in urban cities in South Africa. Through hard work and courage, he discovers that he has accumulated some money, and aspires to generate more by engaging in money-making schemes that will bring more money into his life. The reader is presented with the space where one is judged by his wealth regardless of the devices that he employs in accumulating it. The rich are respected, and accepted by all because their wealth opens all the avenues for them. Therefore, Khitshane is also prompted by the prevailing circumstances to be counted amongst the big-shots who wield power within the space. We are not surprised to be introduced to characters such as Malebaleba, who serves as the available proof of the society's ruthlessness and lack of sympathy towards its members. He obtains the necessities of life in an unlawful manner. About him, Maake (1996: 131) comments as follows:

He is already leading a life marked by theft, lies and cheating... he tempts Khitshane into living like him, and their lives became intertwined.

Khitshane's wishes and desires for more wealth trigger the chain of actions, and through what he says, we learn that:

Ka rua ponto tse mashome a mabedi a metso e mene. Yaba ke tadima

batho ba bang ba ruileng ho mpheta, ka lakatsa ho phahama jwaloka bona; mme takatso ena e ne e nkgathatsa bosiu le motsheare, ke mpa ke sa fihlele mokgwa oo nka atisang leruo la ka hanghang (Segoete 1986: 2).

(I accumulated twenty-four pounds. Then I looked up to people who were richer than me, and wished to be rich like them; and this desire disturbed me day and night, because I had no other means of generating more wealth immediately).

Zoran (1984: 318) uses a notion of diachronic relations which he relates to the capacity the space has of allowing for free movement within it, from and to any point. Zoran's assertion is related to Khitshane's desire to move to the highest economic position in the space so that he is afforded respect. The wishes and desires of Khitshane are shared by Lotman's (1977: 220-222) contention that the higher one goes, the more the space expands, meaning that on the pinnacle of the economic ladder, Khitshane will have the world at his disposal, and live happily. It is from the preceding observations that we agree that space is an active participant in influencing Khitshane to be what he is. His vision about life is moulded in such a way in order to conform to the demands of the space. Therefore, the decision that he takes, is a result of the desire to be rich, in order to earn respect from members of the community. Eventually, he ends up buying a horse-cart together with a stock of goods. This purchase of a horse-cart exposes Khitshane's true character. He is portrayed as an extremely greedy young man who arrives at conclusions without determining the pros and cons of his decisions.

Space, characters, and events in ***Monono ke mohodi ke mouwane*** are interrelated, and none of them operates in isolation. Space and character portrayal are presented in the form of repetition, and this involves the disappearance of Khitshane's wealth. The repetition gives the reader more scope to look deeper into Khitshane's behaviour. It presents the space as being unsafe for personal property and human life, because stealing and inflicting pain on other human beings are the order of the day.

With the pieces of information that the reader gathers, Khitshane is portrayed as a motivated young man, but one who acts childish and foolishly in all matters that affect his life. The reader is able to see how many possessions of various kinds, are either destroyed, stolen or disappear while under his care. This is the sign of lack of maturity as outlined in the following passages:

Ka utlwa e mong a letsa molodi nnqa pele ho nna;... pere ya tloha ka lebelo hammoho le kariki; phahlo le boholo ba tjhelete ya ka. Motho ya letsang molodi o ne a titimela pele a ntse a letsa molodi, mme pere e mo latela ka lebelo le makatsang. Mohlomong nka be ke e tshwere, hoja ke se teane le tsietsi e nngwe hape (Segoete 1986: 3).

(I heard somebody whistling in front of me,... the horse started running very quickly with the cart, goods as well as large amount of my money. The person who was whistling was running ahead, whistling continuously, and the horse was following him with an astonishing speed. Maybe I could have caught it, had I not encountered another problem).

The moving objects such as characters acquire new shapes as a result of the movement. It is evident that the man who is whistling in the above excerpt, is the former owner of the cart, and he was not born a trickster or a thief, but the space within which he lives, influenced his personality to behave in an undesirable way. He employs unlawful tactics in his struggle to survive. His conscience has been trampled upon by the forces of darkness because, firstly, he accepted the money for the sale of his cart, and taking the cart back in this way, means that he is stealing it from the current owner.

About the second disappearance of the goods of Khitshane, the reader is told that:

Hoba ke qete ho bala, ka hopola ho ba bontsha mesebetsi e meng eo ke e rekisang. Jo, phahlo e ile; e mong eka o e nkile a ikela! (Segoete 1986: 6).

(After finished the reading, I displayed some of the goods that I was selling. Oh, the goods have disappeared, it seems as if someone has taken them, and disappeared!).

We are able to penetrate the inside of Khitshane through the incident mentioned above. He is delineated as a character who is very trusting because he knows very well that he is in a foreign place, but fails to guard and protect his property. Therefore he pays the price for relying on and trusting strangers.

The goods vanish for the third time in the following manner:

Pitsana ya pele ya otlwa ke e mong. Ka bea ya bobedi jwalojwalo, ho fihlela di fela... ka atamela ho bona hore re lokise taba ya tjhelete. Yaba ba tadimana, ba tsheha, ba nka ka lebelo ba ntse ba tsheha (Segoete 1986: 12).

(The first pot was struck by one of them. I placed the second one in that manner, until they were finished... I approached them with the aim of solving the issue of money. Then they looked at one another, laughed, and started running away, expressing amusement at the same time).

Bal's (1985: 94) insistence on inner and outer spaces come to play an important role in Khitshane's life. For him the inner space, which suggests comfort and protection, is his home where his parents are. In the urban areas, he moves within the outer space that stands for danger. The situation as expressed in the passage quoted above, vividly indicates that the urban space is characterized by lawlessness where immoral and vicious youths roam the streets and cause harm to innocent people. Khitshane is no exception in this regard. He becomes the victim of the society's moral decay, because the circumstances within which he finds himself, cause him to believe whatever promise comes in his way, as observed in the way the boys manipulated him above.

The last possessions disappear as follows:

... ba atamela pela ka ke sa bone; ba ntemoha hoba ke kgalehile haholo, yaba ba hotetsa dimatjhese tseo ke di tshwereng, ba nto kga ka sekaja (Segoete 1986: 15).

(... they came nearer to me without noticing them; they realized that I was in a deep sleep, and they lit the matches which were in my hands, and started running away at a high speed).

It is obvious that the perpetrators of the evil acts as mentioned in the excerpt above, are the extension of the space that is characterized by the forces of darkness, where the criminal elements commit callous acts and go unpunished. What is noted about the vanishing of goods in the above quotations is that; firstly, what disappears is a possession or wealth. Secondly these possessions are either stolen or destroyed. Thirdly, the disappearance takes place at certain intervals, at different spaces, and finally, items which disappear differ as regards their level of importance: a cart followed by ornaments and utensils; goods and matches. Lastly, Khitshane reacts differently towards the disappearance of these articles. For instance, he felt dejected at the loss of his possessions, followed by weeping in almost all incidents. These actions portray Khitshane as a character who operates without any vision. He appears to be inconsistent, and always acts in a childish manner.

Meaning about space is realized when important objects in such a space are mentioned, as Brink (1987: 114) asserts. This means that the appearance of Malebaleba on the scene inspires the reader to get involved in what is presented regarding how the space looks like. He is the product of the urban space. The Basotho have the belief that a name is the prophet about the future life of a bearer, as Guma (1983: 85) contends. This finds expression in the way Malebaleba lives. He uses some illicit means to obtain the necessities of life, and his general behaviour is portrayed through his conversation with Khitshane:

... dipitsana ke phahlo e batlwang ke basadi, ka baka lena ke na le sebaka

se sengata sa ho kena matlong ohle ho buisana le mafumahadi ka theko... ke ntse ke thalatsa mahlo ntlo yohle, ke tle ke bone see nka se nkang mofumahadi wa ntlo a sa ntemohe. Mohlomong ke tswa ka tlung ke nkile dieta, kapa kobo, kapa bohobe... (Segoete 1986: 10).

(... pots are the items which are needed by women, and on the basis of this, I have ample time to visit all homes, and to talk to women about the sales... I look around the house to see what I can steal without being noticed by the woman. I may leave the house with a pair of shoes, or a blanket or bread...).

The impression gained from this conversation is that in the urban space, this type of behaviour is the norm, as long as it is constantly rewarded. The tricks that Malebaleba offers to Khitshane, are the indications of moral disintegration in the personality of Malebaleba. These tricks serve as evidence that support the views that a space can have a negative impact on the personality of a character, depending on the foundations that a character had in its childhood. Malebaleba steals in order to live, and to get what he wants, he devises some strategies as mentioned in the above passage. We are not surprised when we learn that the artificial leg strapped to his leg is just a cunning manoeuvre to gain sympathy and pity from those that he wants to trick. From what he says, we learn that he is experiencing the personality disintegration:

Hape ngwane motona o nne a bue ka teronko! Teronko keng? Ha ba o kenya teronkong e tla ba ho lokile hobane teng o tla fumana dijo le dikobo o sa reke, e tla ba o lehlohonolo le sa reng letho ho wena (Segoete 1986: 14).

(Again, can a male child talk about jail! What is jail after all? If they put you in jail, it will be right because there you will be provided with food, without paying for it, and you will have a good fortune that you have not toiled for).

The question now arises: what has corrupted Malebaleba? The fact is that we cannot rely on the genetic explanations of his behaviour, in that he was not born a fraudster, or habitual

These experiences were learnt while he was moving from one space to the other. By implication, the nomadic life he led provided him with the tactics of surviving in the harsh realities of life. It is therefore obvious that society and culture develop and shape human biological potential.

Grahamstown also constitutes another space, which plays a major role in the life of Khitshane. There is a lack of social values, in that its inhabitants have no respect for other people's property. The deviant act committed by the passers-by resulted in Khitshane having serious burns on his hand and ear. He ultimately becomes a nomad with no fixed place to stay as a result of his constant clashes with the law. It is important to note that the amputation of his leg, the cut he suffered on his ear, and the burn wound on his hand, are all the evidence of his tales of tears, anguish and humiliation in life.

Khitshane has been brought into the world of crime by Malebaleba who is depicted as extremely sly and mischievous. He uses his tricks to attract Khitshane so that he emulates his behaviour. He succeeds because Khitshane helps him to commit a deviant act by freeing him from the claws of the law. He is helping Malebaleba because he is motivated by the pain of hunger, and is certain that in return, he would be given a monetary reward and escape hunger which confronts him on a daily basis. This action may be a major event that marks the complication in Khitshane's life, because it is from this incident that he starts running away from the might of the law. His conscience does not afford him any chance to rest because he is always on the run. He cannot escape the imprisonment because he is easily identifiable due to the marks which are conspicuous on his body, and we are told:

Letsohong le letshehadi la hae o na le sebebe se seholo se setjha; kapa o tjhele kapa o phumotswe ke ho hong, teng ha ke nepe (Segoete 1986: 21).

(On the left hand he has a large fresh gash; I am not sure whether he was burnt or excoriated by something).

It is without doubts that these scars have become part of his personality, and will live with him forever and ever. Lotman's (1977: 220) pair of opposites such as 'top' and 'bottom', 'day' and 'night,' provides a vivid account of Khitshane's stressful episode in life. Daylight is assigned a position of freedom for every person, and night is related to detention where individuals defend themselves with locks and fences from external forces. The pair of opposites operate the other way round for Khitshane. When other people rejoice during daylight, enjoying their routine works, to Khitshane, that time of the day brings memories of severe mental pain, restlessness, and fear of being followed by the agents of the law. For him, nighttime provides him with joy, which is meant only to last for a short time, because it is the only time when his freedom is guaranteed. His problems have accumulated because he has been identified by the scar on his hand, and as a result, he ends up having his ear cut when he tried to flee from his pursuers.

The wounds signify something else in the life of Khitshane. They serve as evidence supporting the view that life is an uphill battle that requires determination, honesty, and courage. His lack of manly qualities made him what he is, because he was supposed to have rejected Malebaleba's offer to help when the policeman was arresting him (Malebaleba). At the time when Khitshane was handed over to the police, Malebaleba was without an artificial leg, and it became difficult for the members of the public to identify him, and he was therefore a free man physically and not spiritually, because his soul never rested as a result of Khitshane's imprisonment.

Somerset prison is another space where Khitshane finds himself. The prison serves as a detention place as Bal (1985:94) aptly puts it. The darkness of the cell in which he was kept, serves as a personally experienced space, because it communicates something in his life, and affects his personality, especially his mental make-up. He is in the state of despair when he thinks of the impending death sentence that will soon be pronounced for his deeds. Change is now evident in his life, because it was the first time in his life that he told lies when he refused to declare the identity of his accomplice, and this change comes as a result of the situation in which he finds himself. At this stage, we are able to penetrate the other side of

situation in which he finds himself. At this stage, we are able to penetrate the other side of Malebaleba's personality. We find him to be caring and supportive in the sense that, he goes out of his way to save Khitshane from jail.

Through the dialogue between Khitshane and Malebaleba, we are reminded of the past events, the events that are haunting them on a daily basis:

Ke hloka karabo e phethehileng, ka hobane fatsheng lena taba tsa rona di se di senyehile haholo, mme di ntse di eketsa tshenyeho. Ka nako yona ena tseo re di entseng maobane di se di tsebilwe, mme bahlanka ba morena ba se ba phalletse ho re tsoma (Segoete 1986: 30-31).

(I do not have an adequate answer, because in this world, our problems have become increasingly serious, and are getting tremendously worse. By now, the crime that we committed yesterday has already been reported, and the law enforcers are busy hunting for us).

What is implied in the above excerpt is that in real life, as in the fictitious world, an individual is accountable for his actions. When one arrives at the cross-roads, one is given an option to choose the route that will lead to the everlasting life. Sometimes, the choice may be a good one, but as a result of lack of sound foundations and vision, individual's route becomes slippery and winding. The two characters in Kitshane and Malebaleba cannot blame anybody, because they chose the direction that they find themselves in. They were motivated by the forces of darkness to commit a crime. All these problems are encountered because they were struggling to make ends meet in the space that treats its inhabitants so cruelly. They are wandering from one space to the other, and cannot find peace and freedom:

Leha ho le jwalo, re tla nne re fumane bothata bo boholo, hobane re tla tsamaya bosiu feela, athe naha ena ke ya meru, ya dithaba le dinoka, haholo naha ya dihlola tse ipatang hara meru (Segoete 1986: 32).

(All the same, we are still going to encounter more problems, because our

has jungles, mountains, and rivers where the evil-doers hide).

According to Lotman (1977: 230) in the fairy tale, the jungle is always the space where danger originates. It is an outside space, the open world that individual cannot live in. This is true because in the jungle, Malebaleba and Khitshane struggle to survive, and are without food and shelter. Their lives are suspended between the gang of evil-doers and the law that they are running away from. The question that confronts the readers is whether they choose to lead this type of life? The answer simply put, is that the space and time as well as the social circumstances sometimes may have a great impact in the life of an individual character. The space within which they operate, cannot afford them peace of mind because it is an outside space that is unsafe. They will remain on the run, without having any place to hide.

Before Khitshane came into contact with Malebaleba, he was a respected member of the community and as time goes on, he becomes a nonentity. He is a product of the outside space which is without freedom, and he exposes his feelings as follows:

Ka hopola dinako tsa kgale ha ke sa le motho jwalo ka ba bang; mehleng eo ke ne ke na le tjhelete le maruo a mang, ke ne ke ja ke kgora ka moo ke ratang, ke sa phallelwe ke letswalo le batho (Segoete 1986: 39).

(I remembered the olden days when I was a normal person like others; during those days, I had money and other valuable possessions, I used to eat and filled my belly the way I wanted, and was not chased by fear and people).

As a result of greed and lack of vision in life, the space manages to leave a scar on his personality, and he illustrates this contention as follows:

Jo, kajeno ke fetohile eng, mme ke tla nne ke be eng lefatsheng! Yaba ke lla jwale ka ngwana. Ka nako eo ho ne ho kene tlala, maoto le ona a le bohloko haholo (Segoete 1986: 39).

(Oh, what am I today, and what am I going to be on this earth! And I cried like a baby. At that time I was hungry, and my feet were itching terribly).

And the people around him began to cry.

The two quotations above indicate that life is not static, but dynamic, in that it changes according to time and space. If a character is firm to his convictions, the terrifying storms of life can never shake him. But if he is shaky in whatever he stands for, the evil forces can easily find ways into his personality, and ruin his life. The reader has an opportunity to observe the changes which took place in Khitshane's life, that is, from riches to rags, the poorest of the poor. From the beginning, we observe how Malebaleba manoeuvres his ways into Khitshane's life, by manipulating his mental make-up. Khitshane's character is weak and that is why Malebaleba outfoxes him. He is like clay in the hands of Malebaleba, and this results in his downfall in life.

He was a poor man, a poor man.

Khitshane stays peacefully at one of the villages. For him the village offers him peace of mind, and he thinks that he will be part of that community forever, but the arrival of the doctor forces him back into the open space that has no mercy for people like him. Whilst wondering from one place to another, he ends up being arrested in Queenstown for a crime that he did not commit. This arrest serves as a punishment for all the crimes that he committed in the past. The misfortune that befell him, is an indication that he needs to go back home, the inner space, where he will receive the spiritual revival. Eventually he is acquitted on all the charges, and taken care of by Malebaleba.

He was a poor man, a poor man.

In the foregoing discussion, it was stated that Malebaleba drives Khitshane's life into hell, and in the end, it is the same Malebaleba who helps Khitshane to find the real salvation. The leg that is amputated, symbolizes something in the life of Khitshane. This is the fruit of his labour. It is the reward that he receives after serving the evil forces loyally. The greediness in terms of accumulating more money, is the source of his frustrations and misfortunes. In these circumstances, he accepts what he is, and he thus puts it as follows:

He was a poor man, a poor man.

Mohla ke qalang ho tsamaya ka lona ka ba dihlolong ha ke hopola ka

moo le nna ke neng ke le motho jwaloka ba bang. Ka lla letsatsi lohle ha ke hopola lemo tse fetileng, ka re, le nna ke ne ke na le leruo, empa le fedile jwaloka mohodi. Ha ke sa na tsebe e nngwe, mme kajeno ha ke na leoto le leng, mmele wa ka o senyehile kaofela (Segoete 1986: 69).

(The day I started walking with it, I felt ashamed when I remembered the past when I was a perfect person like others. I cried for the whole day when I remembered the past years, and I said, I also had the riches, but it has disappeared like a mist. I no longer have another ear, and today I have only one leg, and my body has been completely destroyed).

These words are like the thorns that pierce through the heart of Khitshane. He did not only lose his wealth, but also his dignity has been tainted, his soul destroyed, and his body subjected to physical torment. In the midst of these hardships, he finds warmth, care, love and spiritual rehabilitation at the home of Malebaleba. Eventually, Malebaleba dies, and Khitshane returns to Lesotho, and here, he also dies peacefully.

The reader realizes that the behaviour of a character, is a result of certain powers which are imposed by space, and these powers may be the desire, and intentions of the characters which may be good or bad, depending on the type of space where a character finds itself. The end is summed up by Moloi (1973: 88) when he says that the characters are presented as symbols used to attract the Basotho to the new Christian religion, thus discouraging them from the worthlessness of the worldly possessions.

3.3 AROLA NAHENG YA MABURU

In the novel *Arola naheng ya maburu*, focus is placed on the racial clashes in the farming communities of South Africa where intergroup relations are strained by conflict between the black farm workers and the white farm owners. The black farm workers are compelled by the circumstances in which they find themselves to experience prejudice, discrimination, and exploitation with the resultant violent related incidents between the groups.

Regarding the notion of space on one hand, Lotman (1977: 217) contends that the structure of the text's space is modelled in the same way as the structure of the universe, and on the other hand, Prince (1982: 73) takes the matter further by stating that we cannot conceive of any real thing except under the condition of space and time. The time as presented, is a few years after the promulgation of the Native Land Act of 1913. About this Act, Plaatjie (1982: ix) states:

It is possible that no other legislation has so deeply affected the lives of black people in South Africa as the Natives Land Act of 1913. It created overnight a floating landless proletariat whose labour could be used and manipulated at will, and ensured that ownership of land has finally and secretly passed into the hands of the ruling white race. On it, rest the pass laws, the migratory labour system, influx control and thousands of evils which affect the lives of black people in South Africa.

The above passage provides a vivid picture of the socio-political conditions in South Africa during that time. The reader, according to Issacharoff (1981: 211) provides for himself the new images, characters, situations and incidents in the mind which give the total portrait of the space. Lesotho, which is Arola's native land, is also indirectly affected by these conditions, and because of its poor natural resources, it cannot survive economically, hence it provides cheap labour to the industry in South Africa. The events that highlight the plight of the farm workers are therefore presented in the novel ***Arola naheng ya maburu***.

Arola happens to be a victim of circumstances, and witnesses how blacks are subdued to human degradation on the South African farms. What the farmer says to Arola, indicates that racism is prevalent within the space where blacks are regarded as mere objects, and resented on the basis of their race:

'Ke tloha ke e raha nna hona tjena 'babun' (baboon). E tloha e nthohaka

ke ntse ke utlwa... ke a tseba hore mabenkele a teng a batho moo ho rekang batho e seng mekoto (Nqheku 1983: 18).

(I will end up kicking this baboon now. It will end up insulting me as I can see...

I know that there are stores where people buy, and not, nonentities like you).

The remarks of the white farmer show that he regards the blacks as innately inferior, that is the reason why he has a discriminatory behaviour against them. The farm as the new space, is devastating for Arola. He perceives the conditions different from those in Lesotho, and has to adjust to the laws of the land in which blacks are made to call a white man 'baas'. The preceding assertion relates to the stratification of the South African society at that time, where whites occupied the summit of the economic ladder, while their black counterparts, were at the bottom. In the story, there is no instance where a farmer is a black, or those who have means are blacks.

The space is not friendly for Arola as well as the other black farm workers. It is characterized by the exploitation of blacks who have no choice, but to accept the low-paying wages. In this regard, the farmers who occupy the top of the economic hierarchy, are interested in maximising their profit, and the farm workers are just the cogs in the wheel of production. The blacks living on the farms had long been accustomed to the harsh conditions in the employ of the farmers. They are beaten for no apparent reason, and every instruction is coupled with the barrage of blows which are aimed at inflicting pain and suffering to the workers. About this condition, Nqheku says:

Buru la etsetsa batho motswebetswebe. Ha le re etsa tjena ho motho, taelo eo e felehetswe ke 'tlelapa' le ke seeta ho bontsha boholo ba yona (1983: 24).

(The farmer caused panic amongst the people. When he gave orders to a person, such orders were accompanied by a blow and a kick on the buttocks, to indicate its degree of importance).

The above-mentioned circumstances in which the black farm workers found themselves, compelled Arola to change his views about life. The preceding contention is supported by Zoran (1984: 317), who argues that characters are part of the entities found within the narrative space. They are referred to as dynamic objects because they change their behaviour pattern from time to time. This view is echoed by Tsabedze (1996: 112) who insists that the main character normally 'had a strong moral background, but his change from good to bad is so extreme that by the time he leaves home, no good can be expected from him', because his values are corroded by the urban conditions in which he finds himself. Arola is no exception in this regard. He is no longer the young Mosotho man that we met at the beginning of the story. The space serves as a motivation for all his actions for which he has no control. For instance, for every pain that the farmers inflict on him, he retaliates violently. The revenge takes the following forms:

A e tjhesa ka phakiso moshemane hore e tle e re ba e bona polasing mane, a be a le makgatheng a ho qeta. Hwa duma hwa nna hwa re qha! qha! qha! qha! (Nqheku 1983: 23).

(The young man burnt it so quickly to ensure that by the time those who are at the farm become aware of it, he would be just about to finish. The thunder continued accompanied by the sound of the burning grain).

In the next move he burns the stables:

Kapele-pele mosebetsi wa fela wa ho hotetsa kantle le ka hare (Nqheku 1983: 29)

(In the nick of time, the job of burning the inner and outer buildings came to an end).

Judging from the two passages above, the reader realizes that Arola arrives at the farm without bad intentions. His only sin is being a black man, at the wrong place, and at a wrong time. This fuels the hatred that the farmer has for black people, and he ends up assaulting

Arola. The assault therefore, leads to the farmer losing his properties. About the situation in which Arola finds himself, Moloi (1973: 108) comments that the reader is persuaded to find out more about *leburu*. This remark implies that the farmers are painted as the epitome of evil who are regarded as the persecutors of the black people. Graig (1998: 2) argues that in the situation of this nature, 'people will read stories only as long as they care about what happens to the characters; therefore the writer's first task is to make readers like the hero or heroine enough to want good things to happen to them, or hate and fear the villains enough to want bad things to happen to them'. This is true because the reader enters the narrative with the feeling of being there, and wishes Arola to escape the brutality of *leburu* unscathed because he did not provoke him.

In another farm, Arola finds the space giving a warning of danger. The dog is set on him, he kills it, and eventually engages in a fierce physical fist fighting with the dog owner (farmer). Using his tricks, he outwits the farmer and manages to steal his horse.

What is evident in the story is that all the promises made to Arola about the success, with regards to the acquisition of material luxuries in the urban cities, gradually disappear. Again in the new space, his life becomes complicated to the extent that he decides to relocate to the towns. Instead, his life becomes characterized by a series of complications. What is significant here is that Bal's (1985) terminology of 'inside' and 'outside', as well as Lotman's (1977) notions of 'closed' and 'open' spaces, are placed on a conspicuous position. The concepts of closed/inside space, are used to portray Lesotho, which is associated with shared values, and old forms of social life synonymous with protection, freedom, warmth and care, as opposed to open/outer spaces that are related to urban life, denoting individualism, cold, enmity, harm and other forms of injustices.

The examples of open/outside space, refer to the spaces outside Lesotho, which are more dangerous for Arola because, he is without the parental and ancestral protection, and the situations of exposure to harm, are reflected in the following passages:

Ka tsatsi le leng, e le ka phirimana a iphumana a se a le ka hara dikebekwa tse tshabehang tsa Mazulu (Nqheku 1983: 13).

(One day, in the evening and he found himself encircled by a frightening Zulu brigand).

In the second instance, a dog attacks Arola in the veld.

Ha a re mahlo tloha, a fumana e le yona ntja yane! E hwatalletse, e betlile meno, e nkehile ka sekgahla se seholo eka e leleka phoofolo ... A e lahla fatshe mohlanka ya jwalo, a ba a e hlaba mohlabetsaneng (Nqheku 1983: 41-42).

(When he turned his eyes in some direction, he found the same dog! It was attacking him, showing its teeth, running with a strong and violent movement as if it was chasing an animal... the admirable lad put it down, and stabbed it behind the shoulder blade).

In the third encounter, a mysterious man wearing white clothes chases him.

A bona ho kang motho ya pelo e mpe, ya apereng kobo e tshweu, a eme ka pele ho yena... Arola a ikutlwa a tlameha ho baleha...(Nqheku 1983: 57).

(He saw something like a person with heartless feelings, wearing a white blanket, and standing in front of him... Arola felt that to run away was the only solution).

The three passages mentioned above, indicate that danger always comes from the open, the outside world, and it is here that the individual defends himself with the locks and fences from the external forces as Lotman (1977: 230) aptly puts it.

On the notions of closed/inside, an individual is expected to be protected, but the opposite takes place in this novel.

***Tsietsi ya pele ke ya mohla a betanang le ho hong ka tlung bosiu bohle...
o kolokotjhana le yona jwalo hara lefifi ho fihlela a ikutlwa mokgathala.***
(Nqheku 1983: 11).

(His first problem was when he wrestled with a mysterious being in the house all night... he fought with it in the darkness until he felt tired).

Another example of closed/inside is observed when he wrestles with a coffin:

***Ya pele ke ya mohla a lwanang ya kgumamela le lekese la bafu. Le ne le
mo kgorohela e ntse e le lona feela a sa bone motho. Le tle le
kgehlemanaka ho yena habohloko, yena a le sutumelletsa kwana*** (Nqheku
1983: 57).

(The first one is when he was engaged in a fierce fight with a coffin of the dead.
It was attacking him on its own without him seeing a corpse. It was coming at
him in a violent and forceful manner, and he kept on pushing it aside).

In other instances, Lotman's (1977) and Bal's (1985) pairs of opposite may signify a different situation, as reflected in the last two quotations above. The preceding view is shared by Issacharoff (1981: 216) who insists that the relationship between the signifier and signified is conventional, because the objects referred to differ from one situation to another. This assertion finds expression in how closed/inside are used. Arola's house is synonymous with safety and protection against any danger, but it does not protect him from danger that comes from the outside. This is evident where he was attacked by the mysterious being on the farm, and a coffin in town while he was in his house, where he is expected to be safe. This implies that the usage of words differs from one situation to another depending on the intentions of the writer.

Bal (1985: 96) states that space serves as the place that acts, in the sense that it has an impact on the lives of the characters. This becomes evident when Arola says to himself after

slaughtering the farmer's dog:

Ke tloha haeso ke ntse ke phela, bohlanya bona bo nkene tseleng
(Nqheku 1983: 42).

(I left my home in ideal conditions, this insanity became part of my life along the way).

The farm itself is the metonymy of the inner personality of the farmer (owner). He is the product of the racist laws that oppress the black farm workers. He rejoices when he inflicts pain on the blacks. Brink (1987: 117) argues that a particular space may be linked or have some connection with a particular character. This becomes vividly clear in an instance where Arola perceives almost all farms as places of persecution, as they are the properties of white farmers who are cruel by nature, and who harass, and terrorize blacks at will. This perception of white farmers triggers the spirit of contempt and revenge, and produces a character whose aim is to destroy all that comes in his way. The transformed Arola exposes his inner feelings as follows:

'Nna ha ke rate ho nwa metsi mona, ke rata ho ya nwa 'heising' mosadi wa leburu a nkgelle ka lebekere le lesweu le letle' (Nqheku 1983: 40).

('I do not want to drink water here, I want to drink it right in the farmer's house, and the farmer's wife must serve it to me in a beautiful white mug').

Judging from the above quotation, the reader realizes that Arola no longer has respect for the property of others. This behaviour is reflected when he enters the farmer's land without permission, and to add to this, he is proud of himself and declares his pride with excessive courage. He lacked these qualities whilst in Lesotho, and only acquired them in the new social setting. Regarding this state of affairs, it is important to note that the characters design their lives on the interface of many cultures, in that they use a mixture of cultures for survival, and this is sometimes suicidal as the characters in the narrative discard their traditional culture and make the new one to become an integral part of their lives. This is true in

respect of the conditions under which Arola and the farmers live. The spaces are characterized by aggression and violence, and to survive, the characters have to defend themselves through violent means, and eventually, a violent behaviour rewards them on many occasions, and leave the lasting impression on their personalities.

It is clear that the white farmers behave abominable towards black farm workers. They enjoy inflicting pain on them, and in general terms, treated them like sub-humans.

The urban space does not afford freedom to the inhabitants, and this is vividly presented by Plaatjie (1982: x) who describes urban life as follows:

The Pass Law was introduced for the first time on 28 February 1913. Its aims were to prohibit black people from wandering about without proper pass.

The above state of affairs, presented a complete portrait of the times when black people had no dignity and humanity, and were treated unjustly. From the farms, right into the town, Arola could not find freedom. He cannot get employment without having the necessary pass. It is at this moment when a policeman, who also happens to be another black man in an urban town, helps Arola with the pass which afforded him freedom in the town, and provided him with a job.

Roberts (1992: 81) is more concerned about the characters adjusting to the space. The following questions are imperative and need to be answered: are the characters happy or unhappy where they live? Do they want to stay or leave? The answer simply is that if the space does not offer protection or joy in the life of a character, such a character relocates to other spaces where he will find peace of mind, joy and happiness. Arola finds himself in this situation. He has no peace of mind, and instead, anguish and humiliation characterize his life. Gullon argues that a character may be situated in a space, and at the same time his mind is fantasizing somewhere in another space (1975: 19). This condition is confronting

Arola because he is in the town physically, but his mind is in Lesotho where he desires to be with his parents, and the following passage reveals this state of affairs:

Tlholohelo e ne e thomothellana hoo meokgo ya tlholohelo nngwe e beng e tswe... Lesotho la eba ka sefubeng sa hae. Lapa labo ya eba leno poaneng. Bana babo ya eba bano yaka wa ba bona (Nqheku 1983: 63).

(Nostalgia built up to the extent that the tears of home-sickness would sometimes flow... Lesotho penetrated his insides. His home was on an open space. His siblings were also flashing past his eyes).

The circumstances in which Arola finds himself, cause the reader to agree with Gullon's assertion that a space is like a circle that has different forms. It changes these forms from time to time, and that every change has its own meaning (1975: 24). The circle portrays the life of Arola from the day he left Lesotho as a humble, peace-loving, and courageous young man, to the day he arrived in the South African farms and towns, where his behaviour changed from good to bad as a result of the oppressive laws of the land, and back to Lesotho where he becomes a Christian:

A fetoha mekgweng ya hae e mebe, ya eba motho e motjha, eo kelello ya hae e e kgantshetswang ke lesedi la tumelo; motho hape pelong ya hae molao wa Kriste wa thatano le tshwarelano o busang hobane boiphetetso le lonya le pelo e mpe di suthile, di file tse ntjha tsa Kriste sebaka (Nqheku 1983: 73).

(He changed his bad behaviour and became a new person whose mind was controlled by Christian beliefs; a person whose soul was controlled by the Christian values of love and forgiveness, because vengeance, malice have departed, and created a space for Christ).

The above quotation is heightened by Spencer (1971: xviii) that every position where an

object or character is placed, provides that character with the traits that are different from those that it has in other position. This implies that the pair of opposites that are advocated by Bal (1985) and Lotman (1977), and interpreted in terms of freedom and slavery, are the foundation on which the story is based. Freedom can only be tasted when an individual is amongst his people, where the bond of tradition, holds them together as a solid unit. Arola lived happily with his parents, and died a peaceful death.

3.4 MOLAHEHI

It is not possible for the characters to become uprooted from the customs and tradition they have known their entire lives without suffering serious personality disintegration. The experience of adjusting to the new culture leaves scars on the personalities of characters. On the basis of the preceding assertions, in the novel *Molahlehi* we look at what happens when these characters leave their rural spaces, and what factors influence them to change their life styles when they arrive in the urban spaces.

The protagonist, Molahlehi as well as other characters such as Sainyaka, Botlenyana, Maria and Sobende, find themselves in the city of Johannesburg. This is a place that we know in reality, and as readers, we are able to make some elaborations on the way it looks like by means of our extra-textual experience. The description of this city includes the time of the events as well as the social conditions.

Molahlehi was born in a family that was conservative towards religion and culture. Although his father was not a Christian, he encouraged his family to attend the church on a regular basis, and this finds expression in:

Masene ha esale a hlaha, ha a tsebe monyako wa kereke... leha ho le jwalo, o kgothalletsa mosadi le bana ho ya kerekeng... ntatae o bile o tshepisa ho reka katekisemane ha a qeta ho kuta dinku, hoba Mmamolahlehi o mo ruta tsa Modimo ka mehla (Matlosa 1983: 5).

(Masene has never been to church since his birth... despite this, he encouraged his wife and children to attend the church... his father even promised to buy him catechism after he had sheared the sheep because Mmamolahlehi teaches him all that concerns God daily).

On the basis of the above quotation, there is no doubt that Molahlehi received a good and strong foundation in life compared to other children who grew up in disorganized families. Boarding school is another space that offers the new challenges of life to Molahlehi. Due to changes in his life style, he is absorbed into the world of gangsterism which provides him with the measure of enjoyment, protection as well as the satisfaction of social needs. He is eventually expelled from school, and his expulsion marks the beginning of his personality disintegration. It is from here that we look into his exposure to life in the city of Johannesburg.

Roberts (1992: 81) poses the following questions regarding the space and character delineation. Firstly, does the space provide a joyous atmosphere for the characters?, Secondly, what influences do the space have on the decisions and behaviour of the characters? The answers related to these questions are that, if the characters adjust harmoniously to the space, it implies that they are happy, and will stay there forever, but if they are unhappy, they will leave for greener pastures. The same happens with Molahlehi, because he leaves his home for the cities as a result of influence that from his peers.

In many instances, the parents do not consent to their children to leaving their homes for the cities in search of work. Molahlehi is one of the young men who goes to Johannesburg without his parents' permission. We ask ourselves some questions as to whether he will be fit and strong enough to withstand the hardships of the city life? Will he receive the protection of the ancestral spirits as he leaves his home on his own? The answers to these questions will be made available as the discussion progresses. Eventually, he finds himself in another space, that is Johannesburg, which provides the new set of norms governing its inhabitants. The life in Johannesburg is different to the life in Lesotho. As he was brought up in the rural environment which had the old forms of social life, he becomes surprised when he discovers

that in Johannesburg there are new forms of values and morals. This is reflected in:

Gauteng Molahlehi a fumana meferefere ya batho. A fumana bophelo ba teng bo le boima haholo ho ba ka ntle ho tjhelete ha ho jewe, ha ho aparwe. Batho ba bangata ba phela ka ho rekisa jwala ba sekgowa kapa ba Sesotho (Matlosa 1983: 13).

(In Gauteng, Molahlehi found many people from different ethnic backgrounds. He discovered that life there was very tough, because without money, one could not get food and clothes. Many people lived by means of selling modern or traditional beer).

It seems reasonable to conclude that in the place where there is a large concentration of people, the commitment to values is low and an appearance of social aberration is the order of the day. In contribution to the life in the cities, Toolan (1994: 103) comments that:

Interpersonal relations are made more complex by industrial and technological developments that have depopulated the country while turning the cities into monstrous battlefields.

This state of affairs implies that the life in Johannesburg is made complex due to a high degree of materialism as stated in the excerpt above. It is important to note that the poor will employ other methods to obtain the necessities of life in an unlawful manner. The question arises; why do the people in Johannesburg put money before anything? The answer, simply put, is that the struggle is not for a mere existence, but for social position as well as the economic status. We use the words of the narrator to support this:

ke yona motheo wa bophelo ba lefatshe. Sethoto se sa rutehang se fumana hlomphe, se dula le mahosana, bohle ba se rolela dikatiba ka baka la tjhelete (Matlosa 1983: 17).

(it is the source of life in this world. Even the uneducated fool is afforded

(it is the source of life in this world. Even the uneducated fool is afforded respect, and mixes freely with the influential people, and everybody respects him because of money).

If you are poor, you do not deserve any form of respect, even from the poorest and the uneducated. It is obvious that Molahlehi will also do as these people do in order to survive. He learns the way of life in the city, and in this learning process, he casts aside his customs and internalizes the new values. He has discarded the known, that is, his customs and tradition, and accepted the unknown, the norms that the city offers him. He ends up engaging in the *vat-en-sit* marriage with Sainyaka. This type of marriage is informal and does not have the formal arrangements which include traditional social transactions between two families.

Space assumes a symbolic significance in the sense that it creates a *laissez-faire* atmosphere in which characters can arrange their marriage freely without the involvement of their parents. This assertion finds expression in the way Molahlehi and Sainyaka get married. Their marriage is not arranged and organized according to the African tradition, and therefore, it cannot in any way receive the blessings of the ancestors. According to the African tradition, as Monnig (1983: 129) asserts, from the marriage negotiations until the actual marriage celebration, the party representing the groom, as well as the party representing the bride, are all involved in the entire process. Everything is blessed and cemented by the approval of the ancestral spirits, and the marriage celebrated in this manner, becomes lasting and joyous.

From the foregoing discussion, it becomes clear that Molahlehi is deviating from the tradition because he marries without the consent of his parents. We ask ourselves a question; will his marriage be stable without the support of the parents? will the ancestors provide him with the necessary protection in times of crises? The answer is that; firstly, it has been emphasized that he offended his parents by proceeding to Johannesburg without their permission. Secondly, being away from his ancestors will not provide him with the necessary protection

view that the ancestors are in control of the daily lives of the living descendants. Therefore, they have to be respected. If they are forgotten, they may withdraw their protection and bring bad luck. The same happens to Molahlehi in that he encounters more problems, and these serve as the form of punishment to him. His 'marriage' to Sainyaka ends up disintegrating. We are not surprised, because the 'marriage' itself had no base, and therefore, it was expected to collapse anytime.

The space becomes destructive for Molahlehi because he is living on his own, and does as he pleases. He follows the domicile of the woman, something that is not expected from a Mosotho young man. It goes without saying that his role in this house will be that of the subject, taking instructions from the woman. About this, the narrator says:

***Molahlehi le thope ba tsamaya mmoho ho ya moo thope e dulang teng.
Ebile Molahlehi a se a nyetse ho fedile*** (Matlosa 1983: 15).

(Molahlehi and his female companion went to the place where this woman was staying. There they lived as a husband and wife).

This implies that he has lax attitude towards the norms and values of the country of his origin. He has left the parents at home, and in Johannesburg, there is no one to correct his behaviour.

There is a relationship between a name and the actions of a character, and about this, Kunene (1971: 13) says:

The Basotho did not as rule, choose a name simply because the parents liked it, but for its relevance to a given situation... there was, besides, the belief that when it grew up, a child might act according to its name.

As the name implies, Molahlehi gets lost in Johannesburg. He disappears in the city of gold without any trace. His parents at home are worried and make use of all the available means

without any trace. His parents at home are worried and make use of all the available means of tracing his whereabouts. They also resort to the African ways of diagnosing the misfortune that has befallen them. They employ the services of fortune-tellers, ranging from the Basotho diviners, to the Zulu magicians, but all in vain. Of principal importance is that Molahlehi was deceived by his friends at school about the glories, success, fortune and wealth in the city of gold. Unfortunately for him, all that he expected turned into a dream.

The way of life of the women in Johannesburg is another factor that makes the space to be unique in terms of the relationship between a man and his wife. It is natural amongst the Africans that the status of women is always inferior to that of men, and this is the same with the customary practices in Lesotho, where Molahlehi comes from. Women are regarded as perpetual minors and depend largely on the male members of the family for survival, and this is irrespective of their age. It is not the case in Johannesburg, as women are in authority over men, use their money, rob them of their belongings, and throw them out of their houses when they no longer have any value. Larson (1978: 165) has this to offer when he describes the life in Johannesburg;

the only thing that is bad is that if a man loves a woman, she loves him not.

Therefore, the quotation serves as an indication that there is no true love between a man and a woman. What matters, is only when a man is able to maintain the lifestyle of a woman. This fact is also supported by an old adage that 'when poverty enters the door, love flies out of the window', and Sainyaka does exactly the same with Molahlehi:

'Papatlele towe, hleka ba o loile ka nna? O mpotsa diaparo tsa hao, o no ila wa di siya le nna? Ha o yo botsa matekatse ao e sa leng o ya ho ona? Ke boetse ke molebedi wa diaparo tsa hao? Kgale ke o rerisitse hore o ntswele ka ntlo. La hosasa ha le ka o dikella mona ke tla o tshwarisa
(Matlosa 1983: 18).

are, did you ever leave them with me? Why don't you go and ask those harlots that you have been with? In addition to this, am I a keeper of your clothes? I have long advised you to leave my house. If by sunset tomorrow you are still here, I will call the police to come and arrest you).

The usage of a question marks as indicated above, portrays Sainyaka as a type of woman who looks down upon men, and Molahlehi in particular. She is the real sorceress who has bewitched Molahlehi, and when he expected her to provide a shoulder to lean on, she throws him out of her house. Molahlehi's personality has changed for worse. He is moving from one house to the other. In the past he was housed by Sainyaka, today he stays with Botlenyana, and next time he will be staying at Maria's house. What is surprising is that these women have similar personalities in that they behave in more or less the same manner. One may conclude that they were raised by the same mother, but in actual fact, it is the environment that influences their behaviour. Regarding this state of affairs, Kunene (1994: 156) offers the following explanation:

The shebeen lady was not born a shebeen lady either. This pre-occupation with money-making is a metaphor for Johannesburg itself, eGoli, the place of gold.

The impression that we get here is that Sainyaka, Maria as well as Botlenyana, behave in the same way because they are all constantly subjected to a struggle for survival, and in the process, moral conceptions are soon pushed aside. Tsabedze, as quoted by Losambe (1996: 115) writes that 'the individual who goes to the city, suffers cultural loss and finally becomes the victim of moral disintegration'. It is therefore essential to use the narrator's words to support what Tsabedze expresses:

Nnqe ngwe ha monna a eya mosebetsing, mosadi o notlela ntlo, o tihakela nyatsi. Botlenyana e ne e le e mong wa basadi ba jwalo. Ha monna a tloha , a kwala ntlo a tihaka. Monna a fumana a le siyo (Matlosa

1983: 20).

(Sometimes when the husband goes to work, the wife locks the house and visits her paramour. Botlenyana was such a woman. When the husband leaves, she locks the house and visits. The husband would not find her at home).

The actions and deeds of Maria, bring us closer to Molahlehi in that we are able to penetrate his inside and discover the real person he is. His perception about women has changed completely, that is why he comes to the conclusion that;

... mosadi ha se molekane jwaloka ha ho bolelwa, empa ke sera, mosenyi, moqabanyi, le moferekanyi wa meya ya batho (Matlosa 1983: 21).

(... a woman is not an ideal partner as it is usually mentioned, but is an enemy, a mischief-maker, and a trouble maker who inflicts pain on the feelings of other people).

It is from this point that a conclusion is drawn to the effect that it is not heredity, but an environment together with the prevailing socio-political and economic conditions that make a person what he is. This view is echoed by Kunene (1994: 165) when he says:

These people are forced by the very nature of capitalism in which they find themselves enmeshed, to sacrifice their very humanity to the powerful amoral god of gold.

From the beginning of the story, we are presented with the picture of a young Mosotho man who in the process of adjusting to a new environment, is forced to accept the new urban values and reject the rural ones. The space becomes very hostile and unfriendly towards him. All the promises as well as the dreams regarding the city life disappeared. Some form of a literary device is employed in this regard so as to give more colour to the events. This device is the usage of letters written by the characters, where they expose all that lies in their

hearts and minds. A letter is a symbol that represents the inner feelings of the writer, it is a secret between the addresser and the addressee. What we realize about these letters is that they reveal how the evil forces have trampled on the conscience of the characters. It is through one of these letters that we discover that Maria is not a novice in the city of gold, but a harlot who can never be trusted, and who obtains the necessities of life in an unlawful manner. The letter shows us that Maria has tricked Sobende before, and this time she is tricking Molahlehi. This type of behaviour is normal in the city of gold because, these people have left the parents at home, and in the city, there is no one to claim any authority over them, and in turn correct their behaviour (Tsabedze 1996: 109).

Molahlehi has accepted the western values which also contribute largely towards his miseries. It is prohibited for a woman to propose love from a man according to Sotho culture. The general principle is that a man declares love to a woman, and not visa-versa. On the basis of these views, it seems reasonable to conclude that Molahlehi is doing the opposite of what he is expected to do, because he does not follow the authority structure. He has wronged his parents and the ancestral spirits in the same way, and one is not surprised to find that all his 'marriages' end up disintegrating. The reason for their dissolution may be ascribed to the fact that they are not properly organized and therefore, lack the firm base and foundation. In view of the facts mentioned, the marriages are not blessed by the ancestors, and that their dissolution serves as punishment imposed on Molahlehi.

At the end of every 'marriage', Molahlehi becomes a loser, and this finds expression where he forfeits all his belongings to Sainyaka. Botlenyana also has her share, because she disappeared with some of the clothes, and lastly, Maria also receives her share. This emphasises the fact that there is a relationship between the space and the character's personality, because all these women were not born in Johannesburg, and the fact that they behaved in the same manner, shows that the social circumstances in which they find themselves have shaped their mental make-up to behave in this fashion. In addition to this, if one observes the names of some women who stays with Molahlehi during his life in Johannesburg, one comes to conclusion that there is a close link between these names and

the city of gold. They are of European origin and connote that the bearers are no longer part of the traditional system, and could be morally the opposite of women in a traditional setup.

What comes to our minds is that Maria who was born and bred in Bloemfontein, has adopted the new ways of life. She is living according to the 'standard' as prescribed by the people of the city. She cannot run away from this situation because the prevailing circumstances dictate what is expected of her. This is the same with Molahlehi, who is naturally obedient and caring, but has changed his personality as a result of the evil forces. This becomes evident where in the form of revenge, he intends to eliminate Maria and Sobende. About this, the narrating character comments:

A ba le mehopolo e mengata... haholo ele ya boiphetetso ba sebele ho babolai ba hae; hara bohle kaofela, mosadi wa hae... Sobende yena a rera ho mo lwantsha ya kgumamela kae kapa kae moo ba kopanang (Matlosa 1983: 29).

(He developed many ideas... and the main one was the real revenge against his murderers, amongst them all, was his wife... He decided to fight Sobende very fiercely wherever they would meet).

Molahlehi's personality has been trampled upon by the circumstances in which he finds himself, and he ends up subscribing to what is generally regarded as a rule of law in Johannesburg that 'you either kill or you get killed'. He has changed dramatically and this is observed in:

Ke hodisitse dinyane la marabe kajeno le a ntoma. Nkeke ka tlohela noha ya tsamaya ke sa e ripitla. Ke ntja e sootho e lomang mofepi wa yona (Matlosa 1983: 30).

(I have brought up a young snake and today it bites me. I will never let the snake go without destroying it. She is the dog that bites its feeder).

The impression that we get from the above excerpt is supported by Rimmon-Kenan (1994: 63) that 'a character's speech, whether in conversation or as a silent activity of the mind, can be indicative of a trait'. It is obvious that when Molahlehi speaks to himself, he may be trying to arrive at some conclusions in an attempt to get to the bottom of what lies ahead to his future. These conclusions are aimed at escaping from the painful and stressful episode, and through what Sainyaka says, allows us to penetrate his inner personality:

Esale ke o tseba o le motho ya pelo e tshweu, ya nang le kutlwelobohloko; ya halefang ka tshwanelo ya bileng a ya nang le ho tshwarela (Matlosa 1983: 32).

(From long ago I knew you to be a very kindhearted person, who has pity on others, who shows anger when the need arises, and who can forgive).

Judging from the above situation, it is clear that all these women who have love relationships with Molahlehi, knew him very well regarding his personality. To manipulate him, they all act harshly towards him, knowing that he lacks some manly qualities.

Another character that is the product of the city life is Sobende. His behaviour is the reflection of the space where there is low commitment to values, as well as the high degree of materialism. He was not born a murderer, a robber, a crook and a thug. The city life made him what he is. In order to make a living, he resorts to unlawful methods to achieve his desires. If there is an obstacle in his way, he does not hesitate to kill if a need arises. He no longer possesses human qualities, but behaves like a wild beast. He enjoys inflicting pain on others, and this finds expression when he violently assaults Molahlehi with the intentions of killing him:

'Ke o boleletse hore ke tla qetella ke o bolaile... ahlama o nwe moleko towe' (Matlosa 1983: 26).

('I told you that I will end up killing you... open your mouth and drink, you

devil').

Rimmon-Kenan (1994: 61) argues that habitual action tends to reveal the character's unchanging aspect. This holds true of Sobende, because his actions towards other characters portray him as a habitual criminal who is controlled and directed by the evil forces. He killed his wife before, and now he wants to kill Molahlehi. From what Sobende says, in the above passage, we are able to visualize his personality in general. Johannesburg has created a monster out of him. His conscience has been trampled upon by the prevailing circumstances in the city. We are able to detect from what he says that his life is under complete control of the forces of darkness. He is the beast in whose way no one can stand, and the mere mention of his name, sends shivers in the spines of his enemies, friends and policemen alike. He ends up killing one of his friends.

Bal (1985: 94) suggests that both the inner and outer space function as a frame. A character can find itself in a space which it experiences as secured, while earlier on, outside that space, it felt insecure. Therefore, the hospital in which Molahlehi is admitted serves as a place of confinement. He experiences the pain and sufferings inflicted by the fearsome Sobende. The prayer performed by the nurse reminds us of the past events when Masene, as well as the school pastor were giving Molahlehi some advice that was aimed at making him a real man in life. This advice was intended to shape his behaviour so that he could lead a clean and healthy life. In support of what the nurse says, we cite what his father once said to him:

O se ke wa kgahlwa ke none e hlotsa... Boiketlo le boithabiso ke ntho tse monate haeba o di sebelleditse, empa ha o rata ho di fumana ka bolotsana, di tla o babela jwaloka moqhanyatsa (Matlosa 1983: 6).

(You must not imitate undesirable manners... Prosperity and happiness are good things only when you have worked for them, but if you employ unlawful methods to achieve them, they will taste very bitter to you).

The words as presented in the passage above, are very strong and were aimed at giving

Molahlehi an impeccable foundation in life. They were aimed at equipping him with the skills and tactics of facing the tough and lonely future bravely. These words were intended to mould his mental make-up, so as to remain faithful and loyal to his parents, and to stand firm during trying times. But the advice fell on deaf ears. The letter that Molahlehi receives from Sainyaka, makes him think more about the past, about the past relationships that he had with Maria, as well as the joyous moments they shared together.

People are what they are as a result of influences from the place in which they live. On the basis of this contention, in Johannesburg a woman possesses every man, and this state of affairs also changes Molahlehi's way of life. It affects him to the extent that he no longer distinguishes between a friend and an enemy. Even after he was treated badly by Sainyaka, he still accepts her plea to return to him. Rimmon-Kenan (1994: 65) contends that the character's external appearance is important because it is used to imply character-traits. This relates to Sainyaka's physical appearance. She was so beautiful to the extent that Molahlehi could not afford to loose her. This is expressed as follows:

Ha a bua le mohlankana, mohlankana o ne a re feela yes, yes, a sa tsebe seo a se dumelang (Matlosa 1983: 35).

(When she speaks to a lad, he would end up saying, yes, yes, not knowing what he agrees to).

Taken from this angle, there is no way Molahlehi could resist the temptation, and he ends up living with Sainyaka for the second time as husband and wife.

The urban city life is so complex and complicated, and all the characters in the narrative, are depicted as the victims of pressure of Johannesburg life. We are presented with the situation where the Africans have been cut from their traditional life. Blacks, whites and Indians are all over in the story, and each is the representative of his own race (Larson 1978: 163). The Indian who robs Molahlehi of his money, is doing so in order to survive. There is a general tendency to stereotype the Indians as people who are cunning and who prey on other

people's belongings, particularly Blacks. This state of affairs also contributes to Molahlehi's problems. He concludes that in order to survive, he must live like the people of Johannesburg, and this finds expression in:

Ho phela ka masene, ho ja mofufutso wa ba bang ke sa ba qenehele, e ka ba mofutsana kapa morui hoba ho thwe dithoto ke lefa la ba bohlale
(Matlosa 1983: 42).

(One must live with tricks, prey on other people without mercy, the rich or the poor, because it is stated that the fools are the stepping stones of the wise).

What we realize from the above quotation is that Molahlehi is not the same Molahlehi that we knew at the beginning of the narrative. He has changed dramatically, and ends up being arrested for a murder that he did not commit. Prison marks the climax in the story, and symbolizes the wrath of the ancestors. He must go back home where he was born so as to receive some ritual cleansing, as well as the protection of the ancestors. Finally, due to mistaken identity, he is violently assaulted by a white man. The letter that he receives from Sainyaka, marks the end of the story.

3.5 MENYEPETSI YA MASWABI

In the novel, ***Menyepetsi ya maswabi***, we look at the way social factors, personal factors as well as factors involving the natural environment combine in a certain way to mould the personality of a character. It is true that a person is born with certain potentialities which gradually develop during the process of growth. The growth process takes place in the social environment, and if the process is not properly nurtured, an individual may find it difficult to cope with what the space expects of him, and consequently, moral conceptions will soon be pushed aside.

Monakodi is the main character of the novel. He is introduced to the reader as a young boy of fourteen years, who lives happily under parental supervision, but as a result of bad

influence of some of the parents in the neighbourhood, he leaves his home with the aim of looking for a job in the urban cities. The movement of Monakodi is from the rural town of Matatiele to urban places such as Kokstad, Pietermaritzburg, Harrismith, Bethlehem, Afrikaskop and back to Matatiele.

The events of the novel, *Menyepetsi ya maswabi*, take place in the urban spaces, and the time of events is modern because the reader is told about the farms, prisons, cars, money as medium of exchange, and so on. In this novel, the arrangement of the world where the characters find themselves, is presented in such a manner that it accommodates people from different ethnic backgrounds, and social classes. There are Sothos and Ngunis everywhere, desperately struggling to make a living, as well as the white people who control the means of living, and provide jobs to black people. The other characters who are introduced to the reader are; Penane, Toni, Masondo, Fanana and Sésilane. These characters are related to the events, as well as to the space within which they find themselves. They are true to human nature, and their actions resemble the actions of real human beings.

The prevailing conditions are that Monakodi's parents are uneducated, and it is their wish that their child, Monakodi, receives a proper education so as to be able to tackle the problems of the changing society. Their wish is expressed as follows:

Nna le mmao re ile ra hloka thuto, mme re ke ke ra beha batswadi ba rona molato, hobane mehleng ya kgale dikolo di ne di le siyo, etswe hape thuto e ne e sa hlokahale hakaalo hobane batho ba ne ba sa teke letho. Jwale mehla e fetohile, mme thuto ke yona e thusang ho hlabollela batho mehleng ena (Maboe 1983: 6).

(Your mother and I lacked education, and we cannot blame our parents because, in the olden days, there were no schools, and again, education was not an essential aspect of life because people had everything they needed. Because of the current changes, education is the tool that is used to enlighten people nowadays).

The impression we get from this excerpt is that there is a significant discipline, and parental supervision in the family of Monakodi. He disregards all that his parents aspire for. Instead, he leaves for Matatiele unceremoniously, and finds a job at one of the farms owned by a white man known as Ntjhakgane. He is brutally initiated into work by the fearsome Penane, who is the supervisor of the employees. Spencer (1971: xvii-xviii) places much emphasis on the notion of 'position' which has an effect in describing the attributes of an object. Every position where an object is situated, provides such an object with the traits that are different from the traits that it has when placed in another position. This is the same with Monakodi. When he arrived at Ntjhakgane's farm, he was a normal person, with normal conscience and humanity, but after his initiation there, his humanity disappeared, and took a different shape. Penane is responsible for the change in Monakodi's personality, and the change undergoes the following process of development:

Ke tla o ruta masene a bophelo hore o tle o be monna wa makgonthe ka moso (Maboee 1983: 18).

(I will teach you the tricks of life so that you can be a fully-fledged man in future).

Judging from the above situation, it is obvious that Penane is the first person who has a bad influence on Monakodi. He introduces Monakodi to dagga smoking, and drinking, as reflected in:

Kwae ke ne ke se ke e tsuba haholo ka nako eo... mme le matekwane ke ne ke se ke hlile ke itekela (Maboee 1983: 23).

(I was smoking tobacco heavily at that time... and also at the initial stage of smoking dagga).

Penane continues providing Monakodi with lessons related to thieving, especially stock theft, and he says:

Jwale he, o ithute hore ka mehla ha o tsamaile, o se ke wa nna wa dikadika ha o ka bona pere kapa kgomo, kapa yona nku. O di kganne, o tle le tsona naheng ena ya rona, mme ha o se o entse jwalo o phakise o ntsebise kapele... monna ho phela ya masene mohale wa ka (Maboe 1983: 24).

(From now onwards, you must learn that when you are away, you must not hesitate when you see a horse, or a cow, or a sheep. You must drive, and bring them to our land, and thereafter, inform me immediately... you must be clever in order to live, my hero).

It is very interesting to note that the three 'lessons' mentioned in the passages above, are properly instilled in the mind of Monakodi, and become an integral part of his life. His conscience is trampled upon by Penane, and the reader is aware that the prevailing conditions at the Ntihakgane farm, prompt Monakodi to be what he is. The conditions of personality change are highlighted by Zoran's (1984: 317) contention that characters are part of the entities found within the narrative space. They perform a particular function within the space, and are what we refer to as dynamic objects because they change their behaviour pattern from time to time. Monakodi is no exception in this regard, because he learns whatever behaviour pattern that comes his way. He has learnt a lot about the value of money, and is not aware that the forces of darkness are gradually taking the upper hand to control his life. Money is the reward for every misdemeanour that he executes, and he is oblivious of the fact that Penane's training school has no base, and that it will lead him nowhere.

To show loyalty to his master (Penane), Monakodi works harder to prove that the instructions and impeccable training of Penane have penetrated his personality, and with the temptation to steal, he commits the following offence:

Ka tsatsi le leng... ka bona dikgomo tse tharo di ntse di fula pela tsela...

hang ha ke di bona jwalo pelo ya hla ya leketla, ka rotha diqhenqhe molomong... ka di kganna hara masimo. Ka ya le tsona jwalo ho fihlela ke di lahlela morung mane thabeng (Maboe 1983: 29).

(One day... I saw three cows grazing next to the road... immediately I noticed them, my heart longed for stealing, and the saliva was dripping from my mouth... I drove them through the fields. I drove them until I forced them into the forest on the mountain).

It is evident that space becomes a motivating factor for stealing. Therefore, stock theft is the only way in which money can be generated as quickly as possible, and this feeling makes Monakodi become more greedy than before. The aim is to please Penane, and the theft as reflected in the above passage, makes it easier for him to be promoted to the Diakgela gang. Diakgela is an organized gang, and functions under the leadership of Penane. Strict control is exercised over the gang members after initiation, and it is known for its callous acts such as killing people indiscriminately, smoking dagga, drinking liquor, marauding expeditions, assaults, stealing and inflicting pain on innocent people for no other reason than to satisfy the needs of Penane. The general character of Diakgela, as outlined by Dlamini, provides the reader with the horrific picture that predicts the unpleasant events that are to follow, and the latter is eager to know whether Monakodi will sustain the hardships that are the order of the day in the Diakgela camp:

Empa ke re na ha eka modisana enwa e monyenyanane hakaale, o tla hle a tiisetse mathata ao rona re menekang ka hara ona ka dinako tsohle. Rona re kwentse majwe hle, morena, mme ha ho se ho le thata, ha re tshabe ho orosa motho ho mo isa ha mosimana (Maboe 1983: 39).

(But I say that seeing that this herd-boy is still very young, will he ever endure the hardships that confront us on a daily basis. We have seen the worst in the world, my lord, and we are not afraid to kill when the need arises).

What Dlamini says in the excerpt above, cannot be disputed because when Monakodi was

still very young, he used to hear about the reign of terror caused by Diakgela on the lives of his people in Matatiele, and today, he is one of its members. Diakgela is a very sophisticated group of gangsters that eliminates whoever stands in its way. Under these circumstances, Monakodi is trained to handle a gun, and this is an indication that his humanity is destroyed forever.

Lotman (1977: 230) argues that an outside/open space is not always safe, and this is true with Monakodi's circumstances because he is away from home, and he is doing what he pleases, as there is no one to correct his immoral behaviour. The unexpected raid of the policemen changes him into a nomad, and eventually, he finds himself in the new space, namely, Kokstad. The reader asks himself questions such as: now that Monakodi has managed to escape from the police, will he change his life, something that he was yearning for after his escape from the police raid? The truth of the matter is that the reader finds him a changed man, especially when it comes to theft of property, because he fears that theft may land him in prison.

It is unfortunate that things do not develop as the reader expects, because the appearance of Toni on the scene (in the new space) changes, the life of Monakodi for the worse. He has tasted and enjoyed the desire for deviant behaviour in the past, and the desire for committing further offences is aroused, hence he forms a partnership with Toni to make false pretences to the unsuspecting members of the public, that they are qualified medicine men. Monakodi's immoral behaviour in the new space may be ascribed to the dissatisfaction resulting from the unfavourable economic conditions, and for one to survive, unlawful means of obtaining money are used. Also of importance in the new space is that, the majority of the people believe in witchcraft and this belief, makes them easy prey to Monakodi and Toni.

The set-up in their unlawful activities is designed as follows; Toni is the medicine-man, and Monakodi is his assistant who seeks information about the circumstances of the various families, and thereafter provides Toni with all the details of the patient or families he visited:

... mokgwa wa Toni e ne e le ona ha a fihla mokuding. O ne a ye a fapohela ho ipatlisa metsi. JWale ere ha a qeta ho nwa, a itshware sefahlehong ka matsoho, a tsitsinya hlooho, a nto re: 'keng ha eka ha le a thaba , batho ba moo?'... ke matsetsetela nna, mme ke se ntse ke utlwa hore le a kulelwa. Ha ho jwalo? (Maboe 1983: 72).

(... when Toni arrives at the patient, his method of operating was like this. He used to visit different households, and ask for water. After drinking, he would touch his face with his hands, shake his head, and say: 'Why does it seem as if you are unhappy, you the people of this house?'... I am a power-doctor, and I can feel that there is somebody who is not feeling well here. Is that not so?).

It is indeed precisely important to note that Toni and Monakodi use very sophisticated methods to reveal the patients' ailments, and the victims are not aware that they are being taken for a ride. These two criminals are brave, and this is reflected in the fact that they even 'diagnosed' the policemen and their families. All the actions of Toni and Monakodi, are motivated by the evil forces over which they have no control, the evil that they acquired when they were members of Diakgela.

Monakodi and Toni successfully manage to take by fraud, eight pounds from one of the victims. Again during their mission, they plant a horn full of traditional medicines near the lake so that the victims ascribe their misfortunes to witchcraft, and they are subsequently paid an ox. Lying has become part and parcel of their lives, and their lies are expressed as follows:

Motho enwa o le makaditse haholo ka nnete. Hmm! Ho rialo hore ha a na bophelo bo bottle. E, bohloko ba hae bo hlile bo matla. Ha se bohlokonyana, empa ke bohloko bo batlang ho emelwa ka maoto... motho enwa a ka phela ha feela a ka kopana le banna, eseng dingakanyana tsena tse nneng di nke bokuduba di re ke mokubetso

(Maboe 1983: 73).

(This person has caused you tension indeed. Hmm! This means that his health is not good. Yes, I say his pain is very severe. This is not an ordinary ailment, but it is a sickness that needs to be treated immediately... this person can survive only if he can be treated by experienced medicine-men, and not by these amateurish power-doctors who deceive people by using ordinary cow dung claiming it to be the real fumigation).

From what Toni says, the reader becomes aware that the medicine-men who use the cow dung, are in actual fact, Monakodi and Toni. They no longer possess humanity, and this is reflected in the way they 'diagnose' another old man, namely Ntlanzi, and go away with his six cows. Their unlawful actions do not provide them with peace of mind because they are thinking of the policemen at every moment of their lives. The situation in which Monakodi and Toni find themselves, is heightened by Lotman (1977: 224) who insists that the lack of freedom symbolizes the material world, the world full of pain, which stands in opposition to the free world of thought, culture and creativity.

While Monakodi and Toni are still planning their future lives in this illicit business, they are raided by the police, and fortunately, Toni manages to escape, and Monakodi is arrested. What causes more pain in Monakodi is that Toni disappears with all his belongings:

Ka ema jwalo Sobi, ho fihlela ke rarollwa ke lepolesa, ha le re ho nna: 'Monna, o itse o tla mona ho tla lata diphahlo tsa hao. Jwale di kae diphahlo tseo ha eka ha re di bone tjee?' (Maboe 1983: 85).

(I stood there Sobi, until the policeman made me aware when he said to me: 'man, you said that you are coming here to fetch your belongings. Now, where are they because we cannot see them?').

From the passage above, it is clear that a person who works hard, using lawful means, will reap the fruits of his labour, but one who engages in illicit methods to obtain the necessities

of life, will pay a high price in the end. The reader is not surprised when Monakodi is convicted for the offences that he committed. The pain he suffers for posing as a medicine-man, is felt by him alone, and he has to serve a prison sentence of three years without the option of the fine.

From our observations, every place in a story achieves its significance by virtue of its relation to the events, and in turn, has an impact on the actions of characters. This place is prison. It is the place used for the rehabilitation of offenders so that when they are released from jail, they are able to re-adjust properly in the society. The same happens with Monakodi, who after his release from prison comes out a changed man because while he was serving his sentence, he became aware that crime does not pay. He makes up his mind to lead a clean life when he is released from prison, and joins the civilized society.

The reader becomes surprised by the turn of events. The free society does not welcome Monakodi. Instead, it causes more pain in his life. When the reader is expecting Monakodi to live a clean and healthy life, Fanana, the trickster, comes into his life and ruins it forever. Fanana is another character who lives by means of fraud and other false pretences. He is very skilful in derailing the normal lives of people that he comes into contact with. In this way, he befriends Monakodi, and the reader is told about his strategies of generating more money within a very short space of time:

'Ha ke re ke ye ke thole, ke re tu! Ke bolela hore ke ye ke iketse sefofu, mme ke a kgolwa hore le wena o se nne o bone hore batho ba nale kutlwelobohloko ho sefofu, ka mehla. JWale, he ha ke se ke popometse jwalo, ba tla nne ba nkakgelle ditekenyana jwalojwalo. Mosebetsi ono, o hlile o a buselletsa, ke nne ke etse ponto kapa diponto tse pedi, ho ya ho tse tharo ka beke (Maboe 1983: 96).

'(I sometimes keep quite. I mean that I pretend to be a blind man, and I am sure that you have seen that people have pity for the blind man on a daily basis. Now, when I am seated in that fashion, posing as a blind man, they will,

now and then, put a few cents and so on. That job is very lucrative, I sometimes make a pound or two pounds, up to three per week).

The reader is eager to know whether Fanana is born a trickster or not, and the answer simply put is that: the prevailing conditions within the space in which he lives, made him what he is. His experience has shown him that blind men arouse pity in the passers-by, and that this type of job is very easy, and does not involve much labour.

The evil forces that separated Monakodi from his parents resurfaced, this time with the terrifying storms. These forces manage to separate him from the white employer, who treats him with dignity in his employment. Gullon (1975: 24) remarks that the function the space performs is not rigid, but changes according to circumstances. We are what we are as a result of the space within which we live. In this regard, for survival, Monakodi succumbs to Fanana's pressure to make money quickly by engaging in unlawful activities. He sits on the street pavements posing as a 'blind man'. What surprises the reader is that Monakodi is very strong and healthy enough to do honest labour, but the pressure that he finds from Fanana, forces him to trick people by the misrepresentation of his health, arousing pity so that the passers-by donate money out of sympathy and compassion.

The new system of generating money is more successful for Monakodi, and is not aware of the danger facing him. As a result of greed, he ends up picking up a banknote that fell from one of the passers-by, and this lands him into trouble:

Eitse ha a ntadima, ka bona a sisinya hlooho, a nto kenya letsoho mokotlaneng. Yare moo a ntseng a ntsha tjhelete eo a mphang yona, ha wa leshome la disheleng hona mokotleng oo wa hae. Ka baka la meharo, ngwana ka, yaba ke se ke lebala hore letsoho, ka ha e ne e le la pampiritjhelete. Monna e mong, eo le yena a neng a re o nkakgella tjhelete, a re: 'Kgele! Sefofu see se ntse se bona, athe! Tlisa tjhelete ena ya motho molotsana towe!' (Maboe 1983: 102).

(When she looked at me, I saw her shaking her head, and thereafter, puts the hand in the bag. When she was busy taking out the money that she intended to give me, ten shillings fell from her bag. Due to greediness, my child, my hand went for it because it was a bank note. One of the men, who also wanted to give me some money, said: 'Oh! Can the blind man see? Bring this person's money, you thief!').

It is obvious that Monakodi's desire for more money leads to his arrest, and imprisonment. Fanana disappears with his belongings, and the disappearance of Monakodi's belongings started long before he came to Bethlehem. Firstly, after the police raided the Diakgela camp, Penane left with all his money that he had saved. Secondly, it was Toni who, after escaping from the police, returned to the house and took everything including Monakodi's property. Now that he has been arrested for posing as a 'blind man', Fanana also manages to have his share in his property.

Monakodi faces the might of the law alone, and in the court of law, a flashback (which is defined by Rimmon-Kenan (1994: 46) as the narration of a story-event in which the narration returns, as it were, to a past point in the story) is used to portray the harrowing details of events that have left the trail of criminal offences that he committed:

A re ke ile ka ba setho sa lekgotla la Diakgela, mme ka hona ka tshwarwa, ka ahlolwa dilemo tse tharo tjhankaneng. A re ka ba ngaka mmotwana, mme ka hona ka ja tsa batho ka bolotsana. Ka ketso ena ka kwallwa tjhankaneng dikgwedi tse tsheletseng. A tswela pele, a re: 'Moahlodi ya hlomphehang, monna enwa wa molotsana ke enwa kajeno... o qoswa ka ho ja ditjhelete tsa batho ka ho iketsa sefofu, empa ho se jwalo. Monna ya bitswang Fanana, e leng molekane wa motshwaruwa bolotsaneng ba bofofu, o balehile; feela mapolesa a ntse a mmatla' (Maboe 1983: 105).

(He said that I was a member of Diakgela gang, and as a result, I was arrested and sentenced to three years in prison. He said that I was a bogus power-

doctor who cheats innocent people. This crime caused me six months in prison. He continued, and said: 'Your Worship, this man who is a criminal here today... is accused of taking other people's money by impersonating a blind man, when in fact he is not blind. A man called Fanana, who is the colleague of the accused in the crime of impersonating a blind person, has escaped, and the police are looking for him).

The above quotation is important in that it provides the reader with the total portrait of Monakodi's character. It carries the moral of the story, that to disobey parental supervision, always puts the perpetrator in danger. Monakodi's selfish cleverness landed him in Penane's immoral influence, and in the craftiness of Toni and Fanana. As we have noted in the narrative, one locality is safe, and while the other is not safe. This implies that in urban cities, the life of Monakodi is always in danger, as compared to his home, where he would have been under the protection of his parents. He is compared to the prodigal son who wanders around, perpetuating criminal activities wherever he goes. Lotman (1977: 229) postulates that 'closed' is associated with warmth and freedom, as compared to 'outer' space which is synonymous with slavery. Their views are echoed by Monakodi when he says:

Ka re hoja ke ntse ke le lapeng heso, nka be ke se tjee (Maboe 1983: 70).

(I said if I were still at home, I would not have been like this).

It seems quite evident that the outer space is characterized by thuggery, theft, fraud and other related criminal activities which Monakodi is exposed to, and these forms of behaviour put him in prison from time to time. At Harrismith prison, Monakodi serves a one year jail sentence, and imprisonment comes as a form of punishment to rehabilitate him, and force him to make up his mind to go back home to his parents. On his release from jail, the forces of darkness rear its ugly face again, and this time these forces land him in the hands of Sésilane. Sésilane is not a novice in city life. She has been there for quite some time and knows how to handle, and manoeuvres man's mental make-up. She eventually succeeds in forcing Monakodi to stay with her as 'husband' and 'wife'. It is unfortunate that Sésilane does

not have true love. What she has for Monakodi is not love, but desires for his money. Eventually, she also disappears with Monakodi's belongings, and leaves a note that reads as follows:

Ke leboha haholo he, monga ka, ka tjhelete eo ke e fumaneng ho wena. Ke sa leboha hape ka phahlo ya ntlo eo, o ileng wa kgahlwa ke ho nthekela yona. Diaparo tsa hao le tsona ke di nkile, mme batswadi ba ka ba tla thaba haholo, ke a kgolwa, ha ba bona hore ha ke a tlela bosawana mona Makgoweng (Maboe 1983: 124).

(I feel grateful my lord for the money that you have given me. I also wish to extend my sincere thanks for the household furniture that you have become so interested in buying for me. I have also taken your clothes, and I am sure that my parents will be happy when they find that I did not come to the cities for fun).

It is clear that Monakodi deserted his parents hoping that somewhere there would be people who would look after him better than his parents, and his selfish cleverness lands him nowhere. Instead of benefiting from the thefts, frauds, and other related criminal offences, he becomes the jail-bird, doing hard labour at various prisons in the country. The importance of the events in the story is that throughout all the years in which Monakodi wandered from one place to another, he never tasted the freedom in his life. The police were always on his trail, and he goes back home empty handed. What comes to the mind of the reader is that 'crime does not pay'. Therefore Monakodi is a different man from who we met at the beginning of the story, he is reformed, and desires to reveal all the problems he encountered to his parents, but they are no longer there to listen to his stories.

3.6 MOIKETSI

Chatman (1986: 103) contends that the narrator may describe the space either in the direct or indirect presentation. The narrator presents what he observes by introducing the space and characters, and due to the fact that he is omnipresent, he has the capability to give an

account of everything that is not accessible to characters. In the novel, **Moiketsi**, space is both rural and urban. The rural space is Lesotho, and urban space comprises farms and mining towns in South Africa. The time of events is semi-modern, and the main character is Moiketsi. The other characters in the story who are presented to the reader are, 'Moko, Rosina, Letia and Pulane. They are important because their contribution in the story makes it possible for the reader to know the inner and outer personality of the main character, Moiketsi.

The focus in the story, **Moiketsi**, is placed on the manner in which the social environment affects the life of a young man who grows up without strong discipline, and guidance from the parents, and results in his upbringing being left to exposure to bad influences. Lack of proper guidance from the parents, takes the following pattern: the child will start playing truant from school, loafing as well as spending more time away from home, and ultimately, a fertile ground is laid for him to learn undesirable behaviour.

Moiketsi is presented as a flat character who does not grow because he is the same from the beginning of the story until the end. He is portrayed as a young man who grows up in a well-to-do family, and receives a sound primary education. He leaves the rural spaces for the cities without the permission of his parents. From chapter 2 of the novel, the reader is told about the undesirable personality of Moiketsi, and this type of behaviour instils fear, and prepares the reader for the shocking and unbecoming behaviour of a young man who fails to listen to the advice of his parents. About his childhood personality, the narrator says:

... batswadi ba bashemane ba bang ba ne ba lla ho 'Moko ka hore moshanyana eo wa hae o hlorisa bana ba bona, wa ba lwantsha. 'Moko a kgalema ka thata, empa ha se ke ha thusa letho. Ka tsatsi le leng a ntsha moshanyana'a Liau leoma le lebe (Maile 1958: 7).

(... the parents of some of the boys complained to 'Moko that his son is tormenting their children, in that, he fights them. 'Moko reprimanded him severely, but that did not help. One day he inflicted a bad gaping wound on

Liau's son).

The state of affairs as mentioned in the above passage, provides the reader with a vivid picture of an 'animal' which if not controlled and guided accordingly, could cause havoc in the lives of other people.

The personality disintegration of Moiketsi surfaces when he was at high school. It is at this school where he meets children from different family backgrounds, and the influence of companions have an impact on his life. School as a new space, influences his life, and the situation is described as follows:

Efela bana ba bangata ba senyeha ha ba fihlile dikolong tse kgolo moo re hopolang hore ke moo ba betlwang teng ba tle ba fetohela batho ba sebele... Moiketsi o ne a fetohela bobeng ka phakiso le hoja dithuto tsa hae a ne a di sebetsa ka mokgwa o kgodisang baruti ba hae ba sekolo (Maile 1958: 34-35).

(It is true that many children become spoilt when they arrive at the high schools, which we think serve as places where children are supposed to be equipped so that they become fully-fledged persons... Moiketsi changed for worse within a very short space of time, despite the fact that his studies were satisfactory to his teachers).

The usage of words, as Chatman (1986: 106) argues, play an important role in the description of space. The phrase such as ***fetohela bobeng*** (changes for bad) is used to describe the boarding school as a space not fit for human habitation. Instead of teaching Moiketsi the value of self-discipline and self-control, it is portrayed as the training school for all sorts of deviant behaviour. Moiketsi finds no problem in adjustment because evil is what he stands for. His moral collapse reminds the reader of the past events when he assaulted the old man called Senatla. It is evident that after fighting Senatla, the forces of darkness entered his soul. He has already developed in the wrong direction, and the first step of moral

corrosion begins to surface when he is at high school as already mentioned. There he learns to drink liquor and socializes with women. On completion of his studies he is already an excessive drinker. He is appointed as a principal of the school, and he still could not control his drinking habit, and as a result, he vomits in front of the pupils and colleagues. This disgusting incident, is best illustrated in the narrator remarks:

Moo a ntseng a bintsha a wela fatshe a ba a kgaleha ka yona nako eo. Jwala ba kgutla, seputa sa tlala hara ntlo ya sekolo... bana ba bang ba wele ke ditsheho, baruti bona ba swaba ka ho fetisisa (Maile 1958: 45).

(When he was busy conducting the choir, he fell down and slept at that particular moment. He vomited liquor, and the bad smell filled the centre of the school house... other pupils were laughing continuously and the teachers were the most embarrassed).

The mental picture that the reader constructs from the quotation above, prompts him to feel pity for Moiketsi, and wishes him to withdraw from drinking, as it interferes with his dignity and life. Instead of going back home after being fired from his work, he proceeds to the urban cities. In the cities, he works on one of the farms, and his deviant behaviour resurfaces:

Eitse ha kgwedi e fela Moiketsi a amohela tjhelete ya hae. A kadima diponto tse ding tse pedi ho monga hae hore e tle ere ha kgwedi e fela e be o nka tjhelete ya moputso wa hae. Monga hae a dumela habonolo (Maile 1958: 50).

(At the end of the month, Moiketsi received his salary. He borrowed another two pounds from his employer as a salary advance. His employer agreed without problems).

The farm becomes a space of disgust for Moiketsi. Lack of interest in the farm work, and frustrations, force him to disappear with his employer's money. His sudden disappearance implies that his humanity is also disappearing from him. The good side of his personality has

been tainted, and the evil is steering his life to the state of wickedness.

The mine serves as a space that could rehabilitate Moiketsi's unbecoming manners. The position he holds requires a sober mind, and the reader, with the necessary information that he has about Moiketsi's character, anticipates worse incidents. He is fired from the mine administration due to failure to perform, and drunkenness:

**... mookamedi wa kompone o ne a hloile jwala ka tsela e makatsang.
Leha a ne a rata Moiketsi hakaalo, a tlameha ho mo lokolla mosebetsing...
A tlama thoto ya hae ho ya batla mosebetsi moo a ka o fumanang teng**
(Maile 1958: 52-53).

(... the compound manager hated liquor more than anything else. Even though he liked Moiketsi, he was forced to discharge him from work... He packed his belongings and went about looking for another job where he could find it).

Zoran (1984: 318-319) remarks that space allows for free movement within it, and from any point. A movement comes as a result of certain desires which are imposed by the space, and these may be wishes, obstructions and the intentions of the characters. From the preceding contention, it is obvious that Moiketsi's poor work performance is conducive to further degeneration, and the recurrence of offences. The reader wants to know whether the misfortune that has befallen Moiketsi does not come as a result of the bleeding hearts of people who Moiketsi has wronged in the past. All over the places that he has travelled, he has left a trail of evil doings, and it seems as if evil follows him wherever he goes. To add more pain to his misery, he is wrongly arrested for a crime he did not commit. He is sent to prison, and prison serves as a way of reminding him to return home, as it is only at home where he will find peace of mind.

Lotman (1977: 230) suggests that the boundary that separates the two sub-spaces must be clear, and easily distinguishable. Lotman's assertion means that there must be differences between home and forest. This implies that Moiketsi has been wandering in the unprotected,

and insecure spaces which are compared to a forest, and his return to Lesotho, means the return to inner space that suggests home, which represents security, discipline and warmth. There is no doubt that under the care of his parents, he will undergo a change in personality. This is true since he no longer wants anything with prison life as a result of harsh treatment he received whilst serving his sentence. He is warmly accepted at home, and the prevailing conditions are harmonious to the extent that his parents are so happy for him, and as a sign of joy, they negotiate the marriage on his behalf. Pulane is his marriage partner, and he refuses to marry her. He disobeys parental instruction, and this marks the last step of his moral disintegration. He is compared to a beast that lives aimlessly, causing pain and suffering in the lives of innocent people. The reader creates a vivid picture of the situation which Moiketsi's parents are faced with on the day of the marriage, especially the happy mood in which the enemies of his family were:

Monyadi o nyametse, mme lenyalo e bile le qalang ho bonwa ka bosula.

Dira tsa 'Moko di eme matlotlosiya di buela hodimo ka thabo (Maile 1958: 66).

(The groom has disappeared, and the marriage is the first of its kind to be characterized by tension. Enemies of 'Moko are standing in groups, speaking at the top of their voices as a result of joy).

The situation as provided by the narrator in the above quotation, startles the reader, and forces him to pity 'Moko, his family as well as Pulane. A space of tension is created because Moiketsi continues to cause more suffering to his parents. His grandfather, who has also been grieved, ends up cursing him:

'O tla shwa bontja, a shwele ditjhabeng ka moo a ntshenyeditseng a ba a ntlotlolla ka teng' (Maile 1958: 65).

('He will die like a dog, die in the foreign lands the way he has caused waste, and embarrassment to me').

Gullon (1975: 18) intimates that space helps the reader to have an inward eye that helps him to create images and situations in his mind, and be able to reconstruct the atmosphere that assists him in understanding the impact that space has on characters. In this regard, a curse which traditionally has prophetic significance, has been pronounced on Moiketsi, and the reader is curious to know about the impact it will have on him, for what he did to his family. Of cardinal importance is whether he will ever succeed in life? Will the dead forefathers provide him with the necessary protection and good luck? The answer is that misfortune will live with him forever, because he has grieved his parents who are viewed as the representatives of ancestors on earth.

Moiketsi finds himself back in the city, the former outside space that is regarded as being dangerous for a young man like himself. There he lives with Rosina as husband and wife. Joy, and happiness as outlined in the passage hereunder characterize his life with Rosina;

Moiketsi le Rosina ba nnile ba phela hamonate nako e teletsana (Maile 1958: 67).

(Moiketsi and Rosina lived happily for a longer period).

As the time progresses, Moiketsi and Rosina's life changes from good to bad. Moiketsi is poorly adjusted in the new space, and the fact that he wants to marry Letia as a second wife, becomes the source of conflict in his home. Rosina does not approve of such a marriage, because polygamy is in conflict with the laws in the urban spaces. Letia as an educated woman, also feels that her dignity will be at stake if she responds positively to Moiketsi's proposal. The narrator thus illustrates Letia's views:

Mohopolo oo Letia a hla a o hana hang, a re yena ha a batle ho kopanela monna le mosadi e mong (Maile 1958: 69).

(That idea was rejected outright by Letia, saying that she does not want to share a man with another woman).

This means that urban space does not agree with the practice of polygamy, whilst in Lesotho such a practice is normal, and Moiketsi's wishes could have easily been entertained. Continuous arguments between Moiketsi and Rosina, lead to Rosina burning him with hot water. She later deserts him, and he faces a lonely future alone, as there is no one to visit him at the hospital. The facial burns serve as the scar that signifies the dangerous life that he leads. The scar will remain part of his life forever, and it symbolizes all the evil that he did. The scar reminds the reader about the curse pronounced on him by his grandfather, and members of his rural community.

Instead of reforming, Moiketsi is repeatedly contravening the law by engaging in unlawful deeds. He fraudulently takes money from the people by posing as a power-doctor, and the reader is told:

Ha a ka a ithuta bongaka bona ke ho rutwa ke dingaka tsa Basotho, empa o ithutile bona ka ho mamela dingaka ha di laola le ka ho nna a botsa tse ding mefuta ya mawa le dithoko tsa ona (Maile 1958: 79).

(He did not learn the profession of medicine by undergoing initiation under the experienced Basotho power-doctors, but he learnt the profession through listening to the way other diviners were throwing the bones, as well as asking for information with regard to how different devices apply, including the poems that accompany such devices).

Moiketsi's 'profession' as a diviner does not last long because, he becomes seriously ill, and his feet are swollen. Eventually, he dies in the foreign lands according to the wishes of his grandfather. He is given a pauper's funeral, and his parents and friends are conspicuous by their absence. The question arises: what impact does education have on Moiketsi? The answer is that it has a negative impact because it failed to mould his personality, and instead, it turned him into a wild beast, whose aim was to inflict pain in the lives of the people. There may be some questions which remain unanswered in the story, and the answer to all the questions is that ***Moiketsi ha a llelwe*** (he who rejects advice deserves no sympathy).

3.7 PAKA-MAHLOMOLA

In the narrative, space is used to portray the character of Mahlomola as a lazy, stubborn person, a thief and a mugger. His moral degeneration undergoes a natural process of development, that is, from a delinquent, to a fully-fledged criminal. The space not only refers to the place where the story takes place, but also includes the time of events. It includes the entire concrete environment, which involves social, political and spiritual ways of life of the literary characters. Space in *Paka-Mahlomola* is semi-modern in Mafika-Disiu, and modern in Johannesburg. The time of events is modern, and is portrayed as a period between the 1950's and 1960's. This life is presented as follows:

Batho ba ditoropong mona ha ba natse motho ka letho, ke batho ba sa tsebeng le ho botsa motho bophelo, bao o tla fumana motho wa bona a itjhebetse moo a yang; esitana le ditereneng o tla fumana a itulela haufi le wena mona a itholetse tu, le moo a theohang o tla bona fela a se a lepella feela a sa o shebe le ho o sheba (Moiloa 1965: 43).

(The people in the cities here do not care much about other people, they are people who do not even know that greetings are important, and one concentrates on where he is going; and even in the trains, you will find the person sitting next to you without uttering a word, and at his destination, he simply disembarks without even looking at you).

The conditions presented in the above extract, differ completely from the conditions in Mafika-Disiu, where Mahlomola was born and grew up. Although in Mafika-Disiu the space is semi-modern, the following factors still hold the inhabitants together: The people live together and have common interests. The social relationships are intimate and the main characteristics are spontaneity, frankness, and cordiality as compared to the cold ones of Johannesburg presented by the narrator:

Gauteng batho ba teng ba phela jwaloka dinonyana, lefu le qoleng ya kobo ka mehla; mme monna ha a sa ikatela, o lokela ho phela ka maqiti, hang ha botsotsi ba ka elellwa hore o otseotse... ho tla buuwa tse ding (Moiloa 1965: 37).

(The people of Johannesburg live without any form of freedom, and death faces them on the daily basis, and a man who cannot protect himself, must devise some means of surviving, because if the gangsters become aware of your weaknesses... something dangerous may occur).

In narrative we are introduced to the main character, namely, Mahlomola who leaves his home as a result of conflict that he has with his parents. In this way, he moves away from the discipline and guidance of his parents. The movement is from the Free State town, Mafika-Disiu, to Johannesburg, Germiston and Springs. From the beginning of the narrative, we are told about the conflict that exists between Mahlomola and his parents, between him and his teachers, as well between him and members of the community. Since childhood, he displayed some bad personal habits, which created the opportunities for him to commit crime in his future life.

Our contention in the story is that the characters should be like people with attributes that a reader can recognise, and they must be life-like and dynamic in nature. This is true with the characters in the story, ***Paka-Mahlomola***. The characters represent real people, and can be identified by their actions, which are compatible with the space within which they are living. A similar comment is made by Zoran (1984: 318) who remarks that the characters form part of the entities found within the narrative space. They perform a particular function within the space. They are what we may call dynamic objects because they change their behaviour from time to time. From this point, the narrator gives more information regarding Mahlomola's personality traits which become more conspicuous in the story, and which serve as the foundation on which his future criminal behaviour is laid:

Mahlomola e ne e hlile e le motho ya manganga, ya sa rateng ho mamela

keletso ya motho, le mosebetsing ha se hore o ne a le botswa ha kaalo, feela o ne a rata ho itefisa... (Moiloa 1965: 6).

(Mahlomola was a very stubborn person who did not want to listen to the advice of anyone, and in his school- work, he was not lazy as it seems, but was just a spoilt child...).

The above passage reflects the beginning of Mahlomola's personality disintegration. To disregard the parents' advice, is an indication that he has started on a very bad note. The development of his criminal career is further elicited as follows:

Ha e le Mahlomola yena e ne e le mahlalela a ithoballa malopo, a tshoha a sebeditse. Le mohlang a tshohang a fumane mosebetsi o ne a tshwarella matsatsinyana, hosane a be a se tebetswe a le nngwe. A hlola a tebetswe le motsheare hoba o ne a le manganga le mosebetsing, le botswa bo mo totetse; ebile a le dinala... (Moiloa 1965: 20).

(Mahlomola was a loafer who slept all over the place and would sometimes work when the need arose. Sometimes when he found a job, he would work for few days, and the next day he would get fired, and again he is at another workplace. He used to be fired day in day out because he was stubborn at work, and laziness was also his problem, as well as thieving...).

His undesirable behaviour as stated in the above excerpt, develops to the extent that in his future life, he obtains the necessities of life in an unlawful manner. The reader is told that Mahlomola experienced different stages of developing criminal behaviour. At school the position is depicted as follows:

Sekolong le teng o ne a se selehe haholo, feela o ne a sitiswa hangata ke bolofa... Etswe Mahlomola o ne a e na le mokgwa o mobe wa ho phumula mantswe a itseng bukeng ya hae haholo a neng a sa a tsebe (Moiloa 1965:

7).

(At school he was not so too incompetent, but truancy made it difficult for him to work... Mahlomola had a bad tendency of erasing certain words in his book that he did not know).

The reader is provided with the necessary devices to construct a vivid picture of the type of character Mahlomola is. This behaviour leads to Mahlomola developing hatred against his brother who was on the verge of success after completing his studies. He develops an emotional conflict and embitterment, which forces him to flee his home and seek employment at places where he would do as he pleases. He is a delinquent today, and in future, he will be a fully-fledged criminal. The time he leaves his home, the fertile ground for criminal conduct is already laid. He boards the train without paying for the journey, something that can only be performed by a professional trickster. The reader is not surprised when he steals a suitcase at the station because all these tricks were internalized as part of his life when he was still at school. Once again, the narrating character has this to say about his behaviour:

***A fumana ho hwaramane disutukeisi mathokong ka pele le ka mora bona.
A thalatsa mahlo kwana le kwana a be a se a fetile ka e nngwe ya tsona.
Ha monga yona a re phapa, a fumana hore sutukeisi e se e ile le mala le
mohodu*** (Moilola 1965: 33).

(He found the suite cases lined in front and at the back. He looked all over, and in no time he stole one of them. The owner became aware too late that the suite case had vanished).

It is clear that Mahlomola desires to live dangerously, and this puts the reader in a state of suspense, because he wants to know what will eventually happen to him as he continues with his criminal behaviour in the foreign spaces.

According to Bal (1985: 43) space must have some relations with the character portrayal, and characters' actions in turn, must be compatible with the space within which these characters

are living. This implies that the city life is founded on material wealth, and for survival, every individual uses some means to obtain money irrespective of the methods one employs in getting money. Gangsterism is rife in the cities, as stated in the last quotation, and therefore, the tough life in Johannesburg will not pose any problem for Mahlomola, because he has already been initiated into the world of gangsters.

Lotman (1977: 220-222) contends that the individual's movement is interpreted as a transformation in which the old attributes are discarded and new ones acquired. In Mahlomola's case, the fact of the matter is that he has graduated from the 'school of delinquency', and in Johannesburg, he moves into a wider sphere where he is accepted into the world of crime. He is now in contact with more experienced criminals. For example, under the influence of the gang, he steals dagga in the shebeen. Thereafter, he is admired for his fearless and sly conduct. This behaviour serves as a qualification for him to be comfortably assimilated into the anti-social gang. To him, the gang serves as the outlet for his frustrations, and a means of life. What the gang members do, cannot be questioned as it is a matter of do and die. In the midst of his adjustment into the gang, Mahlomola and his gang members go to one of the shops, break into it with the intention of stealing the goods. They are unfortunate because, before they could get out of the shop, they are all arrested on the spot. Mahlomola is given a two year jail sentence, and his colleagues are also sentenced to many years in jail as a result of their previous records.

Prison is a space within a space. It represents the physical and mental suffering in Mahlomola's life. He finds no freedom, and experiences only emotional torment as a result of the harsh conditions in which he finds himself:

Mahlomola a ahlolelwa dilemo tse pedi tjhankaneng a sebetsa ka thata, a ja dikgobe, motsara a enwa o motala o sa shabelleng letho (Moiloa 1965: 40).

(Mahlomola was sentenced to two years in prison with hard labour, eating cooked mealies, and drinking low-fat milk without taking it with any other food).

If the reader takes a prison to be a place of rehabilitation, he is able to conclude that the prison conditions will mould Mahlomola into a perfect person who would lead a clean life after his release. The events are interconnected and provide the reader with the opportunity of filling some gaps where possible. For instance, while the reader is still following Mahlomola regarding his possible release from prison, a flashback is used to take the reader back to the past when Mahlomola was given the opportunities to develop his potential through schooling, the opportunities that he disregarded. This state of affairs is presented as follows:

A hopola ngwabo Manamola hore ana yena ke titjhere o phela hamonate, o ja poqo ka hlanaka, o itshebeletsa habobebe... Ditaba di jwalo ka mehla ha motho a nnile a bolellwa yaba o hana ho mamela (Moiloa 1965: 40-41).
(He remembered that his brother, Manamola who is a teacher, is living a descent, and luxurious life, and also doing a pleasant job... It is always the case with a person who, when given advice, fails to listen to it).

The reader is reminded of the happy and religious family in which Mahlomola was brought up. The family was characterized by care, warmth, discipline and protection, but he viewed his home, as a place that persecutes him. Therefore, the failure to heed to his parents' warning and advice, lands him in jail.

In this novel, prison has been artistically employed to arouse suspense as to the future of Mahlomola. The reader wants to know what will happen to him when he is released from prison. This confinement is used to expose the inner part of his personality. It serves as a punishment to him for disregarding his parents' authority. It is without doubt that when he is released from prison, he will lead a clean life because:

Mona Kgauteng ho bonahala hore bophelo ba teng bo thata ka ho fetisisa... A bona hantle hore batho ba teng ba iphelela jwaloka dinonyana, lefu le ntse le nkgang nkgang tsa bona kgafetsa, teronko le yona

ha e hole, e monyako (Moiloa 1965: 42).

(It is clear that life in Johannesburg is very difficult... He becomes aware that the people there live without any form of freedom, and death faces them daily and at the same time, jail is not far away, but just on the door step).

When Mahlomola repudiated his parental authority and disappeared into the city of Johannesburg, he was removing himself from a quiet and peaceful life of the country, to the restless and impersonal life of the city. He is miles away from home and Lotman (1977: 229), sees this divide between spaces as the 'border', which is regarded as a line of demarcation that divides space into sub-spaces, namely 'inside' and 'outside'. The inner space suggests protection and security, while the outer space signifies an exposure to harm. Lotman's (1977) idea can be extended to 'foreign and familiar'. This situation applies to Mahlomola because, under the authority of his parents, he would have been safe 'inside' in a familiar space, but now that he is 'outside' in the foreign lands, he is exposed to danger everywhere. He is under pressure to change his antisocial conduct, and he decides to change for the better:

A mpe a phetle leqephe le letjha bophelong ba hae, ha Modimo a ka mo thusa a tswa teronkong (Moiloa 1965: 42).

(That he should turn over a new leaf in life if God can help him with his release from jail).

The reader wonders where will Mahlomola go from prison. He is eventually released from prison, and employed at the mine. Bal (1985: 96) stresses that the movement of characters may be directed at a particular objective, so that a character's experiences may contribute to a particular goal. The goal in this regard is to heighten the view that 'crime does not pay', and therefore, the mine becomes another space that exposes Mahlomola's criminal conduct. Now that the new space has accepted and accommodated him as a former prisoner, the reader is eager to know whether he will ever adjust properly in the new social setting, accept what is offered to him, and if so, will he refrain from criminal activities? Bal (1985: 97) contends that space becomes an active participant in that it reflects the emotions and

circumstances of a character. The preceding assertion is expanded and heightened in the following quotation:

A fumana ka botlalo bo phethahetseng mona lefu le qoleng ya kobo; a iphumana a kgikgitha ka kolofana, a kgeleletse dikgororo tlasa makelebethwa a majwe a mekoti a hlephileng... A fumana mokoting ho nnga lefu... A re feela ka pelo: 'A nna elwa ngwana batho, ka le bona hona kajeno la moepa molelele monyolosathaba (Moilola 1965: 43).

(It became very clear for him that death could occur at any time; he finds himself pushing the loader, sweating under the huge unguarded underground rocks... it was clear to him that death was eminent underground... He said to himself: 'Oh, the poor child, today I am between the devil and the red sea).

The reader is provided with bits of information to construct a mental image regarding the dangerous condition under which Mahlomola works. Lotman (1977: 220) intimates that 'top' may indicate a sphere of life, and 'bottom' may connote death. This assertion is heightened by ***mokoting ho nnga lefu*** (it was clear to him that death was eminent underground). There is no doubt that his life is at risk because, the hanging rocks that are not supported, may fall at any time, thus causing danger to their lives. The use of words, as Chatman (1986: 106) argues, play an important role in the description of space. The nouns used to describe space may either portray it as habitable, or unfit for human habitation. The underground situation is the case in point, and confronts Mahlomola on a daily basis:

Ka tlase ho mokoti o fumana ho se ba mo kgathallang, kwata e rohakana mofella, e rohaka motho ebe e mo rohake ka ntatae le mmae, e mo rohake ka kgaitsemi ya hae e kopantse le ba habo kaofela, empa e sa ba tsebe le ho ba tseba (Moilola 1965: 44).

(There was no one who cared for him underground, and the migrant worker was continuously cursing at his father, mother, and sister together with all of his unknown relatives).

From this view of unfriendly space, the reader is able to judge for himself that the mine as a space has a negative impact on the personality of Mahlomola. This is reflected in the way the miners have changed from normal to the undesirable behaviour, this behaviour characterized by insults and vulgar expressions. Space portrayed in this manner, is what Bal (1985: 95) refers to as the acting space because it has an impact on the lives of the characters.

Mahlomola adjusted within a very short space of time to his new unfriendly space. What is significant, is that a person who has once been admitted to the inner circle of a gang of robbers, and muggers, does not find it easy to break away. This is the same with Mahlomola. His bad personal habits resurface in the sense that he steals his fellow workers' clothing with the aim of selling them at the nearby townships. Because the behaviour that is rewarded is repeated, he continues stealing from the miners, and in addition to this, sells liquor illegally at the mine servants' quarters. He knows that he will be caught, but he is willing to take a chance. The reader is surprised by the new turn of events since Mahlomola promised to lead a clean life after serving his prison sentence. However, it is seldom that a criminal who has, in the past, experienced the fascinating gang life, can willingly break away. Mahlomola, together with the former gang members, regroup and continue with their undesirable conduct. They break into a hotel, steal liquor, and carry it in a coffin. The reader is told:

Yena a re ba batle lekase la mofu leo ba tla kenya jwala ka hara lona; ebe ba hira hese eo lekase le tlang ho laelwa ho yona (Moiloa 1965: 50).

(He said that they should look for a coffin which will be used to store liquor, and thereafter, hire a hearse to transport the coffin with the liquor in it).

The above passage reminds the reader about the crafty and cunning skills that Mahlomola learnt and displayed while he was still at school, and these skills are highlighted by the following quotation:

Anthe Mahlomola yena e ne e le lona leketakomana le maqiti le mano; le tsebang ho itshireletsa dinthong tse ngata. Esita le thakeng tsa hae o ne a hlile a ikentse kgwahlana kgolwanyane e jang mahe a tse ding;... thellanyane ya phokojwe e masene (Moiloa 1965: 6).

(Mahlomola was very sly and cunning, and knew how to protect himself in many cases. Even amongst his peers, he wanted to be above them in everything... sly like a crafty jackal).

The above situation indicates to the reader that even at school, Mahlomola was still controlling the lives of the fellow school mates, and what he does with the gang members today, is part of the skills that he learnt long ago. Therefore, the reader is not surprised when Mahlomola initiates plans for the transportation of liquor. Unfortunately for them, they are caught red-handed before they could reach their destination, and Mahlomola is sentenced to seven years hard labour in prison. Brink (1987: 112) argues that if a place is mentioned more than once in the story, such a place becomes part of the story because it becomes associated with the characters and events. Prison appears more than once in the story. Its role is to punish the offenders so that they change from anti-social life to a desirable one. The same happens to Mahlomola. He comes out of prison a changed man who does not want anything to do with the city life. He goes back home, where he embraces Christianity, marries and leads a happy life with his family.

The end of the story is summed up by Lotman (1977: 223) insistence that objects which are found within the space are moving from one space to another, and during this movement, they acquire new shapes, and change in structure. Lotman's contention is important because the reader is able to notice the developmental changes which took place from the school Mahlomola attended, in the train during his journey to Johannesburg, as well as his entire life in the cities. The last change in his personality takes place at an inside space, meaning his home, because there he leads a different life to the one he lived at the beginning of the story.

3.8 KGUNOU LE MARIA.

The focus in the story, *Kgunou le Maria*, is placed on space as an active participant in moulding the behaviour of Kgunou. We look into how his good personality is trampled upon by the undesirable way of life in the urban cities where he finds himself. In the novel, the chief character is Kgunou. In the opening chapter of the story, the reader is told about the wealth and dignity of Kgunou's parents, his good manners, more especially the respect that he has for all members of the community.

The time of events is modern, and the period can be estimated as being around the 1950s and 1960s. It is modern time because the reader is told about the trains, centres of entertainments, mode of dress, and so on. The first part of events take place in the rural space, Mafeteng in Lesotho, and the second part in the urban spaces such as Johannesburg, Dukathole and Pretoria West. The rural life is described by the narrating character as follows:

Maobane e ne e le letsema, ho helwa koro ya boKgunou... ka phirimana ya letsatsi leo, banna ba bangata ba nnile ba fapohela ho dumedisa Kgunou le ho mo laela ho ba bona Kgauteng (Lethoba 1983: 2).

(Yesterday there was communal work done at Kgunou's place where grain was cut... In the evening of that day, many men went there to wish Kgunou a good journey and also to give him some messages for their families in Johannesburg).

The conditions mentioned in the quotation above, portray life in the rural space as very peaceful and characterized by high degree of communalism and shared values, in contrast to the city space wherein life is characterized by a high degree of materialism, as well as the impersonal social relationships. Regarding the materialistic city life, the reader is provided with the following picture:

Ha ho tulo moo tjhelete e sebediswang tje ka mona lejweleputswa. Ho hlile ho thata ho isa dipolokelong. Ntho tsohle di etswa ka tjhelete. Ha ho uwa dipapading tse kang motjeko, kapa baesekopong tsa mantsiboya, ho batleha tjhelete ya ho palama ho ya moo... (Lethoba 1983: 20).

(There is no place where money is used like here in the city of gold. It is difficult to save it in the bank. Everything is dependent on money. When people go to sporting activities such as dances, or to the bioscope in the evening, they need money for transport to get there...).

It is obvious from the preceeding passage that Kgunou, on his arrival in Johannesburg is expected to adapt, and adjust to the life so as to meet the standards prescribed by the city. The city serves as a site of vice and immorality, and has many other influences that are far too powerful for a traditional Mosotho to resist.

As already mentioned in the preceding paragraphs of this study, Kgunou leaves his home with the permission of his parents to go to Johannesburg to look for his brother, Pule, who has disappeared into the city of gold. In the train, he begins on the wrong footing by allowing strangers to offer him liquor, and most unfortunately for him, he loses all his belongings. This state of affairs is outlined by the narrator in the following manner:

Mohlanka elwa a tshela hape yaba o re ho Kgunou: Tshwarelo mohlomphehi, ntsha mokgathala ntate, hona ke metsi a bophelo le tsebo (Lethoba 1983: 9).

(That lad poured again and said to Kgunou: Excuse me my lord, take this to relieve tension my father, this is the water of life and knowledge).

It is evident that Kgunou becomes an easy prey as a result of the conditions in which he finds himself. He cannot resist an offer due to fear of being mugged by the strangers. It is from this situation that the reader becomes aware that Kgunou will never withstand the hardships of city life where only the fittest, are permitted to survive.

The arrival of Maria Motsiriri on the scene, prepares the reader for the shocking events that are to follow. The European name (Maria) reflects the personality of the character who has discarded the African tradition and accepted norms of the new space. The assertion is true, because Maria entices Kgunou to accompany her to her backyard room in Yeoville, where she works as a domestic servant, and in the end they live as 'husband and wife'. The total impression that the reader gets is that in the new space that Kgunou finds himself, there is a destruction of traditional culture. The old saying holds that man as a head in every sphere of life, shall have an authority over a woman, but in Johannesburg, the situation is different because man accepts the domination by a woman, as Maria does with Kgunou. She applies all the tactics to win the love of Kgunou, knowing that in turn, Kgunou will work for her. The most common way of attracting a man, is presented by the narrating character as follows:

... ha mosadi a rata hore monna a mo rate, a hape mpa ya hae pele ka ho mo etsetsa tse hlabosang, hobane monna ke ntho e ratang dijo (Lethoba 1983: 16).

(... If a woman wants a man to love her, she satisfies his stomach first by preparing delicious food for him because men like food more than anything else).

Maria succeeds in winning Kgunou as her husband. She provides the luxuries every time so that Kgunou feels more comfortable. The space provides Kgunou with a joyous atmosphere which compels him to forget his purpose of coming to Johannesburg. He is taken up, and has changed dramatically because he lives like the city people. The preceding statement implies that characters use a mixture of different culture for survival, and this is sometimes harmful because in so doing individual characters discard their original culture, and make the newly acquired one, part and parcel of their lives. Therefore, to compensate for what Maria offers him, he is expected to work very hard in order to bring more money into the house because:

... bophelo ba Kgauteng bo laolwa ke tjhelete hobane ke yona senotlolo

sa monyako ofe le ofe. Ka yona o ka etsa ho hong le ho hong ho ratwang ke pelo. Ke yona motheo wa bophelo ba lefatshe (Lethoba 1983: 20).

(... life in Johannesburg is controlled by money because it serves as a key for everything. With money one can do anything that is next to his heart. It is the foundation on which life is based).

It is obvious that the marriage or love between Kgunou and Maria is based on materialistic luxuries, and without them, the affection between them will dry up. Judging from the circumstances in which Kgunou marries, it is clear that his marriage to Maria does not have a strong foundation, because it is not organized according to the traditional rites, and in addition to this, it is not blessed by the ancestors. It is baseless, and can disintegrate anytime. The reader is not surprised by the turn of events when Kgunou is fired from his job. He is unemployed and penniless, and this implies that the lack of means now results in friction between both partners. They were used to a high standard of living, and presently they have to adjust to the new situation, which brings about more frustrations on the part of Maria, and the following occurs:

Mosadi wa Kgunou ha a bona hore kajeno tjhelete ya Kgunou e fedile, a hla a atisa ho mo qwaya le ho mo nyefola ka dipuo... kajeno ditaba di fetohile, mosadi hangata o tsamaya a inotshi a bile a sa rerise le ho rerisa monna hore o ya kae. Taba e makatsang ke hore o bile o notlella monna ka tlung (Lethoba 1983: 21).

(When Kgunou's wife realized that he no longer had money, she started to isolate and revile him... today things have changed, the wife in most cases goes out alone without informing the husband of her intended destination. What is more surprising is that she locks her husband inside the house).

At this point, the narrator provides the reader with all the details in order to construct a meaningful mental picture about the miseries that engulf the life of Kgunou. Space is characterized by disgust and conflict because Kgunou and Maria are continually quarrelling

about money matters. It is from this point that Kgunou struggles to survive in the space rife with every day cruelties and injustices. Under these circumstances, he is thrown out of Maria's house. The aim is to create a space for another unsuspecting victim to move into Maria's life to generate money for her.

In a narrative text, there are two territories. One territory is known, and the other one is unknown to the reader. The line marking the end of the familiar, is the same as that marking the beginning of the unknown. This implies that the reader already knows about the hardships facing Kgunou at his new destination. The problems will be the same as those he experienced when he was staying with Maria. Therefore, after his unexpected departure from Maria's place, he is warmly accepted by another woman, namely, Nkosazana. They live together as 'husband and wife', but his stay is short-lived due to daily squabbles:

Ha Kgunou a fihla mantsiboya o tla fihlela mohodu wa kgomo o sa phehilwe, le phaleshe e so sokwe... hangata mohodu o tsholwa o ntse o phela o sa butswa... etswe hape o ntse a utlwela hore o hlola le e mong ka tlung motsheare kaofela (Lethoba 1983: 29).

(When Kgunou arrives in the evening, he would find that the cow tripe is still in the cooking process and the porridge not yet ready... in many instances, the tripe is served while still in its raw form... again, it is rumoured that she is always in the company of another man the whole day at home when Kgunou is at work).

What is presented to the reader is that the prevailing conditions in a particular space may have an impact on the life of a character. Kgunou is no exception in this regard. The constant arguments with Nkosazana drives him to excessive drinking. He has developed a habit of drinking in order to forget all his troubles, because he constantly labours under a sense of frustration, humiliation as well as fear for his future.

Kgunou's drinking behaviour has now become conspicuous to the extent that it results in

reprovals and warning from his employers. He is ultimately fired from work, and Nkosazana disappears with his belongings. At this stage, Kgunou encounters more and more problems, in that he is violently assaulted, and robbed of his identity document by the muggers. What comes to the mind of the reader is that an identity document during that period, served as an integral part of an African man. Failure to produce it on demand by a policeman, would land one in jail, and another important fact is that, it served as the pre-requisite for every job on the market. It is, therefore, obvious that Kgunou is in a state of despair, and there is no hope that he will ever get employment without an identity book, and in addition to this, he must evade the policemen from time to time in order to escape arrest. It is obvious that under these conditions, the space assumes a significant role, that of being unfriendly and tormenting to Kgunou.

At this stage, Kgunou's life becomes increasingly centred on alcohol, and he ends up working for a shebeen lady, called mmaSimone. Unfortunately for him, he is arrested for failure to produce an identity document. Under these conditions, the reader desires to know whether or not it is wise to live in the cities, because life there is complicated and full of miseries. Kgunou is sentenced to one month hard labour, and no one ever thinks of visiting him in prison. Prison is an institution used as a deterrent and to rehabilitate the offenders. It is very rare that ex-prisoners would want to go back to prison after their release. The preceding contention is in agreement with Gullon's (1975: 18) claim that space intensifies action, and contributes to the development of characters. This is true because Kgunou has been rehabilitated. After serving his prison sentence, he is employed by one good white man who shows him the right way in life, thereby restoring his lost dignity, and self esteem. About his new personality, the narrator comments as follows:

Ka ena nako Kgunou o ne boetse e le mohlankana ya phethehileng maiterekong esita le maitshwarong. A itshebelletsa ka kgotso a bile a se a sa rate ho tlohela mosebetsi wa AuMisisi, hobane ho yena e ne e se eka mmae. A fumana keletso e ntle le kgothatso tse monate. Le ho tahwa e se a le dihlong ho yena (Lethoba 1983: 46).

(At this time Kgunou was back on his feet, as a perfect young man dressed immaculately, exhibiting good manners. He was working peacefully for the white lady, and did not think of ever leaving his job because the white lady was like a mother to him. He used to get good advice and motivation. He has a sense of shame when it comes to drinking).

The above passage clearly indicates that prison served a very good purpose of turning Kgunou into a better person who can participate fully in social life. The reader is once more reminded that space is a contributing factor towards the character of Kgunou. In Pretoria, the social conditions are different from the conditions in Johannesburg, and are presented in this manner:

... batho ba kgothalletse dikereke... ha ho le jwalo re bona bahlankana le dithope. Ba hata leoto ba tshwarane ka matsoho, ba bang ba phomotse tlasa meriti ya difate mane thokonyana kapa ba itsamaela hole kwana hara masimo ba boha dimela le botle ba naha (Lethoba1983: 45).

(... people are courageous to attend church services... in that way we see young men and women. They are walking hand in hand, and others are relaxing under the shade of trees in the distance or walking very far in the fields to admire the beauty of nature).

The conditions as indicated above, show that space is used to portray the personalities of characters. Pretoria is characterized by peace, law and order, that is why Kgunou manages to pull himself together, and adapts well. The changes in Kgunou's personality are presented as follows:

Ka baka leo e le mohlankana yena eo re mo tsebileng ha a tloha ha habo, ya neng a llelwa ke thope tsa Basotho. Ho se ho le jwalo hape. Basadi ba mo tseka le ha yena a sa ba tsebe a so bue le letho ho bona (Lethoba 1983: 46).

(Because of that he was a young man that we knew when he left his home, whom young Basotho women were aspiring to get. It is like that again. Women were fighting over him, even though he did not know them, and had not even talked to them).

It is under the circumstances mentioned in the quotation above that Kgunou meets Maria, his former 'wife' once again in his life. She has also changed her views about life, and she apologises, and asks for forgiveness from Kgunou:

Ke inyatsitse ka lona tsatsi leo ke o ntshitseng ka kgoro. Jwale ke kopa tshwarelo ka seo se neng se etsahale mahareng a rona moratuwa wa ka
(Lethoba 1983: 48).

(I regretted it the very same day I chased you out of the house. Now I am asking for forgiveness for what happened between us my darling).

The reader has observed Kgunou throughout the discussion as a round character. A round character is defined by Roberts (1992: 66) as a character who recognizes, changes with or adjusts according to circumstances. The reader is not surprised when Kgunou accepts Maria's apologies, who once turned him into a vagrant, wandering and begging for a place to stay. What is evident is that real people undergo changes in life, and grow irregardless of the circumstances.

After reconciling with Maria, Kgunou goes back home, and is warmly accepted by his parents:

Ha a akgela mahlo ka lapeng a bona ntatae le mmae ba tswa ka tlung, le bona ba se ba mmone jwale ba thabile mosadimoholo a duduetsa ha monnamoholo a ya kgahlanetsa mora ho mo tlisa ka tlung. Thabo ya letsatsi leo a ka sitwa ho lekanya (Lethoba 1983: 65).

(When he looked at his home, he saw both his father and mother coming out of the house. They also saw him and became very happy. The old woman was

ululating, whilst the old man went to meet the son to lead him into the house. The happy mood that prevailed on that day cannot be estimated).

In the end, the reader wants to know whether it is a good move for one to leave one's Sotho culture, and accept a culture that is foreign to him. The answer simply put is that if one cuts himself from the cultural life, one will not receive the blessings and good luck from the ancestors. Therefore, the message embedded in the story is that the parents, who are regarded as the custodians of traditional culture, are the representatives of the ancestors on earth, and they have to be respected, obeyed, and honoured. Failure to heed the parents' instructions, will bring bad luck and sanctions to the perpetrator.

3.9 MOTSEKUWA

In the novel *Motsekuwa*, focus is placed on the negative impact space has on the characters who leave their rural areas for the urban cities, where they find themselves compelled by circumstances to acquire a new set of values for survival in the environment that is hostile to them.

The main character is Sello because his presence in the story dominates the novel from the beginning to end. His co-main character is Makgwathi, and the place of events is Lepapa, in Lesotho, as well as Virginia, the mining town in the Free State. The movement of characters is from the rural area of Lesotho, to the urban space of Virginia. Zoran (1984: 319) insists on the view that when characters are threatened, or feel hopeless about their environment, they usually leave for a better space that will provide them with happiness. That is why after they had killed Moseme, Sello and Makgwathi, decided to flee Lesotho for the mining towns, with the hope of evading the police as well as seeking a better life.

Virginia is the new space where Sello and Makgwathi find themselves. It is a completely different space compared to Lesotho in terms of life, and this view finds expression in Sello's remarks:

Hanyane o se o bone hore mokgwa wa bophelo mona mafatsheng o fapane le wa hae Lesotho, etswe dintho tsa mona di etswa ka potlako (Teleki 1994: 72).

(From the little information that we have, you must have observed that the way of life in the urban areas is different from the life at home, in Lesotho, because everything here is done in a quick manner).

The space is important because it has an impact on the personality of characters. The reader is able to understand the character of Sello and Makgwathi in the new social setting because, for them to be accepted, they need to cope, absorb and adapt to what the space offers them. This assertion implies that objects found within a space are moving from one space to another, and it is during this movement that they acquire new shape. The reader is not surprised by the change that is visible in Sello and Makgwathi's behaviour patterns. The fertile ground for deviant behaviour was set whilst they were in Lesotho, hence they are easily welcomed and absorbed in the world of crime by Joe, who is a professional trickster. Joe tricks the black miners, who do not suspect his dishonest behaviour. These miners do not have a formal education, and as a result, they lack the necessary knowledge regarding the use of Post office facilities. Therefore, they become easy preys to Joe who robs them of their money. Joe's method of operation is illustrated as follows:

Ke nkele batho bohle ditjhelete tseo ba di posetsang hae. Ke ba tsebisa ha ke le ya ba thusang hore ba se ke ba bolawa ke terese. Ere ka ha ba bang ba bona ba kgathetse ha ba tswa mosebetsing ba thabelwa ketso ena ya ka, e le hore ba tle ba kgutle ba yo phomola. Ba kgodiswa ke meaparo ena ya ka. Taba e monate ke hore le ho ba bitsa ha ke ba bitse. Ha ba qala ho mpona, ba se ba etla ho nna, ba sa fihla fela, ba se ba ntse ba mpitsa mabalane (Teleki 1994: 98).

(I take the money that people send home by post. I inform them that I am there to help them so that they avoid a long queue. Most of them are very tired

because they have just knocked off from work, and they appreciate what I do for them because they want to go and rest. My way of dress influences them to believe that I am a clerk. Most important, is that I do not even invite them to come to me. When they see me, they come to me, and on arrival they call me their a clerk).

What becomes clear is that Joe is the training instructor of Sello and Makgwathi. He teaches them the undesirable ways of making a living. Day in and day out, Sello and Makgwathi learn about horrific experiences while in the company of Joe, and for fear of vengeance from members of the public, who they offend on daily basis, they search for ways of escaping from the claws of Joe. Fortunately for them, Joe is arrested, and they become free from engaging in criminal activities.

Significant change is evident in Sello and Makgwathi since they arrived in Virginia. They have experimented in the ways of life in the new place. They are aware that crime does not pay, and in order to live a clean life, they should look for work. What they realize about this place is that they cannot survive without proper identity documents, because the documents serve as the requirements for employment. Unfortunately, they do not have these documents, and are faced with the task of evading the police every time to escape imprisonment. About the conditions in which they find themselves, Sello comments that:

Mona Freistata ha re na tse batlwang ke lefatshe lena, ka hoo lefatshe lena ha le re amohele (Teleki 1994: 106).

(Here in the Free State we do not have what is required by this part of the world, therefore this world does not accept us).

The only job that is available, and which does not require identity documents, is casual labour in the gardens of the local whites. Still, they could not be employed, because communicating in Afrikaans with the prospective employers becomes their problem. As a result of identity documents, and communication problems, they find themselves jobless, homeless and

friendless wanderers in the town of Virginia. To heighten the fact that they are not welcomed in the town, some whites often set vicious dogs on them.

The reader agrees with Bal's (1985: 97) assertion that the 'spatial position in which characters are situated at a certain moment often influences their mood... A highly situated space, where the character happens not to be, but which it is looking up to... can depress it by its very inaccessibility'. The preceding contention implies that both Sello and Makgwathi are desperately looking for employment, which will afford them the necessities of life, and the frustrations that confront them daily, make them feel dejected. The last alternative is to seek employment at the farm, and they are fortunate because the farmer employs them. The conditions at the farm are also dehumanizing because:

Monga polasi o batla tlhahiso ya dintho tsa hae. Hore mang o a kula ha se taba ya hae, ya hae taba ke ho rekisa mahe, lebese, le tse ding tsa polasi (Teleki 1994: 123).

(The farmer wants more production of his goods. It does not matter whether one is ill or not, what is important to him is to sell the eggs, milk and other farm produce).

The above passage reminds the reader about the past events when Sello and his friends were told about the quality of life in urban cities, as reflected in:

A kgahlwa ke ho utlwa ka moo ba ipusang ka teng kwana Lejweleputsa... A kgahlwa ke ho bona ba reka dinthwana tse ngata tse kang bokorositina (Teleki 1994: 27).

He was impressed by the way they live in the Goldfields... He was impressed by the way they buy many articles such as a concertina).

When Sello was still in Lesotho, the 'good life' in urban areas, was a common topic in the conversations between the migrant workers. The conversations prompted Sello to seek

greener pastures in the cities, and all the promises about the good life turned into a dream. They never knew that the situation would become worse rather than better on the farm. The harmonious relationship which exists amongst the community members in Lesotho, is entirely absent on the farm. Bal's (1985: 94) notions of 'inner versus outer' spaces and Lotman's (1977: 229) concepts of 'closed versus open' spaces, which are associated with protection and danger respectively, come to play a major role in depicting the struggle that the characters are faced with. For Sello and Makgwathi, Lesotho means a 'closed/inner' space because they could have been under the protection and guidance of their parents, free from danger. Virginia is an 'outside/opened' space that poses a threat in their lives. Life is difficult for them because the farmer treats them like animals on one hand, and farm workers do not accept them like their brothers, on the other hand, because they feel that Sello and Makgwathi are there to take their positions. To guard against the threat to their positions, they make life complicated for them so that they are forced to leave the farm. Bad relationships become clear when Sello asks for assistance when Makgwathi is seriously ill. About this situation, the reader is informed:

Ntlong ya pele a leka ho tsosa batho ba teng. Bo ba mo latolela. Ho ya bobedi a tebelwa jwalo ka ntja. Ho ya boraro a hlapaolwa... ha batho ba habo ba se ba mo hlotse, a hopola moditjhaba. Ka ho panya ha leihlo a hata a kena heising. Ha eba thata ho hla a kopana le Rankudikae. Bothata bo ne bo bakwa ke dintja (Teleki 1994: 125).

(He tried to wake up the inmates of the first house. They declined to help him. At the second house he was chased away like a dog. At the third house, they insulted him... when he finds that his own brothers cannot help him, he thought of going to the foreigner. In the blink of an eye, he was at the farmer's house. It was difficult for him to contact the farmer. The problem was caused by the presence of the dogs).

The impression the reader gets from the above passage is that Virginia, together with its neighbouring farms, is the metonymy of evil where the inhabitants trample upon the

personality rights of others as reflected in the farm workers' behaviour, as well as their employer. Makgwathi and Sello are not accepted in this part of the world. The space does not offer them peace of mind, and it is only Joe, and others who live like him, who can survive, because this space, has trampled upon their conscience, hence they resort to unlawful ways to find the necessities of life. With Sello's remarks, the reader is once more given a vivid picture of the urban space:

Ba batlwa dipasa tseo ba hanelwang ho di nka. Ba ne ba lebelletswe ho sebeta mosebetsi oo ba neng ba hanelwa ho o sebeta ka baka la hobane ba ne ba sa fuwe ditokelo (Teleki 1994: 112).

(They are required to produce identity documents which they are denied to apply for. They were expected to do the work that they were denied, because they were not granted their rights).

The conditions as stated in the above quotation, prompt Sello to adjust properly by living like a criminal so that he could be accepted in the place. Change in his personality is evident as illustrated in the following excerpt:

Sello a e araba ka leshano. Etswe o ne a se a phela ka leshano, a robala lona, a lora lona (Teleki 1994: 114).

(Sello lied to them when he answered the question. Lying was part and parcel of his life, because he was sleeping with lies, and living with lies).

Lotman (1977: 220-222) contends that the movement of characters from one space to another, is the transformation in which the old attributes are discarded and new ones acquired. This implies that Sello is no longer behaving like the character we met at the beginning of the novel. He has changed dramatically, in his struggle for survival. He uses deceit to cover his personality as shown in the above quotation. After the death of Makgwathi, he turns into a thug, deceiving the mine workers into believing him that he is a bank clerk, thereby taking their money to line his pockets. Sello has no choice, because the

prevailing circumstances force him into this type of life. As mentioned in the preceding paragraph, it is stated that he is eager to work, but the laws of the country prevent him from doing so. For survival, stealing from other people is the only way that can enable him to proceed with his life. However, the evil way of life does not take long, because he is violently murdered on his way to the station. In the end, we find that space is responsible for nurturing the personality of characters, because it imposes a type of culture that the characters are forced to learn and internalize.

3.10 CONCLUSION

In all the novels that have been studied in this category, the characters leave the inner/closed spaces, some as a result of conflict with their parents, and others with permission from their parents. In the rural spaces, these characters receive the guidance from their parents as well as members of the community, who steer their lives in the right direction. What we learn from rural life is that there is a strict surveillance of their behaviour, which aims at making them responsible future citizens. As soon as they arrive in the open/outer spaces, they change their life styles. The urban life with its lack of norms, forces these characters to cast their customs aside and accept the new set of values which lands them in constant clashes with the law.

In most cases characters leave their homes because they are promised better life in the cities. The fact that they leave their homes without the consent of their parents, is an indication that their lives in the cities will be characterized by suffering and discomfort. Kgunou, instead of looking for his brother, Pule, ends up in the backyard room where he stays with Maria as his 'wife', and consequently becomes a regular inmate at different prisons in Johannesburg. Molahlehi and Monakodi also suffer in the same way because prison becomes their only home in the open/outside spaces. What emerges from all these sufferings experienced by the characters is that, leaving one's home for the unfamiliar spaces cannot bear any reward. This category of novels, is summed up by Moloi (1973: 165) as a straight-forward sermon where the black youth is urged to refrain from leaving the protection

of the parents at home, and enter the places that are foreign to them in search of the materialistic luxuries of this world.

4. SPACE AS AN ABSTRACTION

4.1. INTRODUCTION

In this classification, the novels that delineate an abstract space are against the concrete space which we have dealt with in the previous chapter. The abstract spaces are recognized in the four novels, and are categorized as psychological, political and socio-economic spaces. The novels to be analysed under psychological space are *Thatohatsi* and *Lehlaba la lephako*. Political space studied is *Sentokofete na Gertse*. The socio-economic space focusses on *Tshware thebe ka nallela*.

4.2. PSYCHOLOGICAL SPACE

4.2.1. THATOHATSI

Thatohatsi is the story that revolves around the character of Thatohatsi. In the novel, we look into the effects of space on the child up-bringing where one parent is absent due to work commitments, and the remaining partner at home, fails to bring a good upbringing to the child, and as a result, the child becomes a social outcast. The novel features several characters such as Thatohatsi who is the main character, Thato and Mntshani.

Spencer (1971:xx) argues that 'location of space... is infused with its own time'. This implies that, events of the story *Thatohatsi*, take place in Thabazimbe, and the time is estimated as the period between 1995 - 1999. Although Thabazimbe is the name of the place where events place, it may be unknown to the reader and therefore, imaginary. Burton (1975:14) states that such a space whenever it appears in the novel, becomes tangible, recognizable and identifiable in form by means of the world that creates it because the narrator supplies

CHAPTER 4

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4.1. INTRODUCTION

In this classification, the novels that delineate an abstract space as against the more concrete space which we have dealt with in the previous chapter, are analysed. Three such spaces are recognized in the four novels, and are categorized as psychological, political and socio-economic spaces. The novels to be analysed under psychological space are, *Thatohatsi* and *Lehlaba la lephako*. Political space studies *Sehlekehleke sa Deidro*, and the socio-economic space focusses on *Tshwara thebe ka mallela*.

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Thatohatsi is the story that revolves around the character of Thatohatsi. In the story, we look into the effects of space on the child up-bringing where one parent is absent from home due to work commitments, and the remaining partner at home, fails to instil discipline in the child, and as a result, the child becomes a social outcast. The reader is introduced to characters such as Thatohatsi who is the main character, Thato and Mmathato.

Spencer (1971: xx) argues that 'location of space... is infused with its own time...' This means that, events of the story *Thatohatsi*, take place in Thabaelesoba, and the time is estimated as the period between 1995 - 1999. Although Thabaelesoba is the name of the place where events place, it may be unknown to the reader and therefore, imaginary. Gullon (1975: 15) states that such a space whenever it appears in the novel, becomes tangible, recognizable, and identifiable in form by means of the world that creates it because the narrator supplies

more details regarding such places.

The family, as a space, influences Thatohatsi's character because life in there, is characterized by continual clashes and arguments, and as a result, Thatohatsi becomes vulnerable to the extent that she learns all sorts of deviant behaviour very easily. Brink (1987: 117) argues that space may have some relations with a particular character, and in this case, such a space becomes an extension of that character. This implies that Thato's house stands for evil because it is where bad influences are learned, as observed in the discussion that is to follow.

According to Spencer (1971: 2), space in the story is compatible with the literary characters, and such space should have streets, buildings, culture and so on. In this way, space becomes an active participant in the story. From the preceding remarks of Spencer, it is clear that Thabaelesoba activates the type of life of the characters, because it imposes its culture on the inhabitants. For instance, the beauty competitions, as part of culture, are organized on the regular basis, and impact negatively on the behaviour of Thatohatsi because they elevate her to the high status position in the community, hence she feels untouchable. She commands a large following in her community because the people regard her as the only beautiful girl in the neighbourhood, and the narrating character emphasizes this as follows:

Kaha moradia Thato le Mmathato o ne a le motle, e ne e re ha a ikinne ho kgotse le bo ntate. Thatohatsi o ne a le seemo se setle ka mmele o itekanetseng. E ne e re ha a tenne diaparo tsa mebalabala tsa feshene o ne o ka ithatela. Bosehlana ba lebala la hae bo ne bo tshwanelwa ke moaparo wa hae (Makappa 1998: 6).

(Because the daughter to Thato and Mmathato was beautiful, when she was in her elegant dresses, married men commented with admiration. The physical stature of Thatohatsi was of the medium size. When she was dressed in her fashion clothing, bearing different colours, one would admire her. Her light complexion was matching her way of dress).

What becomes clear is that Thatohatsi's beauty, coupled with her achievements in the beauty pageants, have a bearing in her personality, and prompt her to become big-headed, selfish, and despise other people. Her mother, instead of correcting this type of behaviour, encourages it to a point where it becomes an integral part of Thatohatsi. When the reader looks deeper into the personalities of the characters in the story, he realizes that there is an interesting contrast between Thato and his wife, and this is confirmed by Lotman (1977: 229) pairs of opposites such as good versus evil, rich versus poor, and living versus dead. Thato on one hand, stands for good because, as the head of the household, he tries to put the family together, and instils discipline to his child, that is why he constantly endeavours to correct Thatohatsi's wayward behaviour as illustrated in:

'Ke lekile ho buisana le wena ka makgetlo ka hore o nthuse re kgaleme ngwana enwa le ho mmontsha tsela e lokileng empa ha o a ka wa ema le nna tabeng ena...' (Makappa 1998: 16).

(‘On many occasions, I tried to talk to you to help me reprimand this child, and to show her the right way, but you did not stand by me on this matter...’).

What becomes clear in the above excerpt is that Thatohatsi ends up developing a feeling of grudge against her father as a result of his continual reprimands. Mmathato on the other hand, has lax and negligent attitude towards the building of Thatohatsi's character. She subscribes to the view that her child is always right in whatever she does, and therefore handles her with great care, with the aim not to offend her feelings as reflected in:

Mmathato o ne a tshaba Thatohatsi lebekebeke. Ho mo thabisa o ile a ikgama ka mokitlane lebenkeleng le leng la diaparo (Makappa 1998: 6).

(Mmathato feared Thatohatsi more than anything else. To please her, she opened an account at one of the stores).

The passage above indicates that Thatohatsi idolizes her mother because she creates the

atmosphere that suites her to do as she pleases. It is clear that there is a boundary between Thato and his wife when it comes to matters of discipline in her family. The reader is aware that more influence in the personality of Thatohatsi comes from her mother because, she stays with her when her father is away in the mining industry, where he works as a migrant labourer. For the reason that Mmathato is a vulgar, rude and a person who lives immorally, it is easy for Thatohatsi to learn the immoral conduct from her. The reader is therefore, not surprised when Thatohatsi hurls obscenities at Mmaruthe, one of the respected elders in the community:

Thatohatsi a mo hlapaola hore batho ba neng ba le haufi le moo ba be ba ikwale ditsebe. Ho hlaha bukeng e kgolo ya mahlapa Thatohatsi o ile a di bitsa ka botenya le bophara. O ile a nyolosa Mmaruthe, ha a re o mo nyolositse a mo theose... (Makappa 1998: 6).

(Thatohatsi insulted her to the extent that people who were in the vicinity, closed their ears. From the big book of rude expressions, Thatohatsi articulated them in terms of their thickness and breadth. She began to insult Mmaruthe from the bottom to the top, and from top to bottom...).

Gullon (1975: 12) remarks that objects found within the space are understood in terms of our own mental space. This implies that we are conscious about the way Thatohatsi's moral deterioration develops step by step. The signs of moral collapse became evident when she swore at Mmaruthe, as mentioned above, and the next victim is the school teacher, who is also embarrassed by Thatohatsi's vulgar language in the presence of other learners:

Ho emeng ha hae moo o ile a neheletsa Masumu tse pedi tse tharonyana ho hlaha bukeng e kgolo ya mahlapa e ngotsweng ke mmae (Makappa 1998: 14).

(When she stood up, she presented Masumu with two to three insults from the big book of vulgar expressions written by her mother).

Instead of looking deeper into the matter, Mmathato accepts what her daughter tells her, and feels that the reason for bad treatment towards her daughter, comes as a result of the jealousy of the teachers, and members of the community. Her opinion about the school, is clouded by her coloured feelings, and eventually, she de-registers Thatohatsi from the school. After leaving school, Thatohatsi becomes more vulnerable than before because, it is at this stage that her conduct changes for worse. A fertile ground is laid for her to taint her image further, and her mother serves as a motivator in all her bad deeds, thereby ruining her personality further, and;

**... batho ba Thabaelesoba ba ne ba se ba sa mmatle le moo a hatileng...
Batshehetsi le balatedi ba hae le bona ba ile ba mo tswa hoba o ne a se
a ikgantshetsa bona** (Makappa 1998: 11).

(... the community of Thabaelesoba disliked her very much... Her supporters as well as fans also disassociated themselves from her because she was boastful).

It is evident that Thatohatsi has become a social outcast in the community where she was born. She is disliked by members of the community, and this situation according to Gullon (1975: 18), helps the reader to develop an 'inward eye' that helps him to create images and situations in mind about a character, and the space in which it lives. The reader clearly sees the disorganized family where in the absence of the father, the mother engages in corrupt activities. For instance, Mmathato, instead of curving Thatohatsi's personality towards the right direction, she does the opposite. This is reflected when she permits Thatohatsi to share the same bed with her boyfriend, and this is illustrated as follows:

**Laiti ya Maboneng e ile ya robala boroko bo monate ha Thato. Mmathato
o ne a mo tshwere jwalo ka mokgwenyana... ka hoba Mmathato a ile a ba
dumella ho robala mmoho ka phaposing ya Thatohatsi, hoo ho ile ha mo
thabisa le ho feta** (Makappa 1998: 23).

(Laiti, from Maboneng slept comfortably at Thato House. Mmathato treated him

like a son-in-law... Because Mmathato permitted them to sleep together in Thatohatsi's bedroom, this made him feel very happy).

Thato intercepts the letter from Laiti, and the contents of the letter present him with the feeling that when he is away from home, Thatohatsi and her mother do as they please, and turn his house into a brothel. A house according to Gullon (1975: 25) represents the behaviour of a character as a result of his relationship to it. This implies that Thato's house reflects the moral collapse of Thatohatsi, as well as a centre of attraction in the community. This assertion is supported by the regular visits of the local Priest and other respected members of the community, who from time to time come to this house to correct the wrongs committed by Thatohatsi. The disorganization in the house reaches the stages where Thato feels that he can no longer go on with the unsatisfactory relationships in the house, but he keeps on reprimanding Thatohatsi severely. The reader is eager to know whether Thatohatsi will repent or her behaviour will change for worse? The answer simply put is that she will not repent because evil has become part of her life. She cannot even resist what is considered immoral in the eyes of the community, where an unmarried girl is prohibited by the norms of the society to engage in an illicit sexual intercourse with a boy, especially at the girls place. Her Mother as her training teacher, has succeeded to pave way for her, a way that leads to nowhere. It is at this time when the reader is reminded of the past incident, when Thato was starting to realize the gradual moral disintegration of her daughter:

Thatohatsi ke lekile ho buisana le yena le ho mmontsha melemo ya thuto empa ha a ka mmamela. Feela ke a tiisa le ho hlapanya ka ntate Phuthi a shwele hore enwa ngwana wa rona ka le leng hara matsatsi o tla llela metsotso (Makappa 1998: 16).

(I tried to talk to Thatohatsi, and to show her the advantages of education, but she did not listen to me. But I want to emphasize and swear by my late father Phuthi that this child of ours will regret one of the days).

Thato's remarks serve as the prophet for the horrible events that are to happen in the life of

Thatohatsi. The remarks are a curse pronounced on Thatohatsi, a curse heightened by the gruesome accident that she and her boyfriend are involved in:

Selailai se ile sa etsa thato ya monga sona. Se ile sa potlaka... Se ile sa phetoha ka bona makgetlo... Thatohatsi o ile a lokela ho kgaolwa maoto a mabedi a neng a lemetse...(Makappa 1998: 37).

(The beautiful car did what the owner expected of it. It sped... It rolled many times with them... The two injured legs of Thatohatsi had to be amputated...).

After the accident, Thatohatsi regrets all the bad that she has been doing, and puts the blame on her mother:

Pabala ya Thabaelesoba e ne e kgannwa ka setulo sa mabidi... Ha a ntse a buwa tsena tsohle o ne a re mmae a tla a mo bolaya ka matsoho hoba hoja a tloha a mo kgalemetse jwaloka Thato ntatae, a ka be a sa wela molekong (Makappa 1998: 37).

(The beautiful girl of Thabaelesoba was driven by a wheel chair... In all that she said she remarked that her mother ruined her life, because if she disciplined her like her father, she would not have been in the trouble).

Thatohatsi ends up living like a domestic waste, a liability in the family. The end of the story brings us to the theme that the new democratic changes in the space, alter and disrupt the community values. The patriarchal authority has diminished, and women are up in the arms perpetuating more corruption to destabilize family values that used to hold people together. This serves as the warning to the parents that their joint efforts are needed in raising the children hence the Sesotho tradition holds that ***letsopa le kgojwa le sa le metsi*** (strike the iron while it is still hot).

4.2.2 LEHLABA LA LEPHAKO

In the novel ***Lehlaba la lephako***, a farm is used to reflect racial discrimination and white supremacy which causes grief, pain and loss of human dignity of the farm workers. We look into the rise and fall of the central character, who is used by a white farmer to maintain the legacy of Apartheid by treating fellow black farm workers like slaves.

The events of the novel, ***Lehlaba la lephako***, take place at Goedemoed farm near Masilo, in the Free State. Following Zoran (1984: 329) when this farm is mentioned, the reader through his extra-textual knowledge, thinks about the position and size of the area, the town, the city or location where the events take place. The time is modern and very recent because in the story, we are told about the involvement, and the recognition of the workers' union in the affairs of the farming communities, that is, matters which were outlawed by the former Apartheid regime.

The main character is Seabata. Other characters who play a role in elucidating his personality are, Swanepoel, who is the farm owner; Nkgelwane, the local church minister; Nketsi, who is the community leader and a farm worker; Seabata's wife, namely Mmabatho; and finally, Mr Mohanelwa, who is a teacher at the local school. What becomes clear to the reader is that Seabata was born and raised up at the farm of his present master, where his father was a farmhand. His father was loyal and trustworthy towards all the farmers that he worked for, and before he died, he gave Seabata what he considered an important instruction in life. His directive was that for Seabata to survive and live happily with his family, he must worship his employer, and be loyal to him as reflected in Seabata's remarks when he pleaded in mitigation:

Ke hlahetse polasing moo ntate a neng a sebelletsa lekgowa teng ka botshepehi le ka mafolofolo. O ile a hlokahalla moo a re siya re se na letho. O ne a nthutile ntho e le nngwe ya bohlokwa ho ya ka moo a neng a nahana ka teng: ke hore ke tshepahale ho monnga ka ke tla kgora, lelapa la ka le tla phela ha monate (Mohapi 1999: 102).

(I was born on the farm where my father was working loyally and earnestly for

the farmer. He died there, and left us without anything to survive on. He taught me one important thing for me to survive in life; that I should be loyal to my employer in order to fill my belly, so that my family lives happily).

The instruction is successfully instilled in Seabata's mind, and as a result, it shapes his views in life, that is why he treats his fellow blacks like slaves with the aim of winning the favour of Swanepoel.

The story is characterized by conflict based on the following state of affairs: Seabata is a foreman in the employ of a farmer by the name of Swanepoel. He occupies the most important position in the community, and uses his status to ill-treat the fellow employees, as well as other members of the community. He fails to understand that he has the right to life, and that his life should not depend on somebody else. Naturally he lacks manly qualities, because he is used by his employer, Swanepoel, to abuse his fellow blacks. The abusive treatment of the community members takes the following forms: He forces the school children out of their classes to attend to the manual work on the mealie fields during school hours; he speaks ill about other employees to the farmer, making it impossible for them to be promoted; he swears at the workers who question his authority, and conspires with the farmer to destroy the building which serves as a church and school, making it difficult for the school children to attend school, and the community members to worship God. All these evil deeds caused by Seabata, force the community members to turn against him, and eventually, his house is damaged, and his chickens mercilessly killed. For his safety, he is provided with a sanctuary at the farmer's house, and whilst he stays there, he is blessed with a baby boy. As a result of continuous meetings with other leaders of the community with regard to his unacceptable behaviour, he changes for better, but it was very late as the damage was already done to the dignity of his fellow blacks. In his endeavour to enhance his dented images, he rebels against the very same farmer who uses him to abuse fellow workers. A trap is set for him, and he is arrested for stock theft, and sentenced to three years imprisonment. While in prison, he receives the message that his son has passed away.

Gullon (1975: 23) contends that space is compared to a house which is subjected to the laws of change. No space remains static, but changes with time. This implies that after the demise of Apartheid, the laws of the land changed, and every citizen in the country was afforded the rights to freedom. But the situation at Goedemoed, where the events take place is different because, some apartheid practices are still adhered to. Workers are treated like slaves, who do not know their rights as stated in the constitution of the land. What becomes clear to the reader is that Seabata as a foreman at Goedemoed farm, is expected to be responsible for the well-being of his subordinates. Instead of leading by example, he tramples upon the rights of the workers. His character is revealed through the other characters, and one such character is the local school teacher, Mohanelwa, who reports that:

Ha se kgale ha ke ne ke hlapaolwe ke Seabata ka pela baithuti, ke re bana. Ke mohla ke neng ke hana ha a ronngwe ke Sepanapodi hore bashanyana ba baholo baye le yena toropong ho ya lata furu. Ha ke leka ho mo hlaloesetsa hore sekolo se sa ntse se kene le hore bana ba sa ngola teko, o ile a halefa hoo a bileng a mpoella hore o na le matla a ho fedisa sekolo mona polasing ya monga hae. Ho tloha moo ke ha a qetella ho nthohaka a mpitsollaka pela bana (Mohapi 1999: 11).

(It is not long ago when Seabata insulted me in the presence of the pupils, I mean children. It was on the day when I refused to let the boys to go to town to fetch cattle fodder on the instruction of Swanepoel. When I tried to explain to him that the lessons were still on, he became so angry to the extent that he told me that he has the authority to close down the school at his employer's farm. From there, he ends up insulting me, swearing me in front of the children).

From the above excerpt, the reader is able to conclude that Seabata's anti-social behaviour has no limits in that he does not even respect the rights of the children to have the necessary education, let alone swearing at the teacher in the presence of the pupils. He is doing this because he does not have children at the school, and that as the foreman, he feels that the

teacher does not afford him the necessary respect he deserves. That is why he speaks as he pleases with the teacher.

Pastor Nkgelwane is a community leader who by virtue of his profession, is portrayed as a character who possesses the negotiation skills. His approach to Seabata, shows that he is a man of integrity and vision. Through what he (Nkgelewane) says, the reader is able to construct a vivid picture of the sufferings, and lack of dignity and humanity of the black farm workers in the democratic South Africa:

Bana beno mona polasing ba tletleba ka moo o ba tshwereng ka teng ka ho ba hlekefetsa le ho ba bolaisa ka rapolasi. O se o ile wa ntsha bana ba bana beno o re Swanepoel o a ba batla masimong. Sekolo sa kwalwa tsatsing leo... Seabata o ngwana borona re a o hloka o a re hloka. Naha e fetohile, tsa kgale re di lahlile, empa eke wena o sa di fupere ka pelong ya hao. Polasi ena ke ya Swanepoel, ha re mo amohe yona, re re a phedise bana beno hantle (Mohapi 1999: 25-26).

(Your fellow blacks are complaining about the way you treat them at the farm, and that you cause the farmer to ill-treat them. You once forced your brothers' children out of school, saying that Swanepoel wants them to go and work at the mealie-fields. The school was closed on that day... Seabata, you are our brother, and we need you, and you need us. The country laws have changed, and we have put the past behind, but it seems as if you are still having them in your heart. This farm belongs to Swanepoel, and we are not taking it from him, we are only saying that he should treat your brothers with dignity).

It is evident that Seabata is still clinging to what his father told him to do in order to survive in the farms owned by white farmers. Every move that leads to the development of black farm workers, was seen as a threat to both Seabata and the farmer. As he interprets the situation, he feels that the workers' rights to freedom, and good working conditions, will elevate them to the position that he occupies, and that his job will be in jeopardy:

A bona hantle hore ha a sa sebetse ka thata maemong ana ao a a fuweng, e mong o tla fuwa mosebetsi, mme a phele ka boiketlo ho mo feta (Mohapi 1999: 4).

(He felt that if he does not work very hard to safeguard the position given to him, someone else will be given the job, and the new incumbent will live more luxuriously than him).

Seabata feels that for the proper management of the farm, blacks should be subjected to unreasonable, unjust and oppressive measures. Therefore, the constant visits by the pastor, Nketsi and the teacher, are an indication that as the leaders of the oppressed community, they are aware that something is disturbing the lives of the community members. What makes Seabata to apply unjust measures to the workers is to please the farmer so that he may not forfeit some luxuries such as driving the farmer's cars, retain his job, and eventually escaping poverty and hunger. This is illustrated as follows:

Ke re na le batla ke lahlehelwe ke mosebetsi kapa jwang? Buang (Mohapi 1999: 26).

(I want to know whether you want me to lose my job or not? Tell me).

The pastor as well as his colleagues, want to develop and change the attitude of Seabata so that he (Seabata) can be in the position of changing the entire space in which they are living. What is important is to grant the farm workers their rights as reflected in the Constitution of the land, so that they live as harmoniously as possible in the environment in which they find themselves.

When Pastor Nkgelwane probes deeper into the personality of Seabata, the reader discovers Seabata as a man who lacks manly qualities, and this view finds more expression in what the pastor observes about him:

Bothata bo tlile ka lebaka la ha Seabata a hlokile ho elellwa hore o na le tokelo ya ho phela e seng ho phediswa ka moo a sa rateng ka teng. O na le tokelo ya boikgethelo ba ka moo a batlang ho phela ka teng empa o bonahala a hloleha ho fihlela mohopolo o jwalo. Ka baka leo o hloka boinahanelo, o itshetlehile hodima menahano ya motho e mong ho phela, ke lekgoba la ya nang le se ka mo phedisang, e leng: mosebetsi, ntlo, le se hodisang semelo sa hae e leng vene ya rapolasi (Mohapi 1999: 73).

(The problem rests on the fact that Seabata is not aware that he has the right to life, and that nobody should prescribe to him how he should live. He has the right to choose the type of life that he wants to lead, but he fails to arrive at that thought. In this way, he cannot think for himself because for his survival, he depends on ideas of the other person. He is a slave that depends on the one who has the means, that is: work, house, and the farmer's pickup van that enhances his status).

He feels insecure, and fails to change the mentalities of the old order (Apartheid) which for a long time derailed the progress of this country. It is not only Seabata who resists change, but also the farmer, Swanepoel, because he refuses to comply with the current laws that afford freedom to everybody irrespective of colour and creed. According to Swanepoel, the status quo must be maintained because any change, poses a threat to him in the sense that it may take away all that belongs to him. His personality is revealed by one old timer who is ignorant about what the New Constitution says:

E le hore Sepanapodi le tla mo pota ka hokae ha a tshabeha tjee, o ke o botse Nketsi ke eo pela hao (Mohapi 1999: 31).

(How are you going to approach Swanepoel because you know that he is deadly, and you can ask Nketsi there next to you).

This old timer's comment is important because he knows how vicious Swanepoel is, and that many of them have been victims of his abusive power. One of the victims is Nketsi, and this

is illustrated in what Swanepoel did to him when he accosted him at the mealie fields:

Sepanapodi a mo kgotla sefubeng mona ka monwana o motenya o supang oo ekang o kgotse, a ba a qetella ka ho mo kgotlakgotla phatleng ka makgetlo a tsamaelanang le mantswe a ho qetela ao a a buang (Mohapi 1999: 7).

(Sepanapodi crushed him on the chest with a thick finger, and ends up crushing him repeatedly on the forehead with words accompanying his actions).

The above passage compels the reader to have pity on Nketsi, and most importantly when the reader realizes that Nketsi is old enough to be Swanepoel's father. He is white and cares less about Nketsi's age. The bleeding heart of Nketsi reveals his inner personality, the inner feelings of a heartbroken man who is compelled by poverty to surrender his manhood:

Moshanyana e mokaale banna a ka tlo mpoellaka tjee? Bana ba ka ba ka reng ha ba ka mpona ke ne ke ikokobeditse, ke boborane jwalo ka pela monna... moshanyana hleng! Ra hola ra holela mathata, lephako ke sera' (Mohapi 1999: 7-8).

('Should such a young boy come and tell me nonsense like this? What will my children say when they see me succumbing and becoming humble in front of this man...a boy for that matter! We grow up to face problems, and hunger is the enemy').

What transpires from the quotation above is that, Apartheid was designed in such a way that it curves the black man's career through poverty so that he becomes submissive and obey the laws. Nketsi is no exception in this regard, because for him to keep his work, and have the roofs over his head, he must sacrifice his dignity as a man, and surrender himself to the dictate and abuse of the farmer. Any resistance to the dictatorship of the farmer, will render him jobless. All the farm workers have accepted this state of affairs, and Mmabatho illustrates the type of life that confronts the blacks at the farm, and this comes to the attention

of the reader through what she says about the personality of Seabata:

Seabata o na le lenyora, o hloka ho hong bophelong. Seabata o lapile. Kaofela ha rona re futsanehile, re kolla ntsi hanong. Ka lebaka lena re jana direthe, re a senyana. Lephako le hlahisa bofokodi ba rona ka mekgwa e fapaneng ya batho. Ho lapa hona ho bohloko ruri hobane hang feela ha re utlwa tsenene ya ho lapa re fellwa ke botho (Mohapi 1999: 48).

(Seabata has some thirst, and lacks something in life. Seabata is hungry. We are poor, and live in abject poverty. It is for this reason that we back bite each other, and speak ill of each other. Hunger exposes our personalities in different ways. To be hungry, is something painful because immediately we feel hunger, we sacrifice our humanity).

In other words, it is not only Seabata who appears to be submissive to the prevailing circumstances, but all the employees of the farm are victims. The reader is aware about the fear that the farmer has instilled into the minds of his employees, and even their rights to enjoy the lunch, are also not observed and respected by the farmer. He has succeeded in using Seabata to abuse his fellow black employees, and whenever he appears on the scene, there is a painful emotion caused by the impending danger:

Motho o ne a enwa mahleu a eme leihlo le le tseleng ha le leng le le ka bolekgeng. E mong a ngwatha sekeqela sa bohobe a se lahlele ka hanong se felehetswa ke sesuma sa nama (Mohapi 1999: 92).

(One was drinking a maize beer in a standing position, and one eye was in a jug, whereas the other was on the road. One would cut a slice of bread, and put it in the mouth followed by a chunk of meat).

Seabata is the product of the painful conditions at the farm. It is clear that hunger and poverty have turned the farm workers into helpless victims. The people are poor, and their poverty deprives them of their rights to life at the farm. They are mere objects that Seabata

and the farmer do as they please with them.

Seabata's humanity has been destroyed completely. He can no longer differentiate between good and evil. He conspires with Swanepoel to destroy the future lives of the farm workers' children by causing destruction to the building that serves as a school and church. The reason is that Seabata has some flaws in life, and cannot think for himself. His entire life depends on Swanepoel, and this results in the farm workers hating him, and wishing him bad luck. During the actual destruction of the buildings, the workers' feelings and painful emotions are depicted in this manner:

***Difahlehong tsa bona o ne o ka bona ho nyahama le ho fellwa ke matla...
E se neng bana le bona ba atamela... Moruti le titjhere ba ne ba eme hara
mokgopi oo ho se lentswe le ha e le le le leng feela ha e se modumo wa
ho kgotsa. Basadi ba opa diatla ka ho makala, ba bang ba rwetse
matsoho hloohong*** (Mohapi 1999: 60).

(There was despair and discouragement on their faces... After some time, the children also come nearer... the pastor and the teacher were part of that group that remained speechless, and the only sound came in the form of a remark. Women were clapping their hands in disbelief, whilst others were putting their hands on their heads in amazement).

Seabata is the oppressor who causes the conditions as stated in the above passage to happen. He denies the people the rights to live like normal human beings, and instead persecute and abuse them on the daily basis. All positive things about the development of the workers, are met with varying degree of resistance by the farmer because Seabata acts as his adviser, and the developments in the people's lives threaten his luxuries and benefits as the foreman at the farm. Therefore, the status quo must be maintained for him to live happily on the farm. His unbecoming behaviour causes the workers to revolt against him, and this ends up in the damage caused to his house. He finds support and shelter at the farmer's house, and this turns him into a fully-fledged 'white', who enjoys all the material

luxuries at his shelter. In the midst of these circumstances in which he finds himself, he is blessed with a baby boy, and this changes his views in life. The reader is eager to know that now that Seabata is the father, and that he has destroyed the school building, where will his child attend school. He is also a part of the oppressed community that has no school and no church. The destruction of the building was caused by hatred and jealousy because he had no child at that time, and his failure to foresee the future, deprived all the children including his, of the basic for the future life.

Seabata's changes come very late because he is isolated and is without the support of the other members of the community. To maintain his life style, he resorts to stock theft, and is arrested. He is sentenced to three years of hard labour, and whilst serving his sentence, his wife informs him that his son has passed away. The death of his son, serves as another form of punishment because, he failed to serve his people with dignity and loyalty while he was at the pinnacle of his career, and the farmer has also deserted him. The pain of hunger lands him into trouble, and he faces the lonely future in prison.

4.3 POLITICAL SPACE.

4.3.1 SEHLEKEHLEKE SA DEIDRO

In the environment where violence is valued, as in the case of Southern African Development Communities, the characters in that environment will come to see violence as an acceptable way of dealing with life. For the characters, violence becomes a norm, and those that do not follow the norm, are dealt with mercilessly. Bal (1985: 95) in this regard, uses the notion of 'thematized space' to refer to the type of space that influences characters to behave in a particular way. On the basis of Bal's contention, we examine in ***Sehlekehleke sa Deidro***, the extent to which space facilitates what characters are, and can be as a result of the conditions in which they find themselves.

Prince (1982: 73) argues that we cannot conceive of any real thing except under the

conditions of space and time. The events of the story, ***Sehlekehleke sa Deidro*** take place in the countries which constitute the Southern African Development Community such as Africana , Basothonia, Swatinia, Namibia, Botswana, as well as the Island of Deidro, which is adjacent to the countries mentioned above. The names of these countries are fictional, and in the real world situation, they are associated with the following countries which we know that they exist in reality. Africana is South Africa; Basothonia - Lesotho; Swatinia - Swaziland; and Botswana - Botswana. The Island of Deidro is also a fictional name and does not exist in reality. The time of the events is the period around the years 2000 - 2004, after almost every country in Africa had gained independence from the Colonial rule. The space where the events take place, is riddled with corruption and mal-administration of resources by the political leaders, and what follows, is a conflict between groups of people, and this conflict is considered dangerous to the safety and peace of the Southern African countries.

We are introduced to characters such as Chikano, Zero, Ramaqiti, Biala, Siter Ruth, Amanda, Katriena, and Mphafudu. Ramaqiti is the antagonist in the story. His character, is the bone of contention in the story. His expectations and aspirations in life, cause disaster and chaos in all the countries that are members of the Southern African Development Community. His poor home background resources as presented by the narrator affected his childhood life:

... Ramaqiti yena o ne a ena le batswadi ba futsanehileng... e ile yaka tlhopheho ya bona ha e a ikgotsofatsa ka hore ba be le batswadi ba kollang ntsi hanong, hobane Ramaqiti ha a le dilemo tse leshome, lefu la be le ba amoha batswadi ba bona kotsing ya koloi (Masima 1998: 86).

(... Ramaqiti had poor parents... it seems as if they were not happy about their poverty and to have the parents who are poor because when Ramaqiti was ten years of age, their parents died in the car accident).

Furthermore, the desire to live a luxurious life also contributes to his moral disintegration:

Le ha e le mona Ramaqiti a ne a sebetsa hantle mosebetsing wa hae, pelo ya hae e ne e labalabela bophelo bo monate le dintho tse ntle tseo a sa kang a ba le tsona ha a sa hola (Masima 1998: 87).

(Even though Ramaqiti was doing his work accordingly, his heart craved for a comfortable life as well as precious things that he lacked when he was growing up).

The two passages above imply that Ramaqiti experienced a painful episode in his life, and it impacted negatively on his behaviour. The frustrations and lack of success in life, compels him to rebel against the unjust government that promotes corruption and inequality in his country. In a way of revenge against the status quo, he forms the sophisticated organization called *Bana ba phiri* (The children of the wolf), whose aim is to corrupt the world further by stealing, kidnapping, and extorting money from the legitimate governments.

Thakgodi Lelebela, whose intelligence code-name is Fernando Chikano, is regarded as the main character in the story. He is portrayed as a dynamic character whose mission is to infiltrate *Bana ba Phiri*, and to bring them before the law for punishment. He is intelligent, and has a high degree of perseverance as illustrated by the narrating character:

O tsejwa ka maqiti a hae a hlolang, manganga a kang a moulo le leqoophe la tlou e tlatlapuweng (Masima 1998: 11).

(He is known for his wonderful tricks, stubbornness of a donkey, and revengeful like a wounded elephant).

The character of Chikano makes it possible for Zero, whose task is to protect the welfare of governments, to have confidence in him. It is through his unique character, ***maqiti a hae***, and ***manganga a kang a tlou***, that he is chosen to investigate the murderous gangster called *Bana ba Phiri*. The ball starts rolling when Zero tells Chikano to use his loyalty, and intelligence to save the Southern African countries from the moral corrosion that is engulfing the entire regions, and to protect the regions from the people who want to ruin them:

'... re ke re tsepamise maikutlo a rona ho phenetho e sa tswa etsahala ya Mopresidente Gaofetoge wa Botswana ha mmoho le Moemedi wa rona ho lane la Swatinia. Ho na le pelaelo ya hore benghadi bana le nyamelo ya yona Thakadi eo di amana ka tselanyana e nngwe e itseng' (Masima 1998: 14).

('... our minds should concentrate on the recent assassination of President Gaofetoge of Botswana, and our diplomat in Swatinia. There is a suspicion that the disappearance of these gentlemen and that of Thakadi are closely related in some way').

The above-mentioned excerpt serves as the foundation on which Chikano's quest to achieve a goal is based. He is assigned the task of infiltrating *Bana ba Phiri*, and investigate their activities. In the process of his investigations, he comes into contact with Ramaqiti, who skilfully and cunningly sheds a light on the activities of the organization:

'... ekare ke mokgatlo o rekisang dithethefatsi tsa mefutafuta jwalo ka yona eo ya diMafia... ba utswa makoloi, ho kwetelwa batho le ho iphumantsha tjhelete ka mahahapa. Ka lebaka leo nke ke ka makala ha eba efela e le nnete hore ke wona mokgatlo ona o utswitseng Thakadi' (Masima 1998: 29).

('... it seems as if it is an organization that trades with drugs of different kinds, in the same way that Mafia operates... they steal cars, kidnap people and demand money by use of force. Because of that, I cannot be surprised by the fact that this organization is the one that has stolen Thakadi').

The above excerpt portrays the character of Ramaqiti as a person who is crafty by nature, and his character was nurtured by painful childhood experiences which denied him the right to a normal life. It is clear that he knows about Chikano's mission in Botswana, hence he sets a trap for him by divulging all the information about *Bana ba Phiri*. What becomes clear

to Chikano is that the kidnappers are known to exist, but cannot be identified as who they are, and their identity remains a mystery until it is uncovered by Amanda who has information about *Bana ba Phiri*. The organization uses sophisticated intelligence methods because, they have informants at every place who have a close watch on the activities of Chikano, and those who are suspected, are eliminated outright. Amanda is the first victim in this regard. She is viciously butchered whilst exposing the secrets of the syndicate to Chikano, and the reader is told:

Amanda a re o a phaphama a iphumana a se a tobane le molomo wa sethunya se ileng sa qala ho kgabola motjetje wa ntlo. Amanda a bonahala e le motho ya seng a fihletse bonono ba ho fofa moyeng ha ditholwana di mo hlahlamolla; di mo ruta tantshi eo a neng a qala le ho qetela ho e bapala - tantshi ya lefu le sehloho. Eitse hoba Amanda a we, sethunya sa boela sa bina pina ya sona ya mahlomola; sa e bina jwalo e le ha se fetola ntlo dihele tse nyenyane...(Masima 1998: 24).

(When Amanda regains consciousness, she finds herself facing the barrel of a gun which started to open the roofs of the house. Amanda was like a person who has achieved the art of flying in the air when the bullets destroyed her body; teaching her dance lessons that were for the first and the last time to perform - the dance of a cruel death. After she had fallen, the gun started to sing its painful song; it sang the song whilst changing the shape of the house into the small hell...).

In the narrative, every place achieves its significance by virtue of its relations to an event, and influences the actions of the characters. The house in which Amanda is gunned down assumes a symbolic significance in that it serves as a monument that reflects the callous actions of the organization. This monument will remain reflecting in the mind of Chikano, and also serves as a reminder about the heavy price that Amanda paid, for revealing the secrets of *Bana ba Phiri*, an organization that instigates violence and gets away with it. The criminal gangsters continue to operate with impunity, and the brutal killing of Amanda is a clear

indication that the threat hanging over the states, is the safety of its inhabitants.

After the death of Amanda, the space turns into a dangerous zone for Chikano, and in Botswana, still strange men are following him. What the reader becomes aware of is that both Chikano and Ramaqiti are intelligent men who are engaged in a war. On one hand, Ramaqiti has a bulk of resources to fight Chikano, that is, he uses his men to eliminate Chikano, and on the other hand, Chikano is vulnerable, without arms, and at the same time fights invisible forces. The fact that he is being followed wherever he goes, makes him to conclude that Ramaqiti is the culprit in the callous deeds of highjackings, and kidnapping. An attempt on his life in the city centre of Serowe, bears testimony to Ramaqiti's evil tactics:

Ka pelepele koloi ya dinkge ya fihla ya ema mabapa le ya Chikano. Chikano a tshoha haholo ha a bona ho kang molamu ho hlaha fenstereng ya koloi e emisitseng pela hae mme a nyamella fatshe ka ho panya ha leihlo. Ketso ena ya hae ya phakisa ho arabelwa ke ho thwathwaretsa ha sethunya sa othommathiki. Eitse ha sethunya seo se se se hlenhlantse koloi ya Chikano ka ho anetseng, sa re nyele...(Masima 1998: 32).

(Without any waste of time, the car of the strong men stopped next Chikano's car. Chikano became petrified when he saw something like a stick protruding from the window of the car that had stopped next his car, and in a nick of time, he dived for cover. This action was immediately followed by a thunderous sound of an automatic gun. When that gun had already damaged Chikano's car to the fullest, the sound stopped completely...).

Bal's (1985: 94) concepts of inner versus outer spaces, which imply protection and danger respectively, play a major role in Botswana. The inner space may be experienced as dangerous as reflected in the situation where Chikano finds strangers in his hotel room, and a fierce physical fist fighting occurs:

Ha Chikano a fihla ntlong ya hae... a bona batho ba dutse ditulong, mme

pelo ya hae ya itutlatutla ke letswalo. Nnete ke hore batho bana ba ne ba hlile ba tshosa ka baka la dibopeho tsa bona... a se a bile a lolomela monna enwa eo sebopeho sa hae e neng eka sehohwana... Chikano a makatswa ke matjato le mafolofolo a motho enwa eo sebopeho sa hae se neng se bonahala eka se ke ke sa mo dumella le ho dula fatshe. Le ha ho le jwalo, Chikano a mo nesetsa sefako sa ditebele tse matla...(Masima 1998: 34-35).

(When Chikano arrived at his house... he saw people sitting on the chairs, and his heart began to beat as a result of fear. The reason for being scared was that the body structures of those men were really frightening... and he went for this man whose body structure was like that of an octopus... Chikano was surprised by the eagerness and quickness of this person whose body was such that it would not allow him to sit down. Nevertheless, Chikano landed a barrage of powerful fists...).

The outer space is also not safe for him, meaning that both the inner and outer spaces are hostile towards him, and that he is walking on the time-bomb that can explode at any moment. The reader is not surprised by the sudden attack on Chikano by the ruthless gangsters. The aim is to eliminate him, so that the organization can operate freely by perpetuating their evil deeds of killing and abducting people. What the reader realizes about the character of Chikano is that fought two battles within a short space of time, and these encounters create a feeling of suspense. Suspense is sustained throughout the story, and is defined by Bal (1985: 114) as 'results of the procedures by which the reader or the character is made to ask questions which are only answered later'. In this instance, the reader's interest is stimulated because he wants to know whether Chikano will come out victorious, or that his enemies will kill him. He (Chikano) ends up being violently assaulted at the St. Paul Mission house by Sister Ruth, and her comrades. The church serves as a place of worship, where the spiritual wounds are healed, but this time Chikano experiences it as an unsafe space, that serves to humiliate, and torture his spirit.

Zoran (1984: 319) comments that a movement of characters comes as a result of certain powers which are imposed on space, and these may be a desire, obstructions, and intentions of characters. Zoran's assertion suggests that as Chikano's life is in danger, he is forced by the circumstances to relocate to the space that is safe. The preceding assertion is echoed by Bal (1985: 96) that a person travels from a negative to a positive space, and the positive space is Basothonia, the country that is more stable. The aim in Basothonia is to accumulate more knowledge about *Bana ba Phiri*.

The reader is surprised to find that *Bana ba Phiri* is the sophisticated organization that has the power bases in all the regions in the Southern Africa. They operate alone, and cause a reign of terror in the neighbouring governments. Basothonia is the next country targeted by the criminal gangsters because its Leader, President Ispia Monnafeela is kidnapped, and *Bana ba Phiri* claim responsibility for abduction. At one of the publishing houses, they leave the following message:

Dikgwedinyana tse sa tswa feta, re ile ra tholla ka tlhapikepe e bitswang Thakadi. Re na le pelaelo e matla ya hore Thakadi ena ke ya hona mona Africa. Re na le tshepo e felletseng hape ya hore mmuso wa naha o tla ba motlotlo ruri ha e le mona re ile ra ba le hona ho pholosa sekepe sena se kotsi hakana matsohong a ba babe... Re rata hape ho tsebisa mmuso wa Basothonia hore Moetapele wa bona, e leng Mopresidente Monnafeela, o kwano mona ho rona mme o bolokehile haholo ho seng motho ya ka mo fumanang...(Masima 1998: 48-49).

(A few months ago, we picked up the warship named Thakadi. We have a strong suspicion that this Thakadi belongs to Africa. Again, we have an unwavering trust that the government of the country will be happy when they realize that we have saved this dangerous ship from landing in the wrong hands... Once more, we would like to inform the government of Basothonia that their leader by the name of President Monnafeela is with us here, and he is very safe to the extend that there is nobody who will find him...).

As reported in the above passage, the two countries that are affected by the message are Africania with regards to its warship, and Basothonia with respect to its leader, President Monnafeela. The kidnappers are known, but they cannot be pointed as to whom they are. The fact that *Bana ba Phiri* are an illegal organization, cannot be disputed because, they have already claimed responsibility of kidnapping and highjacking of the Basothonia leader, and the Africania warship respectively. They do not end there, but go further and terrorize the affected countries by presenting their demands:

'Ka bomadimabe, re senyehetswe ke tjhelete e ngata haholo mesebetsing ena ya rona ya pholoso. Leha ho le jwalo re tshepa hore mebuso ena e mmedi e tla re hlatswa mahlo ka ditlhapisonyana tse ka etsang dimilionenyana tse ka bang makgolo a mane a Diprotea. Empa erekaha dinaha tse kang Swatinia le Botswana le tsona di ne di tla angwa ke koduwa e neng e ka etswa ke Thakadi, le tsona di tla tshwanela ho kenya letsoho tjheleteng eo ke seng ke e boletse (Masima 1998: 49).

(Unfortunately we have lost a lot of money in our tasks relating to the safety measures. Therefore, we think that these two governments will help us with some rewards in the form of hundred thousand Proteas. But, because countries such as Swatinia and Botswana were also going to be affected by the disaster that could have been caused by Thakadi, they are also expected to put a helping hand with regards to the ransom that I have already mentioned).

It seems as if the organization will continue to unsettle the states as long as they do not receive what they demand. There is no doubt that the failure by the countries to heed to the demands as stated, will lead to the worst kind of destabilisation in Southern African states, as illustrated in the paragraph below:

'... re tla phatlola e nngwe ya diqhomane tsena e le sesupo sa ho se thabe ha rona... Ha eba taelo ya rona e sa phethiswe ka moo re laetseng

ka teng, Mopresredente Monnafeela o tla etswa dinthontho; mme o tla tshwarwa a tlohelwa ho fihlela mebuso ena e re, ntate...’ (Masima 1998: 49).

(‘... we shall detonate one of these bombs as a way of reflecting our unhappiness... If our demand is not honoured in the way we have instructed, President Monnafeela will be subjected to a vicious torture; and many frightening things will be done on him until the governments say, enough is enough...’).

What the reader vividly observes in the above passage is that, *Bana ba Phiri* are holding the governments hostage, and the techniques they employ, portray the organization as having been constituted by people with high intellectual skills, people who are able to manipulate the States for the attainment of their own selfish goals. The message is clear for all the affected countries that failure to accede to the demands, the safety of the inhabitants will be at stake. At this stage, Fernando Chikano is faced with the complex and complicated situation, and must use his intelligence to bring the culprits before the law, and to change the space from a terrorist zone into a more habitable human place.

Chikano employs women to gather more information about Llizwe Mission Church, the church that serves to perpetuate the principles of *Bana ba Phiri*. In the previous investigations, he used Amanda, who paid a high price for divulging the secrets of the organization, and this time he employs the services of Katriena to get to the bottom of the barbarous activities of the organization. Katriena’s appearance on the scene, reminds the reader about the merciless slaughtering of Amanda by unknown gunmen, and this time the reader anticipates the worst to happen to Chikano’s new informant. The reader is not surprised by sudden appearance of men who kidnap both Chikano and Katriena. Their abduction, forms part of the obstacles that derail Chikano’s mission of uncovering the deeds of the organization:

Ha a phaphama, a iphumana a le tlong e nngwe eo a sa kang a e tseba, mme matsoho a hae a ne a tlamelletswe betheng ka mahlahlela jwalo ka

ha dikulane tsa hlooho di etswa dipetleleng tsa bona. Eitse ha a shebisisa, a bona Katriena a mo shebile ka mohau, le yena a tlamelleltswe betheng ya hae (Masima 1998: 62).

(When he woke up, he found himself at a house that seemed strange to him, and his hands were tied to the bed with handcuffs like the way the psychiatric patients are handled at their hospitals. When he looked further, he saw Katriena looking at him pitifully, and she was also tied to her bed).

The characters in the story design their spaces in such a way that it accommodates their needs, and make them to live comfortably. This is the same with Ramaqiti. His childhood wishes have been to lead a prosperous and comfortable life, and he worked very hard to transform the Island of Deidro into what it is. The narrator provides the reader with the vivid picture of a space that looks like the little heaven. The lovely and luxurious atmospheres, the arrangement and decorations in the house, were all very attractive, and symbolised power in all its forms. This type of space is the one that Ramaqiti aspired for after joining the police force. It represents liberation of mind and soul.

It is at this island that Chikano and Mphafudi are held captive by Ramaqiti. He unfolds his bitterness, and confides to Chikano about the manner in which the world has changed his personality to be what he is today. He was born with normal personality, but the personal experiences in life damaged his character. What emerges from the speech of Ramaqiti is that he is portrayed as being very intelligent like Chikano. He is quite conscious of social ills that are steering the world into extinction, hence he feels that the world should be corrupted further. Ramaqiti is bitter about Chikano's insistence in arresting him, because the people for whom Chikano works, those that claim to be honest, are rotten and prey on unsuspecting members of the public by extorting large amounts of money in the form of taxes. Ramaqiti worked very hard to be what he is, but according to him, Chikano and his superiors are hard on his heels to bring him down.

Ramaqiti depicts some signs of wisdom in his character. From his utterances, the reader is

able to deduce that he artistically persuades Chikano to make a choice between loving or hating him. He presents the corrupt Southern African governments as the boiling pots in terms of corruption. Ordinary people's feelings and privileges are offended on the daily basis by those who claim to represent them. These Southern African countries are repressive regimes where everything that seems to be hostile and exposes the corruption of the governments' leaders, is met with varying degrees of resistance, hence Chikano is used by the same corrupt leaders to protect their images. Gullon (1975: 21) comments that the reader is able to connect bits of information to construct the vivid picture of the environment in which characters find themselves. Through the bits of information he assembles, he is able to visualize the life in the Southern African countries. This picture compels the reader to share the pain with Ramaqiti, especially where he emphasizes the fact that when one points a finger at another person, one must be sure that the three fingers are at the same time pointing at him, and this assertion is illustrated in this way:

'O itse hape nna ke mokwetedi, empa le wena mosebetsing ona wa bohlwela o ne o rutwe ho kwetela, ho ntsha kotsi le ho bolaya bao o reng ke baferekanyi le dira tsa mmuso. Hommeng he batho bao o ba bitsang mmuso - bona ba o rutileng bohlwela - ke bona batho ba ntseng ba lahlehisa setjhaba ka ho boledisa le ho ruta ka lerato la boena, tekatekanyo ya batho le ditokelo tsa botho' (Masima 1998: 92).

('You said again that I am a kidnapper, but in your job as a spy, you were trained to kidnap, to cause injury and to kill those that you call the wrong-doers and the opponents of the government - Therefore, those people that you call the government, those who trained you to spy on others - are the people who are misleading the society by propagating love, equality and human rights').

What becomes clear is that Chikano was trained to kill, and to abduct those who stand in the way of the so-called leaders. For him, the two acts of killing and abducting do not constitute evil, but regarded as a job well done in these countries where the laws of the land condone the killings of the state opponents, and where endemic corruption, coupled with the soaring

crime, are the order of the day. Ramaqiti's beliefs and opinion about life are his, and must be respected, and he continues:

Nna ke kgollwa tabeng ya hore ha batho ba bang ba ithabisa, le nna ke tshwanela ho ithabisa, mme ha ba nkganela ho etsa seo le bona ba se etsang, ebe ke sebedisa dikgoka ho fumana seo ke se batlang (Masima 1998: 93).

(I personally believe that when other people rejoice, I am also entitled to rejoice, and if they deny me to do what they are doing, I use force to get what I want).

The leaders of the countries instigate violence and get away with it. They claim to be democratic in the name, and not in deeds. They propagate the better life for all in the promised land, at the same time the socio-political woes translate into the violent crimes, and robberies as performed by *Bana ba Phiri*, with resultant desperation amongst the poor. Therefore, according to Ramaqiti, there must be equality in humankind, and where it fails, force and coercion must be used to implement it. The reader understands that we are what we are as a result space, and we must look at ourselves first, before we point a finger at the other people.

When the story ends, the reader is provided with an opportunity to make his own interpretation of the eventual outcome of the events, and he is able to judge for himself that it is not heredity that makes up a man, but it is the environment that impacts negatively on an individual hence Ramaqiti scorns the law and despises those that represents it.

4.4 SOCIO-ECONOMIC SPACE

4.4.1 TSHWARA THEBE KA MALLELA

In the story ***Tshwara thebe ka mallela***, space is used as an active participant in the actions

of the characters because, it is through it that the reader is provided with the opportunity to penetrate the inner personalities of the characters. The space is both rural and urban, and is called Qwaqwa. The background is described in terms of Chatman's (1986: 104) remarks that the narrator presents the space as he sees it from his position, and the reader uses his pre-knowledge about the spatial objects in the story to transform words into mental representations. Qwaqwa, is the place that exists in reality, and the time of events is modern, a period between 1993 - 1997.

In the story, the reader is introduced to characters such as Matjato, Puseletso, Mofihli, Masefadi and Dirontsho. The central character is Matjato, and his wife, Puseletso, is the co-main character because, she foregrounds the way the status of black women changes from mere objects to respected human beings in South Africa.

The characters in the narrative, represent the real human beings who do things peculiar to those done by real people, as observed in the actions of Mofihli, his wife Masefadi, and Puseletso. Mofihli and Matjato are brought up in the religious family. They are portrayed by means of Lotman's (1977: 218) binaries such as 'good and bad', 'beautiful and ugly', as well as 'top and bottom'. Mofihli's character is regarded as bad because, he leaves his family behind, and works in the mines where he fails to send any form of maintenance for his family to survive on. Instead his family depends on Matjato as reflected in:

Ha kgwedi di ntse di palamana, Mofihli a iphetola lekgolwa kwana Lejweleputswa la Foreisetata. A lebala hore ke ntate wa bana ba babedi... Matjato ha a bona hore pula e phutlela ka tlung, a kgokahanya puo le Puseletso hore ba etse letsoho la monna ke mokolla... Ka mehla ha kgwedi e fedile, ba ne ba arola moputso wa hae ka karolwana tse pedi ho hlokomela lapa la Mofihli (Tsolo 1999: 75).

(As time progresses, Mofihli turned himself into one of those migrant labourers who wanted to remain in the Goldfields of Free State for good. He forgot that he was a father of two children... When Matjato realizes that there was a crisis

in the house, he joined hands with Puseletso to assist the family... Every month ending, they would divide their earning into two parts to maintain the family of Mofihli).

What we learn from the above passage is that there is an interesting contrast between Matjato and Mofihli. Mofihli has developed some weaknesses that have changed his behaviour. The mining town in which he works, is perceived as having an impact on his character because it makes him to forget that he has the responsibility at home. By virtue of this incident, the space connotes comfort for him, and compels him to neglect his family, and to be dishonest in fulfilling his role as a parent. Matjato is portrayed as a good and caring husband, and his wife is an ideal and devoted woman. Even after Mofihli's return from the mines empty handed, they continued with their support, both emotionally and materially.

Lotman (1977: 223) insists on the dynamic nature of space, where the objects found within the space acquire new shapes. Further, these objects change in structure as a result of changing conditions within such a space. Lotman's comment implies that in the past, Mofihli was at the lowest level of the economic ladder, and as a result of the luck that he struck from the horse betting, his personality changes. The space in this regard reflects on his emotional experience because, his new acquired wealth, coupled with happiness, are associated with 'up' in his life, as Lotman (1977: 218) asserts. He is untouchable, and lives in a space that cannot be easily reached, space that reflects on his success in life. Between him and Matjato, there is a clear border that separates them into two different sub-spaces. At this point, Mofihli's sub-space on one hand, signifies security because, he has the means of living, and Matjato's sub-space on the other hand, suggests poverty and struggle in life, and this finds expression in Mofihli's boastful comments:

'Ha ke na nako ya batho ba tjena ka boMatjato nna.' Ho rialo Mofihli a bona hantle hore lefatshe lena ke la hae. Boitshwaro bona ba Mofihli ba etsa hore ho be le moedi pakeng tsa bona hoo kgotso ya bona e neng e hlile e batla e bata (Tsolo 1999: 76).

(‘I do not have time for people like Matjato and company.’ said Mofihli realizing that he has the whole world in his hands. This character of Mofihli, caused a separation between them to the extent that peace between them was gradually deteriorating).

From the remarks observed above, it is evident that Mofihli has developed a pompous attitude as a result of his wealth. He belongs to the ‘top’ echelons of the society, and looks down upon Matjato and other people who belong to the ‘low’ level of the social structure. His undesirable attitude is strengthened by the narrator’s comments:

Mofihli a lebala marole ao a neng a le ho ona le Matjato, a hloka teboho, a mo kgella tlase... a bona hantle hore motho ke yena feela (Tsolo 1999: 77).

(Mofihli forgot the bad conditions he and Matjato were in, and he failed to extend an expression of thank to him, and instead, looked down upon him... and realized that he is the only person).

Space is linked to a movement, and objects within the space can move and change. The assertion implies that Masefadi’s experiences an upward mobility because her status is also affected by the high status of her husband. Change in her personality is evident, and is illustrated in her remarks when she inflicted pain in Matjato:

‘Mofihli o na le lelapa le le leng e seng a mangata. Ka hoo fetela pejana.’ A rialo a lebetse tsa maoba dithuso hoo Matjato a bileng a tswa a hoshola a sa fumana thuso (Tsolo 1999: 77).

(‘Mofihli has only one family, and not many. Therefore, you can proceed further.’... She said that forgetting the assistance of yesteryear and as a result of her utterances, Mofihli left the place in a disgrace, without obtaining any form of assistance).

From what the reader gathers, the space assumes a symbolic value because it becomes the metonymy of sadness and disgust for Matjato. It evokes the feeling of helplessness and alienation because the people whom he has faith in during trying times, turn their backs against him. On this note, it is reasonable to conclude that the influences and the attitude of Masefadi and Mofihli, create the space that is cruel, and hostile towards Matjato.

Space is dynamic, and makes the transition of characters possible (Bal 1985: 96). For instance, the movement of characters is free, that is, from 'up' to 'down' and visa versa, as indicated in the way the wealth of Matjato evaporates. Life becomes miserable for him, and he is 'down' in his life as Lotman (1977: 218) argues.

Whilst the reader is still anticipating the future relationships between Matjato and Mofihli, the former is brutally shot by the highjackers who are involved in a shootout with the police. Through the death of Matjato, the narrator becomes precise in the presentation of space and characters in the story. We see the definiteness in the story because this reflects the life and its problems in the new democratic South Africa, where criminals make the space unsafe for citizens, and crime becomes the order of the day. The unfortunate death of Matjato, has a strong dehumanizing effect on Puseletso, and creates a psychological disruption in the family.

Instead of bringing misery and frustrations in the life of Puseletso and children, it changes their live circumstances for better. The money paid by the insurance policies, creates a happy and joyous space in the lives of the surviving members of Matjato. Puseletso settles the mortgage bond, and buys some shares from other companies for future savings. All the efforts to better her life receive negative response from Mofihli and the in-laws, and the narrator remarks:

Ha nako e ntse eja bobedi, dikamano ka lapeng tsa nka lehlakore le leng, ba tlalwa ke lefufa ba bile ba bolela hore Puseletso o bolaile Matjato a shebile dijhelete tsa hae (Tsolo 1999: 81).

(As time progressed, relationships in the family took another turn. They were filled with jealousy and said that Puseletso has killed Matjato with the aim of inheriting his money).

Regarding the remarks of Puseletso's in-laws as reflected in the above passage, Zoran (1984: 320), comments that the choice of words and their effects, reflects the world around us, and helps us to understand reality. Zoran's argument means that the in-laws regard Puseletso as a prime suspect in the murder of her husband, that is why conflict between her and the in-laws is created. The space is more oppressive for women like Puseletso because the only value that she has as a black woman, is to service the needs of her husband as well as her in-laws. She has no rights because, like other black women. She is regarded as perpetual minor, with no say in the affairs of the home, and the country.

The democratic dispensation with its human rights policies, changes the space to be more habitable for women to live peacefully. Therefore, the new laws that protect women, pose a threat to Mofihli and his family. Instead of protecting Puseletso, they use the old tactics that are in conflict with the human rights by demanding the share from the wealth left by Matjato, as noticed in the remarks of Mofihli:

'Le nna ke lokela ho fumana karolo mafeng a Matjato. O ke ke wa batla ho tla iketsa morui ka ditjhelete tsa ngwanabo rona' (Tsolo 1999: 82).

('I am also entitled for a share in Matjato's estate. You cannot enrich yourself with our brother's money').

From the quotation above, the reader becomes aware that Mofihli is still living in the past, in the space created by men for men because, he demands the share of wealth that he did not work for. He uses his manly status to threaten Puseletso, knowing that she will succumb to his threats. But, he is well informed about the protection of the personality rights that Puseletso is enjoying, and this finds expression in his remarks:

‘Empa ke mo hlaha ka kae e le moo tokoloho e bolela hore basadi ba na le ditokelo? O tseba hore ho ka nna ha etsahala hore a nkise folakgeng a bolela hore ke a mo hlekefetsa’ (Tsolo 1999: 84).

(‘But how do I approach her because freedom states that women have the rights? Do you know that it can happen that she reports me to the flag (police) claiming that I am abusing her?’).

A place in the story achieves its significance by virtue of its relations to the events, and has an impact on the actions of the characters. This means that the old order of Apartheid, did not protect women against unjust practices. After the death of a male member of the family, it was the common practice that the adult male members of the family get involved in the final say with regard to the distribution of wealth of the deceased, as well as the future life of the widow. This implies that women were regarded as mere objects without rights, and this is illustrated in the comments of Mofihli’s wife when she insisted on the traditional custom of ***kenelo*** (African traditional custom of marrying the deceased brother’s widow):

‘Tokelo tsa nthonngwe na le wena? O tla mpoella hore tse ka hara naha di lahlisitse batho botjhaba esita le meetlo? Wena o etsa se neng se etswa mehleng ya kgale’ (Tsolo 1999: 85).

(‘Which type of rights are you talking about? Do you want to tell me that the laws of the land have made people discard their culture and tradition?... You are doing what was practised in the olden days’).

Under pressure from his wife, Mofihli tries his luck again. He wants to ***kenela*** Puseletso so as to create a healthy space characterized by riches for himself and his family. Under such circumstances, he would have a full control over the wealth left by his brother. His proposal is met with resistance.

As Gullon (1975: 23) puts it, space is like a house that is subjected to the laws of change. This implies that Qwaqwa like every town in the new dispensation, is also subjected to the

laws of change, and change acts on the behaviour of the characters. Puseletso was introduced to the hostile space by her in-laws, and her affiliation to **Thebe E Ntsho** political party is another factor that compels her to see the world in another perspective. From the ordinary house wife, she is elevated to the position of the Mayor of the town. She undergoes an upward mobility that goes hand in hand with the economic status. This implies that the 'top' as argued by Lotman (1977: 220-222) means that the higher one goes, the more the space expands, and height has some relations with distance, which is synonymous with the movement along the vertical axis. The movement is interpreted as a transformation in which the old attributes are discarded, and the new ones acquired. Lotman's contention implies that Puseletso occupies the summit of social ladder in her community, and her upward mobility symbolizes freedom, which in turn signifies material world full of happiness. She is affirmed to take leadership position in the affairs of the community, the position which was reserved for men in the Apartheid regime.

The story illustrates how the space can be dynamic in sense that the practices of the Apartheid system such as discrimination on the basis of gender, and abuse of individual's personality rights, are incompatible with laws of the land, and that every citizen in the country enjoy equal rights. The laws which protected men in the past, are regarded as barbaric because they use to classify women as non-humans, whose duties were to service the interests of men.

4.5 CONCLUSION

As indicated in the discussion, the novels that belong to this category reflect the space that is metaphoric, a form of our mind which makes us to see and to conceive every material reality somewhere outside ourselves. In all the novels studied in this classification, the characters' were driven by certain motives to behave or undergo change in personality. The outstanding novels are **Lehlaba la lephako**, which mirrors race relations in South Africa today even though the political set-up has changed, and **Sehlekehleke sa Deidro**, depicting the present state of affairs in the Southern Africa today, where the people are compelled by

the circumstances to behave in a particular way for survival. The characters are realistic, and their actions can easily be reconciled with the space within which they are living. Unrealistic characters are created in ***Thatohatsi***, in the sense that in some instances, certain actions of the characters are without motives, and just happen because the author wants to achieve a particular goal. ***Tshwara Thebe ka mallela*** is also a good novel because the author has succeeded in reconciling the contents with space and character portrayal.

CHAPTER 5: CONCLUSION

This study was set to investigate the relationship between space and character in Sesotho novels within the structuralist approach, and focus was placed on two aspects of narratology, namely, space and characterization. These two constituent elements of narratology, were examined in fourteen selected novels. The novels were classified into three main categories, namely, the space of the travelling characters, the space of migrating characters and the space as an abstraction. Mofolo's two novels namely *Moeti wa botjhabela* and *Pitseng* were classified under the space of travelling characters who leave their homes for the purpose of salvation in religion.

In *Moeti wa botjhabela*, we have observed that the space is incompatible with Fekisi in the sense that he 'was a perfect man who led an exemplary life in the Godless world' as Tekateka (1967: 10) claims. He is a traveller who moves away from deteriorating circumstances in Lesotho towards a search for a better life and salvation. At home, Fekisi is portrayed as a perfect character who condemns lawlessness. The defenceless are persecuted and he protects them. In the Batlokwa territory he sees another evil in the form of tyranny, murder and drunkenness, and because he hates men and women with low values, he leaves the place immediately. In the wilderness, illness, hunger and thirst do not break his spirit, and he remains firm on his beliefs that only in Ntswanatsatsi his earthly problems will be solved and his spirit rest.

From Fekisi's character development, we look at how the question of probability is addressed. The answer is provided by Bal (1985: 80) who asserts that literature is written by people for people, and therefore, the characters must resemble people. On the basis of this contention, when we look into the character of Fekis, we observe that he is not true to life because he does not fit within the normal behaviour. One wonders that in an evil world such as Lesotho in those days, one could come across a character who is without flaws, like Fekisi. His character does not grow, and it remains static until the end of the story. He is like a clay in the hands of the writer in that, the latter does as he pleases with him, and the aim

is to achieve a particular goal which Moloi brilliantly interprets as a pulpit through which Mofolo warns the Basotho to discard their pagan culture and embrace Christianity (1973: 51-52).

Pitseng is another novel that is classified under the space of the travelling character. Two types of space are distinguished in this novel. One space is occupied by traditional people such as Milton Thoto, Ioda Msimang, Johnson seboko, and James Moraka. The other space is placed in opposition to this place, and it is epitomized by church and school as symbols of enlightenment. Mr Katse and the two teenagers, namely Alfred Phakoe and Aria Sebaka occupy this space. Alfred is a travelling character, and his travels end at Jozana where a party is held. His character is depicted as follows: At Pitseng, he is very quiet and does his school work diligently. He does not indulge in cheap love that is common amongst the youth. In the Cape Colony, his intelligence in the classroom rewards him because he is offered a teaching post at the same school. At Jozana, a party is organized and the mood and atmosphere are electrifying. There, Alfred is not impressed by what the party revellers are doing because he has self-control, honesty and true love. All the places in which he travels develop his personality in the good direction because his character is strictly directed by the principles laid down by Mr Katse. He remains dignified and loyal and 'would not pretend to love where there was no cause to do so' as Tekateka (1967: 32) rightly observe.

From our observations, both Alfred and Aria are classified as flat characters because only one side, the good, of their personality is portrayed. In the case of Alfred, this finds expression where the spaces in which he travelled, failed to influence and develop his personality to be a normal human being who has flaws in life. He is different from other children, especially with regard to matters of love. He is therefore a static character because his personality remains unchanged until the end of the story as at the beginning. Alfred and Aria are perceived as what Bal (1985: 82) calls characters who 'exhibit certain stereotypical behaviour and set of attributes; if the story were to depart too far from these characteristics, they would no longer be recognizable'.

It is worth stressing that the two novels, *Moeti wa botjhabela* and *Pitseng* are the novels which were written during the literary era dominated by the missionaries who advocated the publication of literary works that propagated the word of God. Works of art, which promoted and enhanced the African norms and customs, were never published. Therefore, to elevate and instil the Christian norms in the Basotho, Mofolo had to create characters who represented Christian ideas and relations amongst people, and this is viewed by Tekateka (1967: 14) as the writer's own experience of spiritual struggles, despair as well as internal struggles.

The space of a travelling character focussing on migrating characters deals with the movement of characters from their rural native lands to the urban cities. This movement of people indicates the influence of a new civilization on the African people and it has a recurring motif, known as *makgoweng motif*. In these novels a travelling character moves away from a rural area for various reasons, ie. economic reasons to an area which is dominated by white people. In all these novels, the characters have a very bad experience in these new spaces in comparison with their own areas. The novels which have been selected as typical of this type of travelling character in search of a new type of materialistic life, can be classified as follows if we take the three features in consideration:

The first feature has an initial space, which is usually a rural area. In this rural area the main character is sometimes depicted as either good or bad. The following novels have characters who display good personalities whilst at their rural places, and they are *Monono ke mohodi ke mouwane*, *Arola naheng ya maburu*, *Molahlehi*, *Menyepetsi ya maswabi*, and *Kgunou le Maria*. The novels that have characters who behave badly in the rural spaces are *Moiketsi*, *Paka-Mahlomola* and *Motsekuwa*. In the case of a good character, the travelling is done for materialistic reasons. For instance, Khitshane in *Monono ke mohodi ke mouwane* goes to the urban spaces with the aim of generating more wealth; in *Arola naheng ya maburu*, Arola leaves his home with the intentions of seeking materialistic luxuries in the cities; Molahlehi in *Molahlehi* is encouraged by his friends to go to Johannesburg because they claim that it is the only place where he will live luxuriously and

have all that he aspires to in life; in the novel *Menyepetsi ya maswabi*, Monakodi leaves school with the aim of seeking employment in the urban towns. In the issue of a bad character, the travelling is a means of escape from dire circumstances at home, and this finds expression in the following novels: Moiketsi in *Moiketsi*, is dissatisfied because his parents have chosen a marriage partner for him, and as a way of showing dissatisfaction, he goes to the urban areas where he feels that no one will interfere with his life. Mahlomola in *Paka-Mahlomola*, repudiates parental control and disappears into the urban areas. Finally, Sello in *Motsekuwa*, murders a teacher and for fear of vengeance, flees his home for the mining town.

The second feature has an area dominated by white people such as a commercial farm or a town or city. In all of the novels which have been studied, this new space has a really bad influence on the characters and they quickly deteriorate into crime or some other deviant activity. Khitshane in *Monono ke mohodi ke mouwane*, becomes an accomplice in the assault on a policeman; In *Arola naheng ya maburu*, Arola burns the mealie-fields and stables; Molahlehi in *Molahlehi*, engages in *vat-en-sit* marriages; Monakodi in *Menyepetsi ya maswabi*, becomes a trickster; Moiketsi in *Moiketsi* degenerates into an alcoholic; Mahlomola in *Paka-Mahlomola*, turns into a thief and lastly Sello in *Motsekuwa*, becomes a fraudster.

The third feature indicates the outcomes of these characters in this new space. In most cases they return to the rural areas as rehabilitated and satisfied people or they end up badly in their new environment. For instance, Khitshane in *Monono ke mohodi ke mouwane*, Arola in *Arola naheng ya maburu*, Monakodi in *Menyepetsi ya maswabi* and Mahlomola in *Paka-Mahlomola* become Christians. Kgunou in *Kgunou le Maria*, is also warmly accepted by his parents. It means that these characters are given ritual cleansing which makes them normal people again. However, Sello in *Motsekuwa* and Moiketsi in *Moiketsi* die without repenting, whereas Molahlehi in *Molahlehi* had repented but could not reach his home. The following diagram shows these features with eight novel that have a migrating character:

	Rural area	Urban area	Outcome
<i>Monono ke mohodi ke mouwane</i>	Good	Bad	Good
<i>Arola naheng ya maburu</i>	Good	Bad	Good
<i>Molahlehi</i>	Good	Bad	Good
<i>Menyepetsi ya maswabi</i>	Good	Bad	Good
<i>Moiketsi</i>	Bad	Bad	Bad
<i>Paka-Mahlomola</i>	Bad	Bad	Good
<i>Kgunou le Maria</i>	Good	Bad	Good
<i>Motsekuwa</i>	Bad	Bad	Bad

Each of the novels analysed, presents the circle that depicts the three features cited above.

Monono ke mohodi ke mouwane, depicts a closed-open-closed space where the main character, Khitshane finds himself. In Lesotho (a closed space) he is portrayed as a good character. Having amassed a lot of fortune, he leaves Lesotho for South Africa. In the South African towns and cities (open spaces) he is depicted as a bad character because after losing his wealth, he becomes destitute and exposed to criminal behaviour. Khitshane meets Malebaleba whose influence impacts negatively on his life, and he also becomes a criminal who is at all the time on the run from the law. He returns to rural Lesotho (closed space) where he is converted to Christianity, and changes into good again.

The circle in **Arola naheng ya maburu** takes the following shape: closed-open-closed space in the life of Arola. He lives happily with his parents in the rural Lesotho (closed space), and is introduced as a good young lad. His life in the South African towns and farms (open spaces) does not afford him a peace of mind. He arrives at the farm with good intentions of looking for a job. Instead, he is badly assaulted by the second farmer. This changes his perception about the white farmers. He begins to see them as the persecutors of innocent souls, and decides to cause more harm on them. He burns the mealie-fields and stables, kills

a dog, and skilfully dispossesses the horse from the farmer. These happen as a result racial hatred the farmers have for blacks. All these incidents mentioned, portray him as a bad character in the open spaces. Back home in Lesotho (a closed space) he is accepted by his parents and leads a normal life again.

In the novel ***Molahlehi***, the space shows the cycle effect of a closed-open-closed space where the main character Molahlehi, moves from the rural Lesotho (a closed space) to school and city where he is confined by various spaces symbolized by criminal elements. At school, he is absorbed by gangsters and expelled as a result of bad conduct. In the Johannesburg he engages in a *vat-en-sit* type of marriages with various women, assaulted by Sobende and ends up in the hospital (which are all open spaces). Finally, he dies a Christian when he arrives again in the closed space which is his home (Lesotho).

The cycle in ***Menyepetsi ya maswabi*** is depicted as featuring closed-open-closed space: Monakodi lives with his parents in the rural Matatiele (an inner space) and is presented as a good character. He leaves Matatiele (closed space) for urban cities in South Africa (outer spaces). In all these spaces, he is exposed to criminal behaviour, for instance, at Ntjhakgane's place he learns the habit of smoking dagga and thieving. At the Diakgela camp, he is already at an advanced stage with regard to stock theft and other criminal activities. As a wanderer, he finds himself in Pietermaritzburg where he deceives people by posing as a medicine-man. He is arrested, and prison serves as a space that rehabilitates him. He repeatedly contravenes the law, and in Bethlehem, he pretends to be a blind man, unlawfully obtaining money from the unsuspecting victims, and again he is arrested. From prison he engages in illicit cohabitation with Sesilane. In all the outer spaces, Monakodi is depicted as a bad character. Finally he goes back home (an inner space) where he embraces Christianity, and the circle turns back to good.

Moiketsi, in the novel ***Moiketsi***, is portrayed as bad from the time he was at home until his death in the cities. The circle takes the following shape, open-open-open spaces. At home he fights other boys and adult members of the community. The boarding school is an open

space where he learns to drink liquor and socialize with women. By the time he leaves the school, he is already an excessive drinker. He is appointed a principal of the school where he is fired for misconduct. He finds employment at a farm where he fraudulently borrows the money from a farmer and disappears into the urban cities without any trace. At the mines he cannot control his drinking habit, and is fired. He poses as the power-doctor and dies in the open spaces. The circle runs smoothly without any interruption because the conduct of Moiketsi remains bad up to the end of the story.

In ***Paka-Mahlomola***, the circle is shown by the three features, i.e. open-open-closed as regard the life profile of the main character. Mahlomola's state of moral degeneration begins whilst at school. He plays truant from school, reluctant to tackle his school work and disappears into the city of gold (an open space) to further his criminal career. At Germiston station (an open space) he steals a suitcase. In Johannesburg (an open space) he joins the gangsters that rob people of their belongings. At the mine (an open space) he steals the workers' clothing, and finally, he is arrested and given a prison sentenced. The prison rehabilitates him, and he goes back home (a closed space) where he lives a normal life.

The spaces in ***Kgunou le Maria*** show a circle effect of a closed-open-closed space. Kgunou moves from the rural Lesotho for Johannesburg where he stays with different women. In Lesotho (a closed space) he is presented as a good young man, and in Johannesburg (an open space), his character is portrayed badly because he 'marries' different women such as Maria and Nkosazana. He turns into a tramp, working in a shebeen. He is arrested for failure to produce an identity document. The prison rehabilitates him, and he goes back home (a closed space) where he is accepted by his parents.

In the novel ***Motsekuwa***, spaces are characterized by the sequence open-open-open. The rural Lesotho is a closed space in terms of our definition of what constitutes 'protection' in the life of a character, but it remains unsafe for Sello. He leaves for Virginia (an open space) where he meets a fearsome Joe who introduces him to the world of gangsters. He becomes a criminal and unlawfully takes money from the mine workers. He dies in an open space

before he could reach his home. On the basis of the incidents as presented about his behaviour, the circle remains uninterrupted due to the static nature of his character.

The following is the summary of the behaviour pattern of each character from eight novels studied, as depicted in the safe and unsafe spaces:

- ***Monono ke mohodi ke mouwane:*** closed - open - closed
- ***Arola naheng ya maburu:*** closed - open - closed
- ***Molahlehi:*** closed - open - closed
- ***Menyepetsi ya maswabi:*** closed - open - closed
- ***Moiketsi:*** open - open - open
- ***Paka-Mahlomola:*** open - open - open
- ***Kgunou le Maria:*** closed - open - closed
- ***Motsekuwa:*** open - open - open

The novels that fall under the space of migrating character have shared similar characteristics with regard to the process of acculturation of young men who invade the cities with the aim of seeking fortune. In these novels, there is a change in the main character's character and this change is the result of the crucial situation in which a character finds itself. Khitshane in ***Monono ke mohodi ke mouwane***, for instance, is destitute and homeless, and hoping to get a financial gain, he helps Malebaleba to commit crime. In the novel, ***Menyepetsi ya maswabi***, Monakodi is forced by poverty to cheat people where he acts as a power-doctor. Arola's personality in ***Arola naheng ya maburu*** changes as a result of the hostile attitude of the farmer, and Kgunou in ***Kgunou le Maria*** as well as Molahlehi in ***Molahlehi***, are homeless, and this makes them easy preys who fall into the hands of unscrupulous women. Mahlomola in ***Paka-Mahlomola*** is also without a home and job, hence he is easily absorbed into the world of gangsters. The characters are presented as normal human beings and are 'neither paragons of virtue, nor monsters of evil', as Perrine and Arp (1988: 67) contend. This brings us to the view that they are round characters, many-sided whose change is likely to be the clue to the meaning of the story.

Moiketsi in the novel *Moiketsi*, and Sello in *Motsekuwa*, are also the victims of the circumstances in which they find themselves, though their change is not clearly motivated in whatever they do. The reader finds it difficult to understand the reasons for their undesirable behaviour. It can be concluded that their static nature of character places them as the 'flat' characters because they end where they begin, as Roberts (1992: 66) discloses. As indicated in the diagram on p. 182 of our study, the characters of both Sello and Moiketsi are depicted as bad-bad-bad implying that the new spaces never rehabilitate them, and they end up badly.

The second main category in the classification is the 'space as an abstraction'. The end of the apartheid era ushered in a change from the novels with an apartheid space with *makgoweng motif* to a new type of space that can be indicated as an abstract space, as against the more concrete spaces in the apartheid era. Three such spaces were recognized in four novels that have been discussed within this type of depiction of space i.e. psychological, political and socio-economic spaces.

The two novels that have a psychological space are *Thatohatsi* and *Lehlaba la lephako*. The main character, Thatohatsi, in the novel *Thatohatsi* is portrayed as a most beautiful girl in community, and is loved by all. She takes part in the local and national beauty pageants, and secures the first position almost every time she competes. As a result of her achievements in the competitions, she becomes big-headed, selfish and despises other people. The community stops supporting her as a result of her deviant behaviour. The continual clashes and arguments between her parents contribute to her change in behaviour. She does not pay a careful attention to her father's warnings, but instead, accepts the bad influences from her mother. The signs of moral corrosion take the following sequence of development. Firstly, she swears at one old woman (Mmaruthe). Secondly, she swears at the teacher in the presence of other learners, and lastly, she sleeps with her boyfriend in the presence of her mother. She ends up getting involved in the car accident, and confined to a wheelchair for the rest of her life. After the accident, her boyfriend ditches her, and she is

left to fend for herself. She blames her mother for failure to provide her with proper guidance in life. She is therefore punished for failure to conform to the advice of her father.

In *Thatohatsi*, the family into which Thatohatsi was born plays a major role in her behaviour. It is not functioning according to the approved manner. The parents' relationships are not smooth and consequently, Thatohatsi's personality becomes affected. She needs both parents for comfort, shelter and care, and the absence of the other parent (as a result of work away from home) has the disorganizing effect on her. Proper guidance is lacking from the mother because she is not strong enough to instil discipline in the child. Therefore, moral corrosion in Thatohatsi becomes the order of the day.

In the novel *Lehlaba la Lephako*, Seabata is conditioned by the influence of his father to be a despot as a foreman on the farm of Swanepoel. He treats the whole community very badly. He and the farmer abuse the workers. The community then turns against them and after the destruction of the church and school, he takes up residence with the farmer. However, he cannot stop his moral decline, which was encouraged by his father, and eventually turns against the farmer, becomes a thief and is given a jail sentence. Thus, the prison as well as the death of his son, are symbols of punishment for his moral decline.

Lehlaba la lephako is a novel organized around the psychological make-up of Seabata. He has a low self-esteem, and lacks manly qualities. He accepts domination by Swanepoel who curves his life in the negative direction. The farm workers are powerless and subjected to abject poverty, and the fact that Seabata's personal relations are poor, he adopts a more authoritarian style of control, and consequently, he is disliked, distrusted and even rejected by the very workers who are expected to support him. He feels that his position as a foreman, is adequate to enhance his social standing in a community, and feels greatly disturbed by people who do not respect his position. It is an acceptable fact that poverty at the farm, is the source of his flaws.

Thatohatsi is a flat character. She is predictable because in every action that she is about

to perform, the reader is already expecting nothing else, except a negative behaviour. What is lacking in the novel is that the writer does not intensify conflict amongst the characters to the extent that it is sufficient enough to give more vigour on the actions of characters. The flatness of *Thatohatsi* is aimed at conveying a moral in life that gives credence to Sesotho proverbs ***thupa e kojwa e sa le metsi***, meaning that children must be properly guided at the early ages.

Seabata is a round character. His actions are plausible because they are influenced by certain drives that are directed at protecting himself and his family. The drives have their cause and effect and are conditioned by the space within which Seabata finds himself, hence he behaves abnormally towards his subordinates. His behaviour undergoes a change that is more convincing and it takes a sufficient time for such change to happen. For instance, he is introduced as a bad character, and various incidents which portray him as bad are developed from a minor (ill-treating of fellow workers) to more complex situations (where he destroys the school and church). His behaviour remains constant for a particular period, and when it takes another direction, the reader is provided with necessary devices that shows him that Seabata's action are motivated by certain desires in whatever he does.

The second sub-category under 'space as an abstraction' has been identified as a political space. The novel which is analysed in this category is ***Sehlekehleke sa Deidro***. In this novel, a political space is depicted by means of fictional countries although they could readily be recognized as SADEC countries. Only the island which is the haven of Ramaqiti is totally fictional.

In this novel, ***Sehlekehleke sa Deidro***, a supposedly bad character such as Ramaqiti is contrasted against a supposedly good character such as Chikano. In the end it is not clear who is actually good or bad because the type of political space forces everyone to be corrupt: Ramaqiti with his *Bana ba phiri* and Chikano with his murderous and tricks as a spy for the government, are available evidence in support of corrupt activities that are prevalent in the region. The role of two ladies namely, Amanda and Katriena is important in the story. They

show how the intelligence network operates in the world of espionage, in that women handle sensitive and important information, hence Chikano is able to penetrate *Bana ba phiri*. Amanda is brutally murdered whilst Katriena survives. Furthermore, these two ladies serve a purpose of characterizing Chikano because through them, we are able to penetrate what type of a character Chikano is, especially his investigating tactics as well as fighting prowess. The paradise-like atmosphere of the island of Ramaqiti is the symbol of influence, power and authority. This view is reflected in the way Ramaqiti's authority spreads throughout the entire Southern African region, and the mere mention of his name instils fear in the hearts of the enemies.

Both Chikano and Ramaqiti are depicted as round characters because they are life-like and the reader is quite convinced that their actions are motivated by certain powers which are beyond their control, that is why they behave in the way they are behaving. Childhood circumstances in which Ramaqiti finds himself curved his personality to bad. He has reasons to be what he is. When we probe deeper into his inner feelings, we observe that his early childhood was nurtured by poverty, pain and sufferings. Consequently, he set a goal for himself, that he wants to live happily in his future life. Therefore, the goal serves as a foundation on which the story is constructed, and is sufficient to explain the actions of other characters. This is the same with Chikano, who out of poverty also wanted to satisfy his master so that in the end, he receives a monetary reward as well as prestigious medals presented in recognition of his bravery.

The characters are true to life and depict the current state of affairs in the Southern African Development Communities where corruption, mal-administration of state funds and elimination of state opponents are problems facing the region.

The socio-economic space is depicted in *Tshwara thebe ka mallela*. The two characters, namely Matjato and Mofihli are featured against each other. Mofihli is depicted as the bad character who does not support his family. Matjato is a good character and supports both families. Mofihli then comes into some money after which Matjato is now poor and miserable

and he is eventually shot by highjackers. The socio-economic space has thus changed but it changed again with the insurance money of Puseletso. She does not succumb to threats of her in-laws and eventually made her own way to freedom as a mayor of a city. Thus: the author used the socio-economic space as a reason for the upliftment and freedom of women.

Puseletso is a round character. Her character undergoes a particular metamorphosis in the sense that the time we meet her for the first time, she was humble and loyal to her in-laws, but as time progresses, she changes into an independent and assertive type of a woman who no longer absorbs pressure from her in-laws. Her personality elevates her to high status position, and this social movement is sufficiently motivated by the circumstances in which she finds herself.

Tshwara thebe ka mallela presents the reader with the current situation in South Africa where the black women who were regarded as minors by the African tradition as well as the Apartheid regime, can now freely participate in the socio-economic affairs of the country. The individual mobility is no longer based on the ascribed qualities such as male v/s female, black v/s white or young v/s old, but individual achievement plays a major role in terms of social, political and economic positions.

It is evident that in the preceding discussion we have observed that space and character have distinct features but are not separable. This contention leads us to the view that, the people need space for living and respond to it according to cultural norms prescribed by that space. For instance, a child is born with human traits such as instinct and intelligence. These traits through contact with other people, are channelled in a number of ways depending on the situational pressures the child finds himself. That is the reason we say that a person behaves in a certain way at a particular space and in another space behaves differently because the change in the behaviour pattern is the result of environment and not heredity because behaviour is learned rather than governed by instinct.

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