CONTEMPORARY LITERARY THEORY: A CRITIQUE OF SAULE'S THREE ISIXHOSA NOVELS

*Unyana womntu, Umlimandlela and Ukhozi olumaphiko*

by

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I declare that CONTEMPORARY LITERARY THEORY: A CRITIQUE OF SAULE'S THREE ISIXHOSA NOVELS, Unyana womntu, Umdimandlela and Ukhozi olumaphiko is my own work and all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

______________________________
SIGNATURE
(MMM DUKA)

__________________________
DATE
30(11)01
Dedication

This work is dedicated to my father's grandchildren:

Nomakhosazana Duka, Sizwe, Ncumisa, Ntombizandile, Nolubabalo, Khanyisa, Baby, Anelisa, Nompilo and Nombasa Biyana, Nontsasa as well as Bazukile Tuku and Phumelelani
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The last but not least is an effervescent gratitude *kooBhange* members of my clan, and, *kooMatshaya*, members of my mother’s clan.
Abstract

This research strives to evaluate the isiXhosa novel critically, using approaches from the contemporary literary theory. Novels evaluated are Saule's literary texts, Unyana Womntu, Umlimandlela and Ukhozi Olumaphiko. The literary approaches employed are: Russian Formalism, Genette's Narratology, Composite Structuralism, Marxist Literary Theories, Bakhtin's Dialogism, Lacan's Psychoanalysis, Late Semiotics and Derrida's Deconstruction.

Chapter one provides aims, objectives and assumptions of this research. In addition to these, central concepts are defined and explained, and the background information, scope, methodology and synopsis of this study are furnished.

Chapter two consists of both the literature review and the biographical sketch of the author of the isiXhosa novels studied. The literature review is the primary basis of justifying the existence of this research. The author's life-history helps, to a certain extent in substantiating specific issues under consideration.

Chapter three allows Russian Formalism to analyze and interpret Ukhozi Olumaphiko. It is demonstrated that this approach basically employs the concepts of defamiliarization, plot, dominant and function.

Chapter four employs a realist interpretation of Ukhozi Olumaphiko. Genette's structuralism provides the theoretical framework. The concepts of mood, voice and tense are the fundamental tools of analysis.
Chapter five is the structuralist comparative analysis of the three novels studied. This exercise is done within the limits of composite structuralism, which integrates the principles, and methods of diverse structuralist approaches.

Chapter six applies historical dialectical materialism to the critical evaluation of *Ukhozi Olumaphiko* and *Umlimandlela* respectively. The Marxist literary approaches of Lukacs's Reflection model, Goldmann's Genetic model and Macherey's Production model are integratively used for such an evaluation.

Chapter seven provides a set of post-structuralist approaches, which are Barthes's Late Semiotics, Derridean Deconstruction, Lacan's Psychoanalysis and Bakhtin's Dialogism. These approaches basically undermine the realist interpretation. The novels *Unyana womntu* and *Umlimandlela* get a post-structuralist reading.

Chapter eight is the General Conclusion. The New Historicism, Comparative Literature, Feminist Theory, Allegory and Symptomatic Reading attempt to tie together some loose ends of the research. The *intsomi*-dream theory is formulated. The chapter closes with some recommendations.
Key Terms

Theory; Formalism; Structuralism; Semiotics; Marxism; Psychoanalysis; Dialogism; Deconstruction; Signifier; Signified; Post-structuralism
## CONTENTS

Declaration  
Dedication  
Acknowledgements  
Abstract  

### Chapter One  
**General Introduction**

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>Indigenous Literary Theory</td>
<td>1</td>
</tr>
<tr>
<td>1.2</td>
<td>Aims</td>
<td>2</td>
</tr>
<tr>
<td>1.3</td>
<td>Objectives</td>
<td>3</td>
</tr>
<tr>
<td>1.4</td>
<td>Assumptions</td>
<td>4</td>
</tr>
<tr>
<td>1.5</td>
<td>Terms: Theory; Formalism; Structuralism; Marxism; Post-structuralism</td>
<td>5</td>
</tr>
<tr>
<td>1.5.1</td>
<td>Theory</td>
<td>5</td>
</tr>
<tr>
<td>1.5.1.1</td>
<td>Definition</td>
<td>5</td>
</tr>
<tr>
<td>1.5.1.2</td>
<td>Theories of Language and Meaning</td>
<td>7</td>
</tr>
<tr>
<td>1.5.1.3</td>
<td>Author, Text, Reader, and Reality</td>
<td>7</td>
</tr>
<tr>
<td>1.5.2</td>
<td>Formalism</td>
<td>8</td>
</tr>
<tr>
<td>1.5.2.1</td>
<td>Definition</td>
<td>8</td>
</tr>
<tr>
<td>1.5.3</td>
<td>Structuralism</td>
<td>10</td>
</tr>
<tr>
<td>1.5.3.1</td>
<td>Composite Structuralism</td>
<td>12</td>
</tr>
<tr>
<td>1.5.3.2</td>
<td>Features of Literary Structuralism</td>
<td>12</td>
</tr>
<tr>
<td>1.5.4</td>
<td>Marxism</td>
<td>13</td>
</tr>
<tr>
<td>1.5.4.1</td>
<td>Marxist Literary Theories</td>
<td>15</td>
</tr>
</tbody>
</table>
1.5.5 Post-Structuralism 16
1.5.5.1 Post-Structuralist Approaches 18
1.5.5.2 Features of Post-Structuralist Approaches 18
1.6 Background and Scope 19
1.6.1 Approaches and Linguistics 20
1.6.2 Structural Linguistics 20
1.6.2.1 Saussure's Linguistics 20
1.6.2.2 Jakobson's Linguistics 22
1.7 Methodology 24
1.7.1 Theoretical Research 24
1.7.2 Novels to be Studied 25
1.7.3 Methodologies of Literary Approaches 25
1.7.4 The Structure of the Study 26
1.7.4.1 Chapter One: General Introduction 26
1.7.4.2 Chapter Two: Critical Review and Bibliographical Sketch 26
1.7.4.3 Chapter Three: Russian Formalism 26
1.7.4.4 Chapter Four: Genette's Narratology 27
1.7.4.5 Chapter Five: Composite Structuralism 27
1.7.4.6 Chapter Six: Marxist Literary Approaches 28
1.7.4.7 Chapter Seven: Post-Structuralist Approaches 29
1.7.4.8 Chapter Eight: General Conclusion 30
1.8 Résumé 31
Chapter Two
Critical Review and Biographical Sketch

2.1 Aims

2.2 Critical Review
2.2.1 Qangule (1975)34
2.2.2 Satyo (1977) 38
2.2.3 Mtuze (1986) 40
2.2.4 Saule (1996) 41
2.2.5 Further Comments 42

2.3 Biographical Sketch
2.3.1 Family History 45
2.3.2 Academic Qualifications 47
2.3.3 Employment History 48
2.3.4 Academic Activities 48
2.3.5 Scientific Papers 50
2.3.5.1 International Conferences 50
2.3.5.2 Regional Conferences 50
2.3.5.3 Department Seminars: University of South Africa 51
2.3.5.4 Local 51
2.3.6 Publications 51
2.3.6.1 Scientific Articles 52
2.3.6.2 Creative Works 52
2.3.7 Extra Curricular Activities 53
2.3.7.1 Academic 53
2.3.7.2 Articles Submitted for Publications 54
2.3.7.3 Current Research of Scientific Projects 54
2.3.7.4 Creative Projects 54
2.3.8 Awards 54
2.3.9 Community: Voluntary Services 55
2.3.10 Religion 56
2.4 Résumé 56

Chapter Three
Russian Formalism

3.1 Origins of Russian Formalism 59
3.2 Object of Study 60
3.3 Russian Formalism and the Novel 63
3.4 Theoretical Contributions 66
3.4.1 Victor Shklovsky 67
3.4.2 Boris Tomashevsky 76
3.4.3 Boris Eichenbaum 80
3.4.4 Jan Mukarovsky 83
3.4.5 Roman Jakobson 85
3.4.6 Jury Tynjanov 86
3.5 Recapitulation 88
3.5.1 Adjustments 88
3.5.2 Dominant and Functions 89
3.5.3 Plot and Theme 89
3.5.4 Value of Russian Formalism 89
3.6 The Analysis of Ukhozi Olumaphiko 90
3.7 Résumé 104
Chapter Four
Genette's Narratology

4.1 Russian Formalism and Structuralism
4.2 Structuralist Narratology
4.3 Historie, Recite, Narrating
4.4 Time
   4.4.1 Order
      4.4.1.1 Analepsis
         4.4.1.1.1 External Analepsis
         4.4.1.1.2 Mixed Analepsis
      4.4.1.2 Prolepsis
      4.4.1.3 Complex Anachronies
   4.4.2 Duration
      4.4.2.1 Rhythm of a Narrative Text
         4.4.2.1.1 Pause
         4.4.2.1.2 Scene
      4.4.2.1.3 Summary
      4.4.2.1.4 Ellipsis
   4.4.3 Frequency
      4.4.3.1 Telling once what occurred once
      4.4.3.2 Narrating n Times what occurred n Times
      4.4.3.3 Event occurs once but repeated n Times
      4.4.3.4 Telling once what occurred n Times
   4.5 Mood
   4.5.1 Distance
Chapter Five

Composite Structuralism

5.1 Broader Theoretical Field
5.2 Propp's Plot - Structure
5.3 Greimas's Actantial Model
5.4 Bremond's Sequential Model
5.5 Barthes's Structuralism
Chapter Six

Marxist Literary Approaches

6.1 The Theory and Practice 226
6.1.1 Dialectical Materialism 227
6.1.2 Marxist Literary Theory and Literature 228
6.1.3 Base Structure and Superstructure 230
6.2 Assumptions 231
6.2.1 Theory, Practice 232
6.2.2 Basis of Literary Criticism 232
6.3 Lukacs's Reflection Model 233
6.3.1 Social Realism and its Historical Context 233
6.3.2 Lukacs's Dialectical Materialism 234
6.4 Goldmann's Genetic Model 237
6.5 Macherey's Production Model 240
6.5.1 Production - Assumptions 240
<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.5.2</td>
<td>Ideology</td>
<td>241</td>
</tr>
<tr>
<td>6.5.2.1</td>
<td>Althusser's Ideology</td>
<td>241</td>
</tr>
<tr>
<td>6.5.2.2</td>
<td>Macherey's Ideology</td>
<td>242</td>
</tr>
<tr>
<td>6.5.2.3</td>
<td>William's Ideology</td>
<td>243</td>
</tr>
<tr>
<td>6.6</td>
<td>Recapitulation</td>
<td>244</td>
</tr>
<tr>
<td>6.7</td>
<td>Analysis and Interpretations</td>
<td>244</td>
</tr>
<tr>
<td>6.7.1</td>
<td><em>Ukhozi Otumaphiko</em></td>
<td>244</td>
</tr>
<tr>
<td>6.7.2</td>
<td><em>Umlimandlela</em></td>
<td>248</td>
</tr>
<tr>
<td>6.8</td>
<td>Résumé</td>
<td>252</td>
</tr>
</tbody>
</table>

**Chapter Seven**

*Post-Structuralist Approaches*

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.1</td>
<td>Introduction: Subversions</td>
<td>254</td>
</tr>
<tr>
<td>7.2</td>
<td>Barthes's Late Semiotics</td>
<td>257</td>
</tr>
<tr>
<td>7.2.1</td>
<td>The Term: Semiotics</td>
<td>258</td>
</tr>
<tr>
<td>7.2.2</td>
<td>Barthes's S/Z</td>
<td>260</td>
</tr>
<tr>
<td>7.2.3</td>
<td>Synopsis of Sarrasine</td>
<td>260</td>
</tr>
<tr>
<td>7.2.4</td>
<td>Sarrasine and the Text(s) Studied</td>
<td>262</td>
</tr>
<tr>
<td>7.2.5</td>
<td>Barthes's Methodology</td>
<td>263</td>
</tr>
<tr>
<td>7.2.6</td>
<td>Voice</td>
<td>265</td>
</tr>
<tr>
<td>7.2.7</td>
<td>Antithesis and Symbolic Code</td>
<td>266</td>
</tr>
<tr>
<td>7.2.8</td>
<td>Writerly and Readerly Texts</td>
<td>269</td>
</tr>
<tr>
<td>7.2.9</td>
<td>Recapitulation</td>
<td>270</td>
</tr>
<tr>
<td>7.2.10</td>
<td>Analysis of <em>Unyana Womntu</em></td>
<td>271</td>
</tr>
<tr>
<td>7.2.11</td>
<td>Conclusion</td>
<td>277</td>
</tr>
<tr>
<td>7.3</td>
<td>Derridean Deconstruction</td>
<td>279</td>
</tr>
</tbody>
</table>
7.3.1 Derridean Concepts 280
7.3.1.1 Critique of Metaphysics 280
7.3.1.2 Differance 283
7.3.1.3 Critique of Structuralism 283
7.3.1.4 Text and Intertext 285
7.3.1.5 Grammatology 286
7.3.2 Recapitulation 287
7.3.3 Analysis and Interpretation of Unyana Womuntu 287
7.3.4 Conclusion 292
7.4 Lacan's Psychoanalysis 293
7.4.1 Lacanian Narratology 294
7.4.2 Dream: Freud's Psychoanalysis 297
7.4.2.1 Dream Processes 297
7.4.2.2 Transformation and Distortion 298
7.4.3 Lacan's Terms 300
7.4.3.1 Desire 300
7.4.3.2 Mirror - Stage 301
7.4.3.3 Oedipal Phase 302
7.4.3.4 Symbolic, Imaginary and Real 302
7.4.4 Psychoanalysis and Literature 304
7.4.4.1 Four Aspects for Literature 304
7.4.5 Lacan's Text 305
7.4.6 The Unconscious Structured Like a Language 306
7.4.7 Repetition Compulsion 307
7.4.8 Transference 310
7.4.9 Recapitulation 311
7.4.10 The Analysis of Umlimandlela 313
7.4.11 Conclusion 321
7.5 Bakhtin’s Dialogism 324
7.5.1 Background Information 324
7.5.2 Voice 325
7.5.3 Heteroglossia 326
7.5.4 Chronotope 327
7.5.5 Carnivalesque 329
7.5.6 Bakhtin’s View of a Novel 330
7.5.7 Recapitulation 331
7.5.8 Analysis of *Umlimandlela* 332
7.5.9 Conclusion 340
7.6 Résumé 340

Chapter Eight
General Conclusion

8.1 Common Humanity 343
8.2 Altering Dimensions in the isiXhosa novel 346
8.3 New Historicism 347
8.4 Comparative Literature 350
8.5 Feminist Theory 353
8.6 Allegory 356
8.7 The *Intsomi*-Dream Theory 358
8.8 Symptomatic Reading 360
8.9 Concluding Remarks 365
BIBLIOGRAPHY 367
ADDENDA 383
Chapter One

General Introduction

1.1 Indigenous Literary Theory

This study offers literary critical approaches for the evaluation of Saule's three novels: *Uryana Womntu, Umlimandlela* and *Ukhozi Olumaphiko* respectively. Various literary theories from different theoretical models, namely, Marxism, formalism, structuralism and post-structuralism, construct these approaches.

Literary theory in Xhosa culture has been there from time immemorial. This is evidenced by the existence of oral literature in contemporary Xhosa culture, which is largely a residue from the era of absolute traditionalism during the pre-contact age. The oral literature theory was passed vocally from generations to generations, hence every member of the community would be a potential literary critic and a potential producer of traditional literary work. That critic would be able to differentiate structurally between an *intsomi* (Xhosa folktale) and an ordinary narrative or poetic rendering.

However, early in the twentieth century, a Russian Formalist Vladimir Propp, in his text 'Morphology of the Folktale' (1958), produced a well-developed theory on the plot-structure of a folktale. Quite interestingly, Ntshinga (1992) proves that Propp's theory is, to a certain extent, valid for analyzing an *intsomi*. This then demonstrates that a literary critical model, of alien origin, may be, apropos for the evaluation of a particular African literary text. Such an instance would suggest that a particular literary approach might be trans-historical and or trans-cultural. This last statement constitutes the basic premise of this research.
1.2 Aims

It has been implicitly indicated in the paragraph above that this study employs some approaches from literary theory on the assumption that trans-historicality and or trans-culturality may be features of these particular critical approaches. This assumption is, inter alia, the theoretical basis of our quadriple aims entertained by this study. These aims are as follows:

Firstly, it is to have this study located in the arena of scientific or academic study of a Xhosa modern narrative, the novel. Such a purpose, therefore, imperatively encourages us to enlist the aid of literary theory and literary criticism (Webster 1990:6).

Secondly, it is to illustrate that a Xhosa novel is epistemologically fecund. Applying more than one literary approach to a specific Xhosa novel will prove that it is multidimensional in nature. It is thus endowed with intellectual fertility of immense proportion.

Thirdly, it is to conduct a critical overview of some finished critical literary works on Xhosa modern literature and also to draw up a biographical sketch of the author of the three novels mentioned above. This serves to provide a foundation for the consolidation of the theoretical input of various literary approaches.

Fourthly, it is to show that a critical analysis of a Xhosa novel provokes further theorization that may go beyond the limits of this study.

The aims enumerated above, are however, not without their own objectives. These are essential for the actualization of this study.
1.3 Objectives

In order for this study to attain its aims, the following literary critical approaches are objectively deployed in this study: Russian Formalism, Genette's narratology, Composite Structuralism, Lukacs's Reflection model, Goldmann's genetic model, Macherey's production model, Barthes's late semiotics, Derrida's Deconstruction, Lacan's Psychoanalysis and Bakhtin's Dialogism.

However, each of the above literary theoretical approaches would be shown to be unique in the sense that, according to (Lentricchia and McLaughing 1990:67), a particular critical approach has its own unique assumptions about a narrative (novel). These assumptions would be proven to inform each respective approach about the manner in which it conducts literary criticism with respect to a Xhosa novel. The concept of literary criticism is used here as a collective phrase that embraces the human intellectual activities of reading, analyzing and interpreting a literary work or text. Furthermore, literary criticism helps in excavating information that, according to (Jameson 1981:13), is stored in the narrative as part of its central function.

It should, however, be further mentioned that this study illustrates how the literary approaches mentioned above, are classified into paradigmatic enterprises based on a particular common feature or common features that the approaches exhibit. This categorization is shown to be as follows: literary approaches, of which the focus of analyzing a literary work is the form, belong to the formalist project. This is where Russian Formalism fits in.

Next are those that are particularly concerned with the structural analysis of the narrative. The collective name for this group is structuralism. Genette's narratology is a structural approach. Lukacs's Reflection model, Goldmann's genetic model and Macherey's production models are located in the historical dialectical materialism that is scientific socialism or Marxist doctrine. They are thus Marxist literary approaches.
The remaining approaches from those mentioned above, are shown to fit in with the post-structuralist project. The commonest feature of these approaches which are: Barthes's late semiotics, Derridean Deconstruction, Lacan's Psychoanalysis and Bakhtin's Dialogism, is that they react to structuralism, and thus subsequently they do not analyze and interpret a literary text in the traditional way of finding the thematic meaning.

However, in addition to the basic assumption of this research noted down above, the following could also be mentioned in the subsequent paragraph.

1.4 Assumptions

* The novels *Ukhozi Olumaphiko*, *Unyana Womntu* and *Umlimandlela* are sensitive to the diversity of literary approaches existing within the literary theory 'world'. Each of the novels hence opens itself in varying degrees to the interrogations of the various approaches.

* Each literary approach has its own strengths and weaknesses with respect to the critical evaluation of a Xhosa novel. This study thus employs more than one approach in each novel as to solicit comparatively 'speaking' much more informed observations, reliable insights and reasonable conclusions.

* Since most of the literary theoretical approaches in this study somehow react to structuralist assumptions in one way or the other, it is instructive that structuralism be included in the study as a method of analysis; and

* To encourage the existence of a systematic debate in this study, the central concepts of theory, formalism, structuralism, Marxism and post-structuralism should be defined and explained.
1.5 Terms: Theory, Formalism, Structuralism, Marxism, Post-Structuralism

It should, nevertheless, be highlighted that in defining these terms, brief references are made to the literary texts under discussion for the specific purpose of clarity and course direction. A full analysis will follow at the specific chapters.

1.5.1 Theory

The concept of theory is useful for the proper comprehension of the phrase "theoretical approach." Its definition and explanation enhance the understanding towards implications of the mentioned phrase.

1.5.1.1 Definition

To define the concept 'theory' Fowler and Fowler (1996:946) write that it is a:

Supposition or system of ideas explaining something, esp. one based on general principles independent of the particular things to be explained (atomic theory of evolution). Speculative (esp. fanciful) view, (one of many pet theories). Abstract knowledge or speculative thought (all very well in theory). Exposition of the principles of a science etc. (the theory of Music). Collective of propositions of a mathematical subject (probability theory).

This definition above brings out pertinent aspects that underpin any theory. These aspects are that any theory:

* Operates from concrete or particular observation to the abstract or general rule (s) or principle(s);
* Uses the general or abstract rule (s) or principle (s) to explain some facts embodied in a system of a certain phenomena; and

* Has assumptions that are hypothetical and these assumptions are proved valid or invalid during the application of the theory in explaining some facts.

In analyzing literary texts or literary works, literary criticism uses literary approaches that operate on the basis of a particular theory or theories. The theory or theories exhibit(s), inter alia the above features central to any form of theory. For instance, the economical, social and historical assumptions of Marxist theory are proved valid, to some degree, during the discursive operations conducted with respect to *Unyana Womuntu, Umlimandlela* and *Ukhozi Olumaphiko*. On the other hand the assumptions of a particular theory may be proved to be of questionable validity. For instance the Marxist theory hypothesizes that the historical struggle of the proletariat would overthrow the capitalist class. In *Ukhozi Olumaphiko* the violent struggle of the South African proletariat leads to a negotiated political settlement but not the overthrow of the capitalist state. This instance weakens the validity of the above-mentioned Marxist assumption.

However, each literary theoretical approach would pronounce its respective object of study. It would also implicitly or explicitly come out with its own assumptions with respect to the object of study. These hypothetical assumptions would explicate how the object of study operates. Then, the literary approach would follow its own method to investigate how a particular literary text or work conducts its own business.
1.5.1.2 Theories of Language and Meaning

It should also be noted that a specific literary approach might cite its theories of language and meaning either directly or indirectly.

A literary text or work is produced vocally or graphically in the medium of a language or aesthetic language. It would therefore be expected of a particular text to have a linguistic way of communicating its contents. The theory of meaning concerning a certain literary approach would explain how a text constructs and communicates its meaning linguistically. This is a point of utmost necessity for the theories of meaning and language respectively for a specific literary approach.

1.5.1.3 Author, Text, Reader and Reality

A literary approach would in most probability also formulate theoretical assumptions about the author, the text/work, the reader and reality. Sometimes amongst this quadrivium, the literary approach would stress heavily some of its theoretical assumptions in relation to a single element or two or three or all of them. The bottom line however is that it cannot be theoretically silent about all of them.

We could look at certain approaches in order to contextualise briefly the above assertions. The Russian Formalism, for example, would say the novel Unyana Wommtu, for instance does not refer to reality outside it, but to its own textual structure and that the author did not create the novel, but used artistic material from the literary universe. In this instance, the approach is committing its theoretical views about the author, reality and the text.

Yet on the other hand, a structuralist approach may see the author, Saule, as a creative genius, the literary text bearing resemblance to the real social world or external reality and the reader, the unlocker of meanings, intrinsic to the structure of the text. Thus, this particular structuralist approach advances contrasting theoretical postulations to those of the Russian formalism with respect to the author and reality.
When the various theoretical approaches interrogate *Umyana Womntu, Umlimandlela* and *Ukhozi Olumaphiko*, they will, amongst other narrative elements, provide hypothetical explanation about at least one of the elements of the quadrivium mentioned above.

1.5.2 Formalism

When speaking of Formalism we are broadly referring to Russian Formalism and New Criticism.

1.5.2.1 Definition

David and Finkie (1989:598) point out that:

One of the visible and enduring aspects of modernism is perspective in literary criticism called formalism. This broad movement took the modern aesthetic and epistemology to heart and attempted to analyze literature not by its identifiable, or 'natural' (or "representational"), content but consistently by its form - how it is constructed and how it functions so as to have meaning in the first place.

Formalism, a "movement" interested in literary criticism, was born in the years 1914 - 1926 in Russia. Almost in the same period, it was also born, in England and America respectively as New Criticism. However, this study is concerned with Russian Formalism more than the New Criticism because the former provides a more consolidated theory about the novel than the latter.

The last statement above, does not wish to valorize Russian Formalism and undermine the theoretical contributions of the New Critics, which are inter alia, the concepts of the intentional fallacy and close reading. The former concept is related
to the scepticism of really securing the intention of the author in the text or work. The latter refers to studying each element of the work in relation to other corporate parts of the same work. This is so because formalism concerns itself with the study of the form which, according to (Todorov 1984a:248), is all the constituent parts of the literary work (text) existing in interrelationship to each other within the same literary work (text). Also added to this conceptionalisation of form, is the notion that it (form) is the relationship of a particular literary (text) with other literary texts (works) in literature. This notion of form could be what in chapter eight of this study, is called Comparative Literature or Comparative Literature studies. The following paragraphs look at the two parts of the definition of the concept of form in respect of the Xhosa novels studied in this research.

The first part of the definition of form considers the corporate parts of a novel, in our case, *Ukhozi Olumaphiko*. These formal elements are, inter alia, plot, characters, point of view, time-shifts, narrator, theme, motifs, etc. This study investigates to what extent, do these constituent components of a novel contribute to the plot or how the motifs assist in the construction of the main theme.

The other part of the definition is relevant to the comparative analysis of *Ukhozi Olumaphiko* with respect to the English novel, Tristan Shandy. Victor Shklovsky, a Russian formalist, discovered in the latter novel that some events do not follow each other logically (i.e. there is a sjuzhet), and there are also time-shifts. These kinds of literary deviations are also found to exist in *Ukhozi Olumaphiko*, and they have theoretical implications for the interpretation of this novel. Also, Shklovsky realized that in Tristan Shandy there is an unusual usage of language (defamiliarized language) which affects the perception of the reader. This study examines the degree to which defamiliarization affects the reading of the literary work (text) *Ukhozi Olumaphiko*. It should, however, be noted that Russian Formalism premised its study of the interrelationship between the corporate parts of a novel on the assumption that a literary work is an organic unity (Eichenbaum [Bann and Bowlt 1973:10]). This assumption also informs the study of *Ukhozi Olumaphiko*. 
In conclusion, it should be asserted that Russian Formalism analyzes *Ukhozi Olumaphiko* in terms of the theoretical contributions advanced by the following formalist luminaries: Shklovsky, Eichenbaum, Tomashevsky, Mukarovsky, Jakobson and Tynjanov. The theoretical input of Vladimir Propp is not directly considered for the analysis of the novel *Ukhozi Olumaphiko*, because his theory on plot-structure is explicitly focussing on the study of folktales. Propp's folktale - plot-structure theory is a linking "bridge" between formalism and structuralism. This last assertion is clearly demonstrated by chapter five.

This study will also prove that structuralist approaches enjoy a high degree of applicability for the interpretation of a Xhosa novel. African literary critics have employed a great deal, as chapter two will show, of literary structuralism for the analysis or critical evaluation of Xhosa modern literature.

**1.5.3 Structuralism**

While structuralism is a broad analytic method within the semantico - epistemological universe, this study is concerned with literary structuralism mainly. The reason being that within its fold there is a comprehensive and consolidated literary approach named Genette's narratology, which is thought to be very suitable for the analysis of a Xhosa novel *Umlimandela*.

We need to point out that within the literary structuralist project, there is another savante, Barthes, a structuralist, yet an embodiment of departure from structuralism to post - structuralism. This departure is significant in contemporary literary theory because it is a gateway that ushers a revolutionary thinking in the literary world called late semiotics, which is attended to later in this study.

Nonetheless, Todorov (1973:154) gives a broader definition of structuralism:

> The structural analysis of literature is nothing other than an attempt to transform literary studies into a scientific and coherent body of concepts and methods joining at the knowledge of underlying law.
Todorov defines structuralism from an epistemological position that observes the structure of a number of literary works (texts), like novels, and thereafter arrives at the general law(s) underlying such narratives. It therefore arrives at such general law(s) by an inductive method, that is, from observing concrete aspects and to having a conclusion, which is a general principle.

Such a process, as above, is one of the ways, in epistemology, used to gather information as knowledge. Levis - Strauss (1972:33) emphasizing this structural method of operation writes:

In one programmatic statement... reduced the structuralist method to four basic operations. First, structural linguistics shifts from the study of conscious linguistics infrastructure; second, it does not treat terms as independent entities, taking instead as its basis of analysis of relations between terms; third, it introduces the concept of system; finally, the structural linguistic aims at discovering general laws.

Levis - Strauss is referring to Saussure's linguistics which not only revolutionised literary studies, but even anthropology which was his (the former) specific discipline of study. Here he (the former) wants to show that the influence of Saussure's structuralism (dealt with in 1.1.5) did not only influence literature, but a number of epistemological disciplines. The structuralist's purpose of discovering general principles thus permeates the semantic universe (politics, philosophy, psychoanalysis, literature, sociology, and economics).
1.5.3.1 Composite Structuralism

The concept of composite structuralism refers within the borders of this study, to the methodological undertaking of integrating the literary structuralist views of Genette, Barthes, Greimas, Bremond, Bal, Booth, Stanzel, and others (African literary critics). This literary exercise is conducted in chapter five where the responsive reactions, of *Umlimandela*, *Unyana Womntu* and *Ukhozi Olunaphiko* to the structuralist doctrine, are analyzed and compared.

1.5.3.2 Features of Literary Structuralism

This research proves however that structuralism sees: the literary work (the book with written pages between covers) as a finished product of the author (idealist); the novel, as a literary work, having an essential structure that makes it the narrative fiction it is (essentialist): the novel as the carrier of thoughts, values, emotions and ethical norms that underline the human life (humanistic); the literary work (text) as having one closed meaning and through its structure it communicates that meaning which is the signified (this concept is explained later); the language of the text (work) as a code that has signs to represent meaning (representation); and the narrative as showing similarity with the outside world (verisimilitude).

In order too illustrate the above structuralist features, this study shows that: the novel *Umlimandela*, is a finished literary product that has a beginning, middle and an end (i.e. idealist view); has essential features, amongst others, exposition, conflict, prosaic language, climax, plot, story-line, theme, character, actants, narrators, (essentialistic); is written by a real person called the author who evaluates colonialism, oppression, liberation, love, kingship, (humanism); and employs a language to depict a fictional world existing inside it but resembles the real South African socio-political scenario (representational and verisimilitude).
1.5.4 Marxism

Marxism is a particular doctrine that serves as a critique of the capitalist society. There are a number of literary approaches informed by Marxism. Tulloch (1990:937) defines Marxism as:

... ... ... the political and economic theories of Karl Marx, German political philosopher (d.c. 1883), predicting the overthrow of capitalism and the eventual attainment of a classless society, with the state controlling the means of production...

The Marxist doctrine is a social theory that embraces philosophy, the theories of history, politics, and economics. In the following paragraphs we briefly explain each of these. As a social theory it looks at capitalist society as consisting of classes. It views a class as a socio-economic unit. In a capitalist bourgeoisie society, there are two principal antagonistic classes. They are the workers and the owners of the means of production.

The political theory of Marxism serves as a critique to capitalism. It views capitalism as a political system of exploitation of one class by another class. The well to do class, bourgeoisie, owns the means of production but pays meagre wages to the workers who are the very producers of wealth. The workers, therefore have a historical obligation to overthrow the present capitalist state underlined by class domination and establish a classless society in which the state owns the means of production.

The theory of history asserts that history operates in an unidirectional movement. The material conditions in a particular historical period of a certain society would be favourable for a political revolution where-by the workers violently overthrow the capitalist state and establish a classless society. This assertion constitutes the prophetic vision of Marxism.
Marx adapts and adopts Hegel's idealism of the movement of thought in triadic stages (thesis; antithesis, synthesis). He converts Hegel's idealist dialectics into materialist dialectics, which perceives the attempts of workers to overthrow the state as a thesis, the capitalist opposing force as antithesis and the establishment of a classless society as a synthesis.

The economic theory of Marxism basically looks at the relationship between social structure (relation between workers themselves and also between the capitalists and the workers) and forces of production.

These two structures constitute the economic structure, which directly determines the forms of consciousness like literature, religion, education, law, etc. These formations constitute the super-structure. The link between the economic structure and superstructure may be diagrammatically sketched as follows:

![Diagram of economic structure and superstructure]

From the above diagram, it can be observed that the economy determines (directly) all the social-life-levels in the superstructure. This deterministic relationship may be, for example, explained with the instance that a poor parent from the working class
or proletariat cannot afford to send his/her child to the best and expensive schools of the country. This proves, arguably Marxistically, that the economic base determines education.

Various literary Marxists however have evolved respective theories that explain how the economic structure determines literature. The following paragraph provides a synopsis of such a theoretical Marxist production.

1.5.4.1 Marxist Literary Theorists

George Lukacs, a Hungarian Marxist, asserts that a well-written novel would reflect the object reality of the society from which it originates. What he means is that a typical novel from the capitalist society would depict the real class conflicts found in the economic structure of this society. It would also reveal a classical solution whereby the proletariat establishes a classless society by means of a (violent) revolution.

In Umlimandlela and Ukhozi Olumaphiko the unequal economic levels of various classes is depicted in various ways. One of these ways is the living of the African proletariat in ghettos at Tsolo (Umlimandlela) whilst the capitalist class lives in the affluent neighborhood of East London. In Ukhozi Olumaphiko the African working class inhabits the slums of the Bholo township, called Qaka, whilst the bourgeoisie stays in the wealthy town of Bholo. In both cases the proletariat is engaged in a revolution to overthrow the ruling capitalist class. Such a scenario comes close to Lukacs's typical novel.

The other literary Marxist theorist to note is Lucien Goldmann. His theory perceives the author as the mouthpiece of the class from which he comes. This study, based on the biographical information about Saule, the author of Umlimandlela and Ukhozi Olumaphiko, proves that Saule, installs in these two novels the worldview of the South African proletarian class from which he emerges.
Althusser, a French Marxist, provides a theory on the concept of ideology. This concept helps us in proving that literature is employed for ideological reasons. For instance, in *Unyana Womntu* the feminist ideology is uncovered, whilst in *Umlimandela* and *Ukhozi Olumaphiko* the ideology of colonialism and liberation has been implanted.

In conclusion, it should be mentioned that this study, with due respect to the Marxist-doctrine, primarily employs the theoretical insights of Lukacs, Goldmann, Althusser and Macherey for the analysis of Saule's three novels. Other Marxists (Theodor Adorno, Walter Benjamin, Terry Eagleton, Raymond William, Fredric Jameson, Herbert Marcuse, Max Horkheim, Jürgen Habermas, and so on) are used for just supplying substantiating evidence.

1.5.5 Post-structuralism

The prefix 'post' in the term post-structuralism, primarily, emphasizes a reaction to structuralism, rather than a temporal sequence. Guerin *et al* (1992:254-255) define:

> Deconstruction [as] the most significant of all post-structuralist developments in literary critical thought. Indeed, post-structuralism is virtually synchronismous with deconstruction. Deconstruction arises out of the structuralism of the Roland Barthes as a reaction against the certainties of structuralism.

Amongst 'certainties of structuralism' is that a text has a surface structure and a deep structure. The surface-structure is the interrelation of the elements of a text (work). By examining this interrelation, the critic discovers the deep structure of the text (work). This deep-structure is the meaning of the text (work). Each element of the literary work (text) has a corresponding meaning that contributes to the total meaning of the literary work (Duka 1999:6). However, post-structuralism, taking tune from Barthes's revolt against such structuralist assumptions, strongly manifested itself in the
1960's as Derrida's deconstruction. This questioned and undermined some structuralists postulations, assumptions and methods.

Barthes (Stephen et al. ed. 1971:44) revolting against structuralism, of which he was a prominent adherent, writes:

In the former text I appeal to a general structure from which would then be derived analysis of contingent text... In S/Z I reversed this perspective: there I refused the idea of a model transcended to several texts (and thus, all the more transcendent to every text)....

Barthes first refers to his text 'Introduction of the Structural Analysis of Narratives' (1977). In this text he proposes scrutiny of a number of narratives that are broken down to look at the general structure of each narrative. From his observation, there is a possibility to derive underlining general laws that could be tested against other narratives, in the process of trying to extract the hidden meaning. But in the text Barthes's S/Z, he shifts from structural analysis, and attacks its assumptions, postulations and methods. His shift is marked by a new approach questioning and undermining the structuralist project. This new literary approach is called late semiotics which is a form of post-structuralism.

Barthes bases his arguments about late semiotics on the narrative called Sarrasine. This narrative is discussed later in 7.2.2. He outlines the following assumptions about a literary text. Its structure is not related to outside the text, the text refers to hermeneutic, semic, proacretic, cultural and symbolic codes which are inside the text; a text does not communicate meaning but only holds a discourse; each text has its own way of conducting a discourse, rather than obeying a general law; a text refuses to be pinned down to one meaning but rather exhibits possibilities of polysemy.
1.5.5.1 Post-structuralist Approaches

Derrida, inspired by Barthes's late semiotics assumptions as mentioned, formulated the deconstruction theory which also undermines some structuralist postulations. Derrida's deconstruction is also heavily based on philosophy.

However, besides Barthes's late semiotics, the other post-structuralist literary approaches are those of Lacan's psychoanalysis, Kristeva's semanalysis, Foucault's discourse analysis, etc. But this study is mainly interested in: late semiotics; Derrida's deconstruction; Lacan's psychoanalysis and Bakhtin's dialogism. Not all the post-structuralist approaches can be taken up due to space constraints but those left out would be used to explain some certain issues during some observations or discussions.

It will be demonstrated that the novel, *Unyana Womntu*, operates on binary oppositions and also undermines the very cultural values that it initially supports. Its structure thus makes this novel a suitable candidate of late semiotics and Derrida's deconstruction readings. Also, the complex plot-structure and the social theme of *Umlimandlela* make this novel suitable for the complicated analyses of Lacan's psychoanalysis and Bakhtin's dialogism.

1.5.5.2 Features of Post-structuralist Approaches

This study, through its interrogations of *Unyana Womntu* and *Umlimandlela*, demonstrates that post-structuralist approaches directly or indirectly exhibit the following basic characteristics.

- They show that a text does not communicate meaning but conducts a discourse;
- They present a discourse that is a critique of the structuralist (Saussurean sign); and
They read a literary text on the basis that meaning is constituted at the level of the signifier within a particular discourse.

Nevertheless, in addition to these three basic features, tabulated above, it will also be shown that a particular post-structuralist approach would demonstrate some of the following general features:

- It is anti-representational (sees a literary text not representing external reality) and anti-realistic (perceives a realist text to give an illusion of referring to external reality);

- It is anti-humanistic (views a text as not the human consciousness) and anti-essentialistic (rejects the notion of essential features of a text);

- It is anti-idealistic (rejects the notion that a text is the product of the human mind) but values the historical dialectical materialistic dimension of a text, and would also assert that a

- Text is a continuous process of productivity rather than a complete finished work that awaits consumption.

1.6 Background and Scope

The literary approaches that this research employs, are operating against the background offered by the review on finished critical works and the biographical outline of the author, Saule. Structural linguistics also forms part of the background.
1.6.1 Approaches and Linguistics

This study employs diverse theoretical critical approaches which are spelt out in 1.3 to analyze Saule's three novels. Some unpublished critical works on Xhosa modern literature written by African literary scholars are reviewed to consolidate such analyses. Such an endeavor proves that structuralism, indigenous literary theory, linguistic - theoretical criticism, biographical approach and moral - philosophy approach, may analyze the Xhosa modern literature of which the Xhosa novel is part. These approaches, in varying levels or degrees, inform the further discussion of this study, which in turn fills in some theoretical gaps experienced by the five approaches mentioned above.

In addition to the Marxist, structuralist, formalist and post - structuralist approaches mainly used to evaluate critically Unyana Womntu, Umlimandlela and Ukhozi Olumaphiko respectively, Saussure's linguistic theory and Jakobson's communication theory are included to fertilize the theoretical and practical debates about these Xhosa novels. These two linguistic theories also help in formulating theories of meaning, of communication and of language for some literary approaches.

1.6.2 Structural Linguistics

Saussure's linguistics theory and Jakobson's communication theory are part of the discipline of structural linguistics. Both these theories, as suggested above, inform most of the literary approaches dealt with in this treatise. Hence, it is of cardinal importance to outline basic elements from these two forms of linguistics.

1.6.2.1 Saussure's Linguistics

Ferninard De Saussure's linguistics, as contained in Course in General Linguistics (1974), has the following quadriple tenents:

- Language as a system can be studied diachronically or synchronically. The former involves studying language over a period of time, whilst the latter is
related to the studying of language presently. Saussure privileges synchrony
to diachrony;

- Language has its own regulating system (semantic rules; syntactic rules;
  phonetic rules; normative rules; codes; etc). He calls such a system a langue.
  Each utterance (parole) is constructed on the basis of rules of the langue.
  Saussure privileges langue to parole;

- The speaker selects vertically his utterance from his words from the mental
  paradigm. The words selected paradigmatically, are combined horizontally
  by the syntagm to obtain an understandable utterance considering the
  semantic, syntactic, phonetic rules, etc. of the language; and

- The word (sign) has two elements, the signifier and the signified, bonded
  together as a unity.

\[
\text{Sign} = \text{Signifier} \quad \text{i.e. S\,s} \\
\text{Signified}
\]

The written or spoken word is the signifier. The concept that comes to mind when
the image is perceived is called the signified. The written word "inja" (dog) provokes
the image of a dog (inja) in the mind. Saussure then asserts that each signifier is
vertically tied to each signified (there is a one-to-one correspondence). He writes
the sign and its constituents as: \( \text{sign} = S\,s; \ S = \text{signifier}; \ s = \text{Signified}. \)

Saussure further maintains that the relation between the sign and its referent is
arbitrary and conventional. The signs have meaning because they are different from
each other. These two assumptions could be proved valid by the close examination
of the two Xhosa words, -\(n\)l\(u\)ngu (pain) and -\(nk\)\(u\)ngu (mist).

According to Saussure we need to observe the absence of '-'\(nk\)' in -\(nl\)\(u\)ngu and the
presence of '\(n\)lt-' instead in order to identify the two Xhosa words above. This would
suggest that the binary opposition, presence/absence contributes in giving meaning
to a linguistic sign. This is valid as far as the speaker and or listener phonetically
understand the particular language. This then would imply that we are not talking of
simple presence and absence, but rather of provisional absence or presence of meaning.

1.6.2.2 Jakobson's Linguistics

Jakobson (1960) produced a communication model. It has six fundamental elements indicated below:

(a)  

<table>
<thead>
<tr>
<th>Addresser</th>
<th>Context</th>
<th>Message</th>
<th>Addressee</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Contact
Code

The addresser could be a speaker or an author in the same way that Saule is the speaker in the novels *Unyana Womntu, Umlimandlela* and *Ukhozi Olumaphiko* whilst the reader or critic of the three books is the receiver or addressee. Sometimes the addresser is called the sender. The sender sends the message horizontally to the addressee (listener or reader or critic). The message has a context as it is transmitted through a code (writing, vocal, etc) and in the medium of the language, understood by both the addresser and the addressee. For instance, the context of *Umlimandlela* is the socio-historic - political theme, whilst the code carrying the message, is the Xhosa language and the means of contact between the sender and the receiver is the printed word (graphic contact).

(b) For the purpose of studying literature, the fundamental elements could be illustrated as:
The element of contact is omitted because this study is about written literature.

(c) Each element in (b) has its function. These functions are:

Referential

Emotive  Poetic  Connotative

Metalinguistic

A literary approach may allow its criticism to be dominated by any of the functions. The Marxist approaches focus on the historical - social aspect of the literary text. They thus privilege the referential function. The reader - response literary approaches focus on the reader's attitude towards the text. In their literary criticism, the connotative function is therefore dominant. Bakhtin's dialogism examines the language used by social groups, thus then it privileges the metalinguistic function. The structuralist approaches emphasize the language in their literary criticism. They also privilege the metalinguistic function. Formalists focus on how literary work is written as a work. They then study the writing of the work, that is, the aesthetic or poetic function which is dominant. It should, however, be remembered that each literary approach does not necessarily allow one function to dominate its literary
criticism. For instance, the structuralist approaches in their criticism have the referential function, besides the metalinguistic function. The concept of function is dealt with at great length by the Russian formalism in chapter three.

1.7 Methodology

This study as a research follows certain methods to collect information. The methods are outlined below.

1.7.1 Theoretical Research

This study is basically a theoretical research on the contemporary literary theory with respect to a critique of a Xhosa modern narrative, the novel. The biographical sketch of Saule is informed by written material studies, consisting of his: literary contributions, secondary references, and primary documents.

It is, however, almost near impossible to read the original works of most of the literary theories. Only the translations of the original works are accessible to this research. Russian Formalists' original contributions are written in Russian language; the originals of the French Structuralist are in French; the Marxist theorists' works in German or Slavic languages; Bakhtin's dialogism in Russian; and Derridean's deconstruction, Barthes's late semiotics and Lacan's psychoanalysis are all written in French. This study could only reach the English translations of the original works. Such translations would in most probability create a thought - distance between this study and the original respective theoretical works. However, the nature and magnitude of such a distance is beyond the scope of this study.
English written critical works on contemporary literary theory are also of assistance to this research. Some of these works come as seminar papers and articles in journals. On the whole, the research critically reconciles theory and narration relying mostly on English translation of original theoretical works, and articles in journals by some Western and African critics.

1.7.2 Novels to be studied

_Ukhozi Olumaphiko, Unyana Womntu_ and _Umlimandlela_ are Xhosa novels. Their respective summaries are available in English in the _addenda_. Where necessary, an extract from the novel is provided to support a particular debate. This quotation is translated in a technical manner more than anything else.

Each novel is interrogated by more than one literary approach. This serves to maximize the extent of analyzing and interpreting a particular novel.

1.7.3 Methodologies of Literary Approaches

Each literary approach has its own assumptions about the literary text; reader; author and external reality, respectively. These assumptions inform the methodology to be adopted by each approach for analysis. Before each approach analyzes a novel, its assumptions and methodologies are outlined.
1.7.4 **The Structure of the Study**

This paragraph provides the layout of this study as follows:

1.7.4.1 **Chapter One: General Introduction**

The theoretical concepts of, Marxism, formalism, and post-structuralism are respectively defined and explained briefly to give this study, among other things, its academic quality. The theoretical approaches to take part in the study are named and explained concisely to suggest their relevance in the analysis of a Xhosa novel. On the whole this chapter gives an overall picture about this research.

1.7.4.2 **Chapter Two: Critical Review and Biographical Sketch**

The critical review of unpublished critical works, on Xhosa modern prose, is the basis of reconciling the approaches of this treatise with those of structuralism, linguistic criticism, indigenous theory, traditional approaches found in the critical works. These traditional approaches (Biographical and moral-philosophical) prove that a biographical sketch of an author is sometimes useful in solving some semantic problems encountered during a particular textual analysis. However, the theoretical holes and gaps found in the critical works are instructive to the emergence of this research which is a reaction to the strengths and weaknesses of these critical works.

1.7.4.3 **Chapter Three: Russian Formalism**

This chapter initially shows that the emergence of Russian Formalism is a reaction to traditional approaches. Then the theoretical contributions of the various Russian Formalists are presented. But when the novel, *Ukhozi Olumaphiko* is analyzed the respective theoretical contributions are integrated. In the analysis of this novel, the form is primarily examined by studying the aesthetic function, the socio-politico-historical function, artistic material and construction material. These four formal
aspects are entwined with respect to developing the theme of the novel, that is, the socio-political-historical theme.

1.7.4.4 Chapter Four: Genette's Narratology

Genette's Narratology is a form of literary structuralism that shows that, on the basis of grammatical categories of time, mood and voice, the novel, Umlimandlela exhibits a specific structural arrangement which could be tied to the thematic meaning of this literary text.

This structural arrangement is problematicised by the very complicated and complex plot-structure which makes the text not easy to read with understanding without a relevant literary approach, like Genette's narratology, for example.

Furthermore, Umlimandlela's major theme of the politico-historical, is dealt with to satisfactory levels, against the provided realist historical data. However, not withstanding the fact that this chapter deals mainly with Umlimandlela, some suitable examples, for substantiating on certain concepts, are also drawn from Unyana Womntu and Ukhozi Olumaphiko respectively.

1.7.4.5 Chapter Five: Composite Structuralism

This chapter coheres the structuralist thoughts of Genette, Barthes, Bal, Booth, Greimas, Bremond, Stanzel, and others. It uses the composite structuralism to analyze each novel and then afterwards begins to compare the deep-structures and surface-structures of Saule's three novels.

The degree of plot-structure complexity for each novel is amongst other things assessed on the basis of the relation between Genette's story and discourse. The fused concepts of Bal's and Genette's focalization contribute to analyze how each
narrative presents the narrative information.

Genette's horizontal analysis is fertilized with Barthes's vertical analysis on the basis of indices which have the potential to add narrative 'meat' to the bones of the story which are the cardinal functions, serving as actantial sites which are underpinned by Greimas's binary oppositions. This integration of Genette's, Barthes's and Greimas's views is useful in order to compare the structures of the three novels.

Furthermore, Bremond's sequential model also assists in demonstrating the degree of complexity of a novel. The more complex sequences used, the more complex is the plot - structure. A novel with complex time - deviations tends to have a number of Bremond's complex sequences.

Genette neglects theorizing about space. Bal's theory on space allows the treatise to discuss characterization on the basis of space. The post - structuralist, Mikhail Bakhtin, deliberates more on this narrative category of space in the specific chapter.

The above concise outline provides a clue to the usefulness of composite structuralism for evaluating the extent to which each novel reacts to structuralism in general.

1.7.4.6 Chapter Six : Marxist Literary Approaches

The three novels carry the mental structure of the oppressed. This oppression in Umlimandlela and Ukhozi Olumaphiko, is of race and class which is opposed by a class revolutionary struggle. In Umyana Womuntu there is mainly a gender oppression. The novel therefore exhibits the mental structure of those oppressed due to their gender. The revolutionary struggle of the oppressed is based on the political philosophy of the NDR (National Democratic Revolution). Such an expose is based on Goldmann's genetic model.
The revolutionary struggle in the three novels could also be explained on the basis of Lukacs's reflection model. In *Unyana Womuntu* there is a particular oppression based on the bourgeois chauvanism, a class position that conflicts with the feminist struggle. The characters are typical. The novel pretends to have solved such a conflict. In *Umlimandelela* and *Ukhozi Olumaphiko*, the oppressed masses under a capitalistic apartheid system, embark on a revolutionary struggle that has never overthrown the capitalistic system, and thus the novels bring no solution to the contradicting class positions prevalent in the hegemonic capitalist bourgeoisie economy.

1.7.4.7  Chapter Seven: Post-Structuralist Approaches

Chapter seven deals with the following post-structuralist literary approaches: Barthes's late semiotics; Derrida's deconstruction; Lacan's psychoanalysis and Bakhtin's dialogism. These literary approaches defy the normal or traditional way of analyzing and interpreting a literary text.

Barthes's late semiotics analyzes *Unyana Womuntu*. It shows that the text refers to itself. It refers to the codes that constitute it. The reading of this text is tied to the understanding of the signifier that criss-crosses the novel in its endeavour to determine accepted views about the natural superiority of man over woman. Otherwise voices or codes to give an illusion of realism suppress the symbolic code.

Derrida's deconstruction is a revolutionary extension of Barthes's late semiotics. This deconstruction shows that the Xhosa culture has centres of meaning which are thought to be carriers of truth and unchangeable values and norms. These centres of thought provide meaning which aims to render the status quo unshakably. It shows that the term *umfazi* (female) is not inferior to the term *ndoda* (male) as the two can exchange positions in the binary opposition male/female to female/male.

Also, deconstruction proves that the novel *Unyana Womuntu* shows that the Western
law is not essentially just. This is so because what is just can be defined by injusticieness. The unconvincing way in which *Bantu* was sentenced, deconstructs the binary opposition justly/unjustly.

Lacan's narratology interprets *Umlimandlela* on the basis of the primacy of the signifier. For instance, *Lumkile* is seen as a signifier who replaces *Mpazamo*, also a signifier. The relation between *Camagu* and *Gcisani* is interpreted in terms of the phallus, the pure signifier. The concept of repetition compulsion helps in describing the love triangles in the novel. Lacan's narratology however, gives deeper insight in the relation existing between the characters.

Bakhtin reacts against Russian Formalism and structuralism. He accuses these two literary approaches of neglecting a central aspect of the novel, namely the social languages or voices in dialogue. This study proves that the social voices in *Umlimandlela* are in dialogue.

1.7.4.8 Chapter Eight: General Conclusion

This chapter strives to bind loose ties to 'strings' of literary theoretical approaches for that example of: New Historicism, Dialogism, Symptomic Reading, and Feminism. It examines possibilities of further theorization about a Xhosa novel using psychoanalytic insights. It also demonstrates the esthetical dynamism of a Xhosa novel in that this genre may be interpreted on the basis of the allegory as the literary technique.

1.8 Résumé

Critical works produced by the South African literary theorists on African literary historiography are long overdue. Such a project for instance could deal with all the Xhosa modern prose, by embarking on the periodization and contextualization of Xhosa literature, especially the Xhosa novel. The theme of the socio - historical -
political entwined by Saule's three novels, suggests that these three novels could do well under the historiographical microscope.

The three novels reconstruct the South African socio - historical reality whereby the imperialist forces of the early nineteenth century brutally transformed the Xhosa non-capitalist mode of production into a capitalist mode of production arrangement that worked hand in hand with the economical, political, cultural, gender and judiciary subjugation of the African. The imperialist discourse pretended that the replacement of indigenous social structures with western structures is absolutely the best option for all.

Nonetheless, the points raised above, suggest the positive suitability of applying the literary approach of New Historicism in Xhosa contemporary literary criticism. This approach probes into the relation existing between literature and history, just as Marxist literary theory does.

New Historicism understands history as a total human activity in a particular historical era. This total human activity includes the cultural, political, theological, scientific and social activities. This approach can investigate what kind of human activities have been conducted as suggested by the three novels, during the colonial era up to the post - democratic - 1994 election era.

However, the postmodernist assumptions of: late semiotics, Derrida's deconstruction, Lacan's psychoanalysis and Bakhtin's dialogism, would problemise the realist interpretation of New Historicism, Russian Formalism and Structuralism.

The concept post-modern is used as a linguistic marker of a period underlined by questioning the so - called obvious knowledge of the modern era which begetted Russian Formalism, Marxism and structuralism. Post - structuralism is the offspring
of the post-modern age. This research, is thus a bag that carries epistemological values and norms from the two ages: modern and post-modern. The consequence is that this study offers knowledge from diverse epistemological zones, namely, linguistics aesthetics, biology, history, law, philology, mathematics, psychology, psychoanalysis. This last fact renders literary theory an attractive instrument to this study for use in analyzing and interpreting a Xhosa novel. The reason being that this research perceives this as an advantage as it is able to articulate the diverse experiences of a Xhosa novel during its interactions with various critical approaches; some informed by similar modes and some by different theoretical models.
Chapter Two

Critical Review and Biographical Sketch

2.1 Aims

This chapter aims to construct Saule's biographical sketch as well as reviewing some critical theoretical approaches applied by some finished critical works on Xhosa modern literature. The biographical sketch, however contains some epistemological elements that constitute relevant information for supporting some raised arguments existing within structuralist approaches, Marxist approaches, and some post-structuralist approaches in the following chapters respectively.

The critical review on critical works finished, furnishes with material that partly 'builds' a theoretical foundation or a hypothetical base for this study. It also provides a rationale for the existence of this research. The rationale is that whilst the contributions, of the finished works in African literary studies are appreciated, more research in African literature should be undertaken, to explore various epistemological dimensions of the literary theory.

2.2 Critical Review

This critical review wishes to bring forward objectively some views or facts expressed from certain literary theoretical perspectives by the respective African literary scholars, who are: Z.S. Qangule, P.T. Mtuze, N.Saule and S.C. Satyo. The critical works of these African scholars have been chosen because their respective works suggest that these African literary critics possess some profound knowledge about the application of literary theory for the purpose of literary criticism.
2.2.1 Qangule (1975)

Qangule (1975) critically evaluates A.C. Jordan's *Ingqumbo Yeminyanya* using both the basic structuralist approach and the linguistic aesthetic criticism. The former allows us to realize, to some degree, the strengths and weaknesses of structuralism. Scholes (1973:59) explains:

The virtues and limitations of structuralism as an approach to literary study can be seen more clearly in its treatment of narrative literature than in any other aspect of literary theory or criticism.

The virtues (strengths), amongst others, of structuralism with respect to the critical evaluation of *Ingqumbo Yeminyanya*, is its ability, as applied by Qangule (1975) to relate the five physical divisions of this novel to the internal structure of the plot.

The external structure of the plot of the novel concerned is shown to consist of: the exposition (Part I), the rise and development (Part II), the crisis (Part III), the decline (Part IV), and the catastrophe (Part V). This physical division of the novel into parts that respectively correspond to the stages of the external structure of the plot proves that A.C. Jordan wrote this novel keeping the basic literary structuralism in the back of his mind. This in turn, shows that the notion of external plot-structure, as a technique, is one of the epistemological tools of constructing a modern narrative, be it a novella or novel or a short story.

Jordan's application of the general stages of external plot of a novel (i.e. exposition, rise and development, climax, denouement and end) is marked by a crisis instead of a climax, and decline instead of denouement, catastrophe instead of the end; whilst the rest is the usual terminology.
The internal structure is identified by the cause and effect principle that links events logically and also by the rising conflict and tension. Qangule illustrates that the internal structure, which is the deep structure, co-operates with the external structure, the surface structure, to read the novel, to some measure, meaningfully. This is explained in the following paragraphs:

Qangule (1975:1) on the exposition, which covers pages-1 - 48, of the novel, asserts that it is:

> The presentation of characters who are associated with the principal characters, their status in life, their relationship to one another, their circumstances and light sketch of their characters.

What Qangule suggests in the excerpt above is that the exposition is the plot - stage at which the setting (time and place), the main characters (i.e. protagonists and antagonists), supporting characters, and sub - plot characters are made known to the reader. The reader may assess for himself the probable sources of conflict at this early stage. Qangule (1975:9-10) further writes:

> With artful competence, Jordan has allowed us a glimpse into the diverse make up of the personalities of the various characters and has presented these in their respective social backgrounds. If we want to know about the cause of conflict, we must know that the environment influences something about the character. We must know about that too.

Jordan, according to the extract above, does not present the exposition of the novel, for just the sake of doing that. This stage is significant as the condition of possibility of conflict and tension that have an important role in building up the plot. The rising conflict links the various stages of the external structure, also keeping the reader's interest alive. Qangule (1975:21) agrees:
During the rise and development, the conflict, forecast in the exposition, develops, widens in scope, assumes serious proportions and works towards a crisis. The reader's interest and excitement is not allowed to flag; it increases as the story progresses.

What the above entails is that the rising conflict moving through the various stages of the external structure, reaches its zenith at the critical stage i.e. climax or crisis at which neither of the opposing forces is prepared to withdraw. The highest point of conflict has been reached. The reader is spanned eagerly to see the victor between the two contending sides.

The decline, a stage following the crisis or climax slows down the conflict. One opposite side is loosing, whilst the other party gains the upper hand. The novel comes to an end which violently eliminates some main characters. Qangule calls this end a catastrophe.

The above paragraphs demonstrate that the structuralist approach is one of the vehicles in literary studies that systematically interpret a literary text like a novel, and its assumptions about a literary text stating that it consists of structures which are proven valid. Also, Qangule (1975) shows that the structuralist approach may be used as a literary means to analyze the linguistic structure and the aesthetic elements of the novel. This is briefly discussed in the following paragraph.

Qangule's (1975:109-181) appreciation of the novel's linguistic aesthetic dimension is largely centered on symbolism and some grammatical categories. Qangule (1975:110-111) discussing the symbolism of darkness maintains that:

Jordan at the very beginning of the story (Page 1) uses the 'darkness'. The symbol created here can be analyzed and interpreted in terms of plot and theme: the long shadows cast by the trees suggested the settling in of a long period of strike and uncertainty in Mpondomise land, ...  ...  ...  ...  ...; another
possible interpretation of the sinking sun is that it recalls the imminent fading luster of both the right heir Zwelinzima and of the usurper, Dingindawo.

The first line of the novel is 'kwakuza libantu bahle' (page 1) (it was when it was people beautiful). This idiom refers to visiting darkness. An initiated reader or critic of the novel would suspect that things bad or sorrowful are to take place in the novel. This is so because darkness symbolizes death, pending loom, sadness, and ill omens. On the other hand, the closing chapter's title is 'Ukutshona kwelanga (at sunset P.328). This symbolism has the same cultural connotation as the idiomatic expression of the first line of the novel.

Qangule, amongst other things, shows how symbolism, within the Xhosa cultural context, is associated with some names of certain wild beasts. He asserts that the name of one of the characters, Ngubengwe is a compound name constituted of the nouns: -ngubo (blanket) and -ngwe (leopard). The blanket of leopard-skin is the symbol of royalty and bravery. Ngubengwe is a brave headman. The name of this character could thus be analyzed on the basis of symbolism to relate to his station in society and character traits. Qangule proves through the analysis of symbolism that the connotation dimension of language has a denotation effect.

Qangule mentions the aesthetic value of the grammatical categories of the subject concord (P.154), interjectives (P.120-p172), and suffixal morphemes (P.173). In his discussion, he evaluates the functional values of each grammatical item. He asserts that the subject concord ndi -, in the Ngxabane's speech characterizes him as an egoistic personage. Jordan uses the interjectives to denote what the character approves, or appreciates, or disapproves, or fears, or scorns at. The suffixal morpheme - na in nkunzana (p83) is used by Dingindawo to undermine Zwelinzima, thus it is derogatory.
While Qangule's structuralist analysis is of high quality, it ignores the analyses of flashbacks, anticipations, digressions (i.e. comments), repetitions and descriptions that could also, to a certain degree, be shown to contribute to the plot of the novel.

2.2.2 Satyo (1977)

Satyo (1977) uses the indigenous literary theory, traditional approaches (moral approach and biographical approach), structuralism, and linguistic aestheticism to evaluate Sinxo's novellas, that is, Unomsa, Umfundisi WaseMihuqwasi and Umzali Wolahleko. In a stricter sense, Satyo uses an integrated approach as the framework for the critical evaluation of the novellas. Bressler (1994:4) on literary framework writes:

Consciously or unconsciously, we have developed a mind set or framework concerning our expectations when reading a novel, a short story, a poem, or any other type of literature ... ... ... To articulate this framework and piece together, the various elements of our practical criticism put into a coherent, unified body of knowledge, is to formulate our literary theory.

Literary theory, whether the reader or critic is aware or unaware, provides the basis of investigating, as to how the literary text or work is constructed or how it produces and communicates its meaning or what kind of relationship exists between the author and his/her text or work or what kind of contact exists between the text and the reader or from what perspective the literary text or work could be best read, analyzed and interpreted or the like.

Satyo's research proves that Sinxo's novellas are underlined by structural patterns that exist as binary oppositions, that is, for example, good/evil, strong/weak, Christianity/African religion. The first two binary oppositions are useful to Sinxo for moral didactism, which is similar to that espoused by the Xhosa intsomi (Xhosa
folktales). In the binary opposition, Christianity/African religion the first term is privileged by Sinxo as to impress the white missionaries who owned publishing institutions.

Satyo also shows that Sinxo's novellas use a great deal of elements from the Xhosa indigenous literary discourse as the means to communicate the meaning of the respective narratives. The presence of songs or poems, proverbs, idioms, pattern of verbal repetitions, evidences this. As in the *intsomi*, the novellas use the song or poem to deal with the theme and for the construction of the plot. The proverbs and idioms, which are part of the indigenous literature, enhance the aesthetic value of the literary works. The use of verbal patterns is a technique adopted from the Xhosa indigenous narrative, *intsomi*, to improve the coherence of the elements of the narrative.

The linguistic aesthetics that Satyo applies, demonstrates Sinxo's skilful use of words. A particular word, may, for example, be used to create satire, sarcasm, humor or emphasizing a particular point. Linguistic criticism demonstrates how the aesthetic value of a word is enhanced.

Satyo also constructs a biographical sketch of Sinxo as the author of the novellas mentioned above. Mtumane (2000:9) on biographical outline explains:

> The concept of biography is very important in literary research, especially when the works of a particular author are studied in depth. Among other things it provides a mirror whereby one can access the author's philosophy and thought process.

A biography has the potential to give the critic or reader a hint about the author's opinion of the world and his/her original social background. This would assist in analyzing and interpreting certain aspects of the author's literary works.
In the case of Sinxo, his biography informs that he has no in-depth knowledge of contemporary literary theory (Satyo 1977:6). His traditional social background has equipped him however, with a formidable knowledge of traditional literary theory. This explains why Sinxo's novellas are rich in indigenous literary material. A reader or critic must have a rich repertoitre of indigenous literary theory to be able to correctly interpret Sinxo's novellas. Satyo being aware of Sinxo's literary background has thus chosen certain approaches that befit the analysis of these novellas. This suggests that a particular literary text or work may dictate the nature of literary approach that may be used for its own (literary text) critical evaluation.

2.2.3 Mtuze (1986)

Mtuze (1986) critically evaluates Siwisa's short stories that appear in the anthology *Ndibuzeni Amathongo*. In the short stories he examines the following narrative aspects: theme, subject matter, setting, conflict, plot, dialogue, characterization, style, language and tone.

The consideration of theme, subject matter, setting, conflict, plot and characterization in evaluating a literary text or work, is part of the structuralist or formalist project. These structural elements are proven by the critic to be the tools of the author used to create the fictional world. Pavel (1986:146) explains:

> Fictional worlds are the main repositories of structural features employed for referential purposes. They are, in most cases, related to the worlds of common sense, and bear the weight of ontological and epistemological assumptions...

The structural features are taken by structuralism or formalism as techniques of giving information to the reader about the real world; yet they are about the fictional world. The relation existing between the fictional world and the real world is taken for granted, and thus not questioned by structuralism (Conradie and Jonker 1998:121).
On the other hand, however, the language of the literary text or work constructs the fictional world. When the reader tries to understand this world, he meets the aesthetic qualities of the text that may, inter alia, exist as metaphors, symbols or other figures of speech.

2.2.4 Saule (1996)

Saule's (1996:11) aim is to extricate 'Mqhayi's ideas, ideals and thoughts' from his literary works and thus simultaneously explain their mode of existence. Saule, as a literary critic, provides his research with a kind of structuralist approach, which serves as an instrument to be used to achieve the said aim. He thus behaves in a manner, which Foucault (1980:73-74), describes as follows:

The intellectual no longer has to play the role of an advisor. The project, tactics and goals to be adopted are a matter for those who do the fighting. What the intellectual can do is to provide instruments of analysis and at present….

Saule, uses linguistic structuralism, as an 'instrument of analysis' to show that Mqhayi is concerned about the colonial negative effect on the quality of Ubuntu, amongst the amaXhosa, that is Africans at large. Furthermore, Saule, through his linguistic structuralism brings to the fore the fact that Mqhayi had a vision of a free, non-racial and democratic South Africa which is underpinned by reconciliation.

While Mqhayi's high ideas are appreciated, it can also be mentioned that in his vision he has not foreseen that although Africans can be free politically, the psychic damage done by colonialism will take its toll for many years to come. Shapiro (1991:194) agrees:

... ... ... The condition of enslavement in the external world, particularly the denial of one's status as a human subject, has deep repercussions in the
individual's internal world. These internal resources are so profound that even if one is eventually freed from external bondage.

The denial of human status to Africans is transferred to their mother tongues, which are thought of limited expressiveness. It could internally be liberating to observe that Mqhayi uses isiXhosa in such a creative manner that Saule (1996:155) is moved to say:

Its ability to be a strong tool of translation in this particular case is that it has a boundless range of a powerful vocabulary. Its syntactical structure is remarkably conformable; the aspects of its tone are various; it is not necessarily rule bound; it is flexible and above all it is attractively poetic.

Saule's linguistic structuralism brings to the foreground the imaginative beauty of expressiveness of the Xhosa language. Such an achievement of isiXhosa gives a Xhosa speaker a sense of self-respect and pride. In that context it is liberating.

2.2.5 Further Comments

In the critical works reviewed above, each critic has his theoretical framework within which to evaluate a particular literary text critically. This suggests that the possibility of analyzing a literary work without a literary theory is very remote, if not impossible. Lentrichia and Mc Laughlin (1990:1) concur:

Literary theory has permeated our thinking to the point that it has defined for our times how discourse about literature, as well as about culture in general, shall proceed. Literary theory has arrived and no student of literature can afford not to come to terms with it.

Indigenous literary theory is a part of the Literary Theory. African literary theorists should refine and consolidate the indigenous literary theory so that it meets the
constantly emerging challenges confronted by African literary studies. The indigenous literary theory may also assist in transforming some literary theories from being inadequate to adequate tools of analyzing African literature written in the vernaculars. It would appear from our observations of the critical finished literary works that, at the moment structuralism to-date has been the mostly used literary approach in evaluating African literary texts written in the vernacular.

The structuralism mentioned above does not explain however how the literary text represents the external reality. It is just taken for granted that the literary text is the truthful representation of the external world. This theoretical omission leaves a theoretical gap in the finished critical works. This vacuum should have been completed, to an appreciable degree by providing a theory of meaning and language by the finished critical works.

Satyo's structuralism points out the existence of binary oppositions in Sinxo's novellas. This discovery is commendable but we need a literary approach that explains how these binary oppositions have come to be in the literary text and what their hermeneutic values are. Derrida's deconstruction would have assisted the critical work in explaining the cultural and hermeneutic value of these antitheses mentioned above.

It is needless to say that the finished critical works share a great deal of epistemological material with the formalist and structuralist literary approaches presented in the next three chapters.

Be that as it may, they differ considerably with this study in that this research deals in depth and breadth with issues not handled by the respective finished critical works. Such aspects are: the social voices that exist in a novel (dialogism); the constitution of the self as subject by the literary language (psychoanalysis); the novel as a mirror that reflects on class problems existing within a capitalist society (Marxism); and
codes or voices, within a realist novel, that create the illusion that the literary text is referring to the world outside itself (late semiotics).

In closing, it can be mentioned that the finished critical works have proven that stylistic devices are very useful tools for the analysis of literary texts. This refers to stylistic devices used for the application of linguistic description for interpretation (Short 1996:5).

2.3 Biographical Sketch

The biographical data of an author may be useful for clarifying some problematics in his/her literary works (Ntuli 1984:1). This assertion could be valid in as far as certain literary approaches are concerned with respect to methods of analysis. For instance, Goldmann's genetic model, some structuralist approaches, and Lukacs's Reflection model would need the author's biography to a certain extent to affirm some of their theoretical claims during the evaluation of the author's literary text or work.

It is not always necessary to rely on the author's biography. Some critical evaluations may do well without taking into consideration the biographical data. Ntuli (1984:1) expounds:

Biographical notes do not always help in making a reliable evaluation of an artist's work. In fact a critic may be prejudiced by his knowledge of the writer's life history and he may arrive at incorrect interpretations of the work under scrutiny.

Traditional psychoanalysis assumes that a literary text or work is the author's psychic, thus to interpret the text correctly, the critic must have access to the author's biography. This allows the critic to have the biographical data as a kind of empirical support to his/her diagnosis of the pathological sicknesses in the text, as those of the author. This reduction of the literary text into the author's mental diseases, supported
by the biographical data, is of limited interpretation, and also limits the critic to examine the aesthetic dimensions of the text.

The traditional psychoanalysis, mentioned above, is an example of the application of biography for an inadequate and or inaccurate interpretation of the literary work. It must be mentioned that Lacan's psychoanalysis (see later) does not need biography for any textual analysis.

This research though aware of the limited applicability of biography for textual analysis and of the possibility of inaccurate textual interpretation on the basis of the author's biography, asserts that Saule's biography is useful in clarifying some issues for some structuralist and Marxist approaches. In outlining his life history, the following aspects will be considered: family history, qualifications, employment history, academic activities, publications, and extra curricula activities.

2.3.1 Family History

_Ncedile_ Saule, a black African, was born in the Republic of South Africa on 27 April, 1952. His first language is one of the South African indigenous languages, isiXhosa. He writes prolifically in this language.

He was born on a farm near Fort Beaufort in the Eastern Cape, called _KwaSijila_ (Way Bank). This farm is situated in a rural area called upper Post Retief, _Ugubu Ophezulu_, sometimes named as _Xokosa_.

His parents were farm workers at _KwaSijila_. His grandparents were workers on a nearby farm called _Emagxamesini_. _Ncedile_ left _KwaSijila_, when he was about four years old in 1956, for _Emagxamensini_ where he lived with his grandparents and two cousins, Dave and _Makhubalo_, till he left the farm for schooling at Fort Beaufort in the township.
He would always speak fondly of his youth at *Emagxamesini* and the lovely geographical setting of the Upper Post Retief area. The farm, *Emagxamesini*, which *Ncedile* is still very proud of, is surrounded by a broken chain of very high mountains which move to the South to form the *Nkonkobe* (Winterberg) mountain range that is always covered in snow during winter.

This mountain range, was once a hiding place for the Xhosa king *Jongumsobomvu Maqoma* during the Frontier wars of the nineteenth century in the Eastern Cape. These wars were between the amaXhosa and the English. However, *Ncedile* Saule's great great grandfather, *Khangela*, had a large tract of land under king *Maqoma*. When the British army defeated king *Maqoma* in 1858, *Khangela*’s land was confiscated and given to a white person called Barnard.

*Ncedile*’s pride or fondness about the *Emagxamesini* farm is mostly associated with his youth activities. As young Xhosa boys and girls they would be engaged in the game of playing sticks, hunting birds and wild animals, milking cows, eating wild fruits, playing indigenous games (i.e., *Ndize* (hide and seek), telling each other stories about witches and other Xhosa beliefs, tales and customs. In short, he grew up within a typical Xhosa traditional social setting on the farm. He would attend Xhosa rituals, and has even had the experience of *qiniswa* by an *ixhwele*.

*IXhwele* is a Xhosa medicine man. When a person is *qiniswa* that *ixhwele* would cut, with a sharp razor small marks over his/her body. Then the *ixhwele* would smear a black magic powder over the bleeding marks. The marks would then be terribly itching. Then the person would be assured of protection against the effect of the evil spirit.

46
2.3.2 **Academic Qualifications**

*Ncedile* Saule is currently a professor in the Department of African Languages at the University of South Africa. He is Head of the IsiXhosa Sub-Department. His academic qualifications are as follows:

- **B.A.** (Fort Hare);
- **B.A. Hons.** (Fort Hare);
- **S.T.D.** (Fort Hare);
- **M.A.** (Unisa);
- **D. Litt et Phil** (Unisa)

His D. Litt et Phil thesis, entitled, **Images in Some of SEK Mqhayi's Literary works**, breaks new ground as he analyzes and interprets Mqhayi's images of *Ubuntu*, Education and Christianity as well as Nation building against a background of strong political, economic and social influences. Mqhayi's works many of which have yet to be published in book form, are characterized, by his unequivocal call that the black and white people of this country should seek a radical break with the past and embrace the future as a united people.

Saule, in his novel, *Ukhozi Olumaphiko* in particular, proves to be very much concerned about the socio-politico-economic future of this country, South Africa. In terms of this theme, it seems as if he uses the same concerns of nation building as Mqhayi.
2.3.3 **Employment History**

Saule, a young graduate from Fort Hare, started teaching at Lawson Secondary School at Fort Beaufort in the Eastern Cape, as an assistant teacher. He taught at this educational institution from 1973 to 1976.

In 1977 he transferred from Lawson to St. Mathew's College. Mr. N.N. Nogwebu, who is the District Manager of education in Cradock, who was an Area Manager at Alice at that time, says he knew Saule to be a dedicated and a powerful teacher in history at St Mathew's College.

In 1980, Saule was promoted to Deputy Principal at St Mathew's College. He occupied this post till 1982, after which he assumed a lectureship post at Unisa. At Unisa he rose through the various levels of lectureship. In 1992 he was promoted to a senior lecturer until 1998, after which he became Head of the Department for the IsiXhosa Sub-Department till to-date.

2.3.4 **Academic Activities**

Saule is an academic, author, and a literary critic. In this paragraph some of his academic activities will be dealt with.

Saule, as a lecturer is responsible for the tuition of Xhosa literature at both the undergraduate and postgraduate levels. He also has to prepare literary theoretical material for inclusion in both undergraduate and honours study guides. He is responsible for the compilation of the study guide XHS 203-5, which content is the various literary theories used for the interpretation of the Xhosa literary text. In MPROSE-9, he is among the panel of literary scholars that compile literary theoretical material for the honours level in African languages in modern prose. These two examples mentioned above, suggest that, as an academic, Saule has a
wealth of knowledge about literary theories. This then would imply that his creative works would be, in most probability, influenced by the knowledge of such theories.

He also has a daunting task of supervising and promoting theses at masters' and doctorate's levels respectively. He has the job of supervisor and promoter.

As a co-supervisor:

MMM Duka: M.A. Dissertation; Foregrounding in IsiXhosa modern Poetry with special reference to Qangule's poetry in Intshuntshe: M.M.M. Duka (Cum Laude: 1999)

KS Bongela: Isihlonipho among amaXhosa (2001)

As a promoter:


There are three other doctoral students who are guided by him in their research. Saule's academic activities stretch beyond his normal lecturing, supervising and promoting tasks. He also serves or served on a number of committees at Unisa. The following can be mentioned:

Library Committee;
Art and Museum Committee
Senior Degrees Committee; and

the Department of African Language Restructuring and Transformation Committee: 1995-1997. His services in the promotion of the Literature of African Languages is so invaluable that publishing institutions call for his assistance whenever need arises, as the case was in 1997 and 1998 respectively, whereby he had to adjudicate in the Alasa Shooter and Shuter Literary Competition in the two successive years.

2.3.5. Scientific Papers

Saule's body of scientific papers includes contribution at various levels that is, international, regional, local and departmental. Under each category or level his contributions would be just mentioned but not discussed. Elaboration will be impossible due to space constraints.

2.3.5.1 International Conferences

(i) 'The Bible in SEK Mqhayi: 'A literary perspective': SAFOS Durban (1996)
(ii) 'A literary view of the role of intercultural communication in politics': SACOMM: Johannesburg (1989)

2.3.5.2 Regional Conferences

(i) 'The Poet with a Vision: SEK Mqhayi's case': University of Fort Hare (1991)
(ii) 'Xhosa Literature Yesterday, Today and Tomorrow: A critical perspective': University of Transkei (1993)
(iii) 'Images of Ubuntu in Xhosa Literature with special emphasis on the essays of SEK Mqhayi':Hebron (1996).
(iv) 'The Role of Xhosa Literature in the Changing South Africa': University of
Fort Hare (1994)

(v) 'SEK Mqhayi as a linguistic nationalist.' University of Transkei (1995)
(vi) 'The traditional Xhosa Poets as the unsung heroes of the South African Liberation Struggle'. University of South Africa (1997).

2.3.5.3 Department Seminars: University of South Africa

(i) 'Towards an Interpretation of Tshaka's Poetry: Iintsika Zentlambo zetTyhume.' (1986)
(ii) 'Literature in Newspapers: SEK Mqhayi under the Pseudonym of Nzululwazi in Umteteli Wabantu (1912-1939).'(1989)
(iii) 'Criticizing the critic: Literary theory for Xhosa Literature.' (1993).

2.3.5.4 Local

Political Science Students Association (POSSA) and Union of Law Students Association (ULSA) seminar:

'Towards a definition of the UBUNTU philosophy: A political perspective.' (1998)

The significance and importance of these scientific papers are that Saule proves that IsiXhosa Literature is multidimensional, that is, may exist in various contexts (theological, political, historical, linguistically, philosophical). It is these respective contexts that suggest a theoretical perspective from which a particular literary work may be examined.

2.3.6 Publications

This paragraph concentrates on both the scientific articles and creative works. The scientific articles would be articles published in journals, as against scientific papers read in seminars or conferences. Whilst, however, the creative works, are literary works or linguistic works expressed in IsiXhosa authored by Saule. Literary works
would include artifacts belonging to the literary genres of radio drama, TV drama, novel, short stories, and others.

2.3.6.1 **Scientific Articles**

The scientific articles that Saule authored are:

(a) ALASA JOURNAL : 1998, 18 (1): Images of UBUNTU in the essays of SEK Mqhayi in Umteteli Wabantu (1917-1939)


2.3.6.2 **Creative works**

Saule's repertoire of creative works consists of radio drama, novels, short stories and language texts. They are as follows.

(i) Amaciko (The eloquent) Radio drama (1986)
(ii) Nkcenkce Mlanjana (Run Little river run) Radio Drama (1995)
(iii) Unyana Womntu (The Son of Man) Novel (1988)
(iv) Idinga (Destiny) Novel (1994)
(vi) Indlalifa (The Heir) Novel (1997)
(viii) Unyana Womntu TV Drama (1998)
(ix) Intaba KaMqwazi (Mqwazi's Mountain) Short Stories (1999)
(x) Inhlaya (The Honey Bird) Short Stories (2000)
It should, however, be mentioned that while in Saule's creative works above there is no anthology of poems, he integrates poetry with prose in the novels. This gives the novel an African aesthetic dimension unique to African literature. The presence of such poetry is discussed in the specific paragraph(s) later.

2.3.7  **Extra curricular activities**

Saule's rich intellectual resources are useful in a wide range of extra curricular activities, which are:

2.3.7.1  **Academic**

These extra curricula academic activities are as follows:

(i) Member of ALASA
(ii) Member of SAFOS
(iii) Vice Chairperson of Bhala Writer's Guild (Ababhali besiXhosa)
(v) Editor in Chief: Xhosa Literature - Heinemann Publishers
(vi) Editor in Chief: Xhosa Literature - Ilitha Publishers
(ix) External Examiner: - (2) MA Dissertation Fort Hare (1996)
(x) External Examiner: - MA Dissertation: Vista
(xi) External Examiner: - Course III - XH 300: Vista (1997-)
(xiii) Chief Examiner: - Grade 12 IsiXhosa HG (Northern Province) 2001 -

2.3.7.2  **Articles Submitted for Publication**

(i) Towards a definition of the Ubuntu philosophy: - Politeia (1998)

During this research, there was no evidence that the above articles have been published.
2.3.7.3 Current Research Scientific Projects

(i) The history of Xhosa literature - A historical and political review (1940-1990)
(ii) Perspectives of Literature in African Language in South Africa.

2.3.7.4 Creative projects

(i) Translation of UDON JADU: SEK Mqhayi into English
(ii) Translation of Ukhozi Olumaphiko (novel) into English
(iii) Research for a novel: Phila Ngonaphakade Mhlekazi (Kill the president)
(iv) Writing a novel: Ilizwe Linjani (What's wrong with us?)
(v) Writing a TV script: Umyolelo Wenkozi (the king's testament)
(vi) Editing a festschrift in honour of Prof. DN Jafta: Back to roots: Perspectives in South African Language and Literature.

2.3.8 Awards

Saule has received various awards in the field of literary creative works. These are the awards:

(i) Center for Culture and Literature Award: University of Fort Hare (1986) 'Ulundithuba'.

(ii) SABC RADIO Xhosa: Radio Drama Award (1988)

(iii) South African Writers Association Literary Award: 3(1986-1988). (Short Drama):

(a) Ulundithuba
(b) Akwaba
(c) Xa Ingakhalanga Iyayekwa


(iii) Kagiso - FNB Literary Award (1998) 'Indlalifa.'

54
The awards demonstrate the high quality writing of Saule. His writing efforts to improve the quality of Xhosa Literature are further enhanced by his wide and deep knowledge of theoretical values of good literature. His TV-writing would be guided for instance by its own theory just as much his drama and prose writing.

As will be shown by the analyses of the novels, *Ukhozi Olumaphiko*, *Unyana Womntu* and *Umlimendlela*, Saule’s writing is informed by both the traditional Literary Theory and the Western Contemporary Literary Theory.

2.3.9 **Community: Voluntary Services**

A Marxist, like Gramsci, believes that an intellectual must take upon himself, as a social responsibility, use of his education to liberate his people. Saule, in this Gramscian spirit, offers community voluntary services such as:

(i) **SABC - Radio Xhosa:**

   (a) Standard 10 - Analysis of prescribed books; and

   (b) Literature and culture.; General discussions in Hlonla Kwezakowethu (1993-1997).

(ii) **Soshanguve Cricket Development Program:** *Part-time Coaching.*

(iii) **Student Counseling and Motivation.**

His voluntary service to cricket coaching proves his concern for human progress and his love for the sport. The other sports codes that interest him are tennis and road running. His keen and sharp interest in education, is proven in his role as an education counselor for the young.

The above paragraph explains why the sport motif, especially cricket, tends to be playing a significant role in the development of the plot of the novels *Unyana Womntu* and *Ukhozi Olumaphiko.*
The education leitmotif plays a large role in *Umlimandlela, Unyana Womntu* and *Ukhosi Olumaphiko*. This is no wonder, in view of the fact that the author of these novels highly valorizes education.

2.3.10 **Religion**

Saule's early life is influenced by the African religion practised on the farm where he grew up. Rituals (*amasiko*) were part of his early religion.

Presently, he is a staunch member of the United Congregational Church. His convention into Christian religion has not moved him away from his indigenous religion that is central to the Xhosa culture.

2.4 **Résumé**

The analyses of Qangule (1975), Satyo (1977), Mtuze (1987), and Saule (1996) are all basically of structuralist bent but differ in the manner to which they look at the thematic structure. This study offers a broad structuralist framework for the analysis of a Xhosa novel, also taking cognizance of some narrative elements, discussed by these critical works, such as, narrator, reader, plot and characterization. We asserted that these critical finished works, whether conscious or unconscious of that, are the foundation of this study.

Jordan's novel, *Ingqumbo Yeminyanya* exhibits however a complex structure of some kind. It is much more complex than those of *Unomsa, Umzali Walahleko*, and *Umfundisi wase-Mthuqwasi*. This novel thus still needs a number of literary theories to evaluate it critically.

Saule's biography reveals that he understands various literary theories. It may have been that he wrote these novels having these theories in mind. For instance, his novel
would be shown to react positively to the literary theories of late semiotics, deconstruction, dialogism, Lacan's psychoanalysis.

The novel that will be proven most suitable to both late semiotics and deconstruction is *Umyana Womntu*. This novel is proven to be so structured that these two literary approaches are apropos to its analysis.

Marxist literary approaches are underlined by historical, social, and economic dimensions. Novels with a socio-historico-political theme would not find it hard to respond positively to such approaches, hence the three novels show a high propensity for critical analysis by these approaches.

It is, however, needless to say that, the Marxist literary approaches are forms of structuralism because they examine society structures just as much as dialogism does. Lacan's psychoanalysis investigates the relationship between mental structures and textual structures.

What the above suggests is that all these literary theories mentioned are underlined by some king of structuralism. Hence it is important for this study to include structuralism as one of its analytic tools.
In conclusion, it can be said that the inclusion of a number of literary approaches in this study considers as a possibility, that the real author is aware of such approaches, and that it is very highly unlikely that the novels will reject these approaches mentioned.
Chapter Three

Russian Formalism

3.1 Origins of Russian Formalism

Russian Formalism, as a whole, was not originally a unified thought that actualized itself as a finished historical, intellectual, and a single event, but rather, evolved as a linguistico-literary system through both the vertical and horizontal axes of the history of the theory of literature.

It (Russian Formalism) was born, as a literary 'movement', during the second decade of the twentieth century. Some literary academics in both St Petersburg and Moscow Universities in Russia could not come to terms with some theoretical assumptions of literary approaches, like, the traditional approaches. As a result, theses literary theorists and some academic giants of linguistics formed themselves into linguistico-literary groups to formulate new theories and doctrines on literary studies.

In 1914, the St. Petersburg University's literary academics formed the Opojaz (The Society for the study of Poetic Language). Shklovsky, Eichenbaum, Mukarovskiy, Tomashevskiy and Tynjanov were luminaries of the Opojaz. This group showed 'live' interest in literature, cinema and visual art. This study is keen on dealing with contributions from these Russian Formalists in literature, the novel in particular.

The group of academics, from Moscow University, established in 1915 what was called the Moscow Linguistic Circle (M.L.C). This group included linguists, literary critics and literary theorists. The names of Roman Jakobson, Vinokur, Belj and Brynsov are associated with the M.L.C. whose shining member according to Pike (1979:8), is Jakobson, a linguist of great potential.
The specialized contributions of the various respective Russian Formalists, relevant to this study are summarized as follows: Victor Shklovsky and Jury Tynjanov were literary theorists who theorized on the doctrine of defamiliarization and the theory of dynamic interaction of systems respectively. Eichenbaum came out with the theory of dynamic development of literature, whilst Mukarovsky had the theory of aesthetic language. Tomashevskvvy provided an innovative theory of the plot-structure of the novel, whilst, Jakobson theorized on the concept of the dominant and the function.

It should be mentioned now, that, the doctrine of defamiliarization and the other Russian Formalist theories as pointed out above, assist this treatise in this chapter to evaluate the novel Ukhozi Olumaphiko critically. This chapter is structured as follows in order to achieve this:

In 3.2 there is an outline of the object of study of Russian Formalism, whilst, 3.3 discusses the relationship existing between Russian Formalism and the novel. 3.4 examines in broad terms the theoretical contributions of the various Russian formalists relevant to this study, 3.5 is the recapitulation, 3.6 provides the analysis of Ukhozi Olumaphiko and 3.7 is the résumé.

3.2 Object of Study

Russian Formalism, as compared to the traditional approaches, mentioned in chapter two, is more specific in its identification of the object of study and it also theorizes around this object of study.

However, Russian Formalism spurns the traditional assumption that to analyze a literary work fruitfully, the critic must study the biography of the author as well as the sociological environment of the period when the literary work is produced. This rejection is predicated on the premise that literary studies should pursue scientific methods towards the investigation of the object of study of literary studies.
Russian Formalism believes that, the life-history of the author or the socio-historical contexts of the literary works is the same as integrating history into literary studies and such a method, must be seen as inappropriate for literary studies. Eichenbaum (1972:3) confirms:

The school of thought on the theory and history of literature known as the Formal method derived from efforts to secure autonomy and concreteness for the discipline of literary studies.

The Russian Formalists endorsed an approach, which rigidly demarcates between the literacy studies, as an independent discipline, and the non-literary. They believed that their object of study, which is literariness, couldn't be studied on the basis of knowledge from other disciplines (Erlich 1965:172).

What the above suggests is that, according to early Russian Formalism, it is inappropriate to study the life history of Saule for the critical evaluation of *Ukhozi Olumaphiko*. Also the South African socio-historical context which produces this novel has nothing to do with literary evaluation of this novel, because history and sociology are non-literary disciplines which cannot be integrated with literary studies, as it is a discipline on its own. The Russian Formalism thus opposes the integration of the non-literary and the literary for the analysis of the object of study of literary studies, which is literariness. This rejection further endorses the independence of literary studies from non-literary disciplines like philosophy, history, psychology, linguistics, and others.

Russian Formalism further asserts that literariness is what is left behind when all the non-literary have been disposed of. It does not come out with a clear theory of taking out the non-literary from the literary, though it would point out that the literariness is the presence of literary devices found in a particular literary work.
What this implies regarding the novel, is that literarines is the collective term for the devices, motif, plot, rhythm, aesthetic language and time-shifts that can possibly be found in the novel.

The Russian Formalism also pushes forward the view that the novelist as an author, is a craftsman who would use these devices, thoughts, ideas, to produce his/her art. These devices are already existing in the literary universe as raw materials to construct a novel.

The devices are not created by the author who is just a craftsman who skilfully brings together these devices, ideas, thoughts for the construction of a literary work. She or he is therefore not a creative genius.

The Marxist literary theorists, like George Lukacs and Lucien Goldmann adopt this view of an author as not being a creative genius. We deal with these Marxist literary theorists in the specific chapter.

The view that the object of study of the Russian Formalist literary studies is literariness has implications for the concept of reality. We explain this in the oncoming paragraphs.

The early Russian Formalism is of the opinion that a literary work has nothing to do with reality outside itself. The literary work refers to its literariness, that is, its intrinsic reality.

What this suggests is that a literary work is self-conscious and self-reflexive to its contents, which is its form. This view of self-reflexivity also is hotly debated by the post-structuralist approaches, which are dealt with in the relevant chapter of this study.
This Formalist concept of self-reflexivity of a literary work is problematic. It is unthinkable how practical the novel *Ukhozi Olumaphiko*, which has a socio-politico-historical theme can be read, analyzed and interpreted in an intelligent manner without ever linking it contextually to the South African socio-politico-historical realities that produce it.

3.3 **Russian Formalism and the Novel**

Originally, the Russian Formalism expounded a theory, that is a working hypothesis, for the analysis of poetry. This theory is informed by the differentiation existing between ordinary language and poetic language. Jakobson, asserted that poetic language is highly foregrounded, that is, it consists of a very high concentration, as compared to ordinary language, of language used in an unfamiliar way. On the other hand, Shklovsky, maintained that the unfamiliar use of language prevalent in poetry is due to defamiliarization. Shklovsky (Eichembaum 1972:12) on defamiliarization explains:

> We do not experience the familiar, we do not see it, and we recognize it. We do not see the walls of our rooms. We find it very difficult to catch mistakes when reading proof.... If it is a definition of 'poet' perception or 'artistic' perception in general we are after, then we must sure hit upon this definition: 'artistic' perception is a perception that entails awareness of form (perhaps not only form, but invariable form).

Shklovsky asserts that the defamiliarized language, for instance in poetry, manifests itself *inter alia* as metaphorical language, rhyme, and onomatopoeia: these are the devices or techniques that poetry uses so that we are attracted to its form. If we become used to such devices, we just recognize them automatically without being attracted by them for a deeper reading, that is, familiarity blunts our sense of perception of reality. Similarly, the novel attracts the attention of the reader by its
devices or techniques. A novel has its own structural devices of its construction that call the attention of the reader or critic to its form. The defamiliarized structures, called devices would sharpen or tend to sharpen the reader's perception of the reality referred to in the novel. This theory of perception, located in the doctrine of defamiliarization is innovative in the sense that it tries to explain the interaction of the reader with the literary work.

However, the Russian Formalist analysis of a novel, is based on its (the novel's) structural devices or techniques and the concept of motivation. Motivation is the literary technique that the Russian Formalists use to observe the construction of the novel. These two assertions are contextually and briefly discussed in the following paragraphs, using examples from the novel, *Ukhozi Olumaphiko*. In doing this, we deal with the devices of time-shifts, motifs, point-of-view, and rhythm. We limit ourselves to these few devices of a novel with a view that the rest of them are dealt with during the full analysis of the novel, *Ukhozi Olumaphiko*.

The novel, mentioned above, opens up with the main character, the limping *Mfazwe*, playing cricket with his son, *Zubuye*, and *Douglas*, the son of a white ex-politician *Van der Merwe (Meva)* now *Mfazwe's neighbour* in a middle class mixed suburb. This suburb used to be a residential area reserved for whites only. The next event is the arrest of *Mfazwe*, an incident that occurred about ten years before when mixed residences were legally not permissible. The reader is thrown back further in time to the sixth Frontier war (1834-1835) in which *Maqoma's Xhosa* army fought the British army under Lord Charles Somerset (pp1-3).

The paragraph above shows that the events mentioned are not bound by what Barthes (1972:30) calls the logico-temporality order of the fabula. This time-shift serves to generate interest in the reader. This then would mean that the deformed or defamiliarized fabula is a motivated device. It serves a particular narrative purpose. The time-shift or illogical sequential arrangement of events experienced by the novel
encourages the reader to attend to the narrative intelligently. Barthes calls this intelligent reading the continual production of texts by the reader. This proves that the device of time-shift is motivated.

The above paragraph also demonstrates that in the novel, there is a police motif and a war motif. A motif is a thematic unit. These particular motifs help in building conflict and tension in the novel. The Frontier war motif suggests a conflict between the colonized and the colonizer. This motif builds up the socio-historical theme of the novel. It is a motivated device or technique indeed.

The novel is also narrated from the point of view of the main character, Mfazwe, in the first person. This serves to manipulate the reader to be sympathetic towards the views, ideas, feelings and other experiences of the narrator-character. In such a case the first person-narrator-point of view is a motivated device.

Furthermore, a person who has internalized Xhosa language in almost all its dimensions (phonology, topology, semantics, morphology; ideophone; rhythm; lexicon; syntax) may detect the natural rhythm of isiXhosa. This extract below illustrates this concisely:

Ndakha ndayivakalisa le ngxaki yethu zifundi yokuba sibe mbala nkomo kusebandla kwinqunumu yam iTshawe lasaQobo phantsi kwentab' eGqirha, kwacaca nje ukuba ndifuna ukuqala uNkathazo ezihtalele, kodwa ndabe ndiweva umsindo wokuvungama kwimbono ezinzi. (P.5).

(I once voiced out my views about our problem, we the educated, for being a cow of the same color, to the principal, a Tshawe of Qobo, below the mountain of Gqirha, and it was clear that I am pestering the resting Nkathazo, though I could hear the rumbling wrath from many corners.)
A Xhosa speaker will break up this paragraph mentally into thought-units that will give the reading a rhythmic tone. This possible rhythmic structure is as follows:

Nkakhe ndayivakalisa le ngxaki yethu zifundi/yokuba sibe mba-la nkomo kusebandla kwinqununu yam/i Tshawe lase Qobo phantsi kwentab'e Gqiirha/kwacaca nje ukuba ndifuna ukuqala uNkathazo ezihla-le/kodwa ndabe ndiwa uma ndelo wokuvungama kwimboombo ezininzi.

For each slanting line there is a pause. This rhythm gives the novel a sad permissive and serious tone that suggests to the reader that he/she must digest what he/she reads, thus linking the rhythm to the semantic dimension of the novel. He/she must not consume the narration just for passing time. This would show that the rhythm as a device or technique is motivated. Genette however, conducts an elaborate investigation on the rhythm of a novel in 4.4.2. This will help this research in the investigation of the rhythm of a Xhosa novel.

Nonetheless, we have shown how a device or technique can be motivated. These motivated devices will attract the attention of a reader heightening his/her perception of the reality the novel refers to. A specific detailed account of the use of motivated devices is presented in the appropriate section of this chapter.

3.4 Theoretical contributions

We have, implicitly and or explicitly highlighted, in the paragraph above, that Russian Formalism is basically marked by the theories: of poetic language (aesthetic language); of perception (located in the doctrine of defamiliarization); of literary evolution; and of plot-structure (Shukman 1977:1). We have also, indicated that Russian Formalism would like to establish a literary theory cleansed of, citing the words of Shukman (1977:2), '... ... sociology, psychology, or the accretions of idealist philosophy.' This suggests that, in respect of the Russian Formalist thought
the pure ontological status of literary theory is possible only if and only if it is purged of all the elements of the non-literary system.

All that is asserted above, however, is expanded on the following paragraphs, within the context of the relevant contributions of the respective Russian Formalists.

3.4.1 Victor Shklovsky

The relation between literature and external reality has always been problematic in literary studies. Within the Russian Formalist project, Shklovsky is however the first to attend to this problematic. Jameson (1972:48) concedes:

Shklovsky's own doctrine is both the starting point for Russian Formalism and the source of its own internal contradictions.

Shklovsky proposes a doctrine of defamiliarization, which considers the devices or techniques (prinomy), in a literary work, as the means of making the object referred to strange to the reader. This estrangement (ostranenie) makes the reader more aware of what the literary work talks about.

Victor Shklovsky tries to test the validity of the principles and hypothetical statements, mentioned above, by investigating defamiliarization in the novel Stern's Tristan Shandy in Shklovsky (1921) and in Tolstoy's novels, War and Peace, and Resurrection in Shklovsky (1928) respectively. The following paragraphs discuss Shklovsky's findings that are related to Ukhozi Olumaphiko by this research. We start with the novel Tristan Shandy. Shklovsky (1921:27) comments:

... ... ... I do not propose to analyze Laurence Sterne's novel, but rather to illustrate general laws of plot. Formally, Sterne was an extreme revolutionary; it was characteristic of him to 'lay bare' his technique. The artistic form is presented simply as such, without any kind of motivation. ... ...
Shklovsky, by the concept 'lay bare', means that the novel Tristan Shandy would not hide the reason for using a particular technique. If there is no narrative reason for using the device/technique, then that device/technique is unmotivated, but if there is any, it is motivated.

Shklovsky also suggests that the plot of Stern's novel finds itself difficult to be strictly linked to the meaning of the novel as an ordinary novel's plot would do. Some devices like digressions, projection, and flashback tend to be not related to the basic narrative.

It should be mentioned that *Ukhozi Olumaphiko* is an ordinary novel of which the devices, arguably, are related to the semantic dimension of the plot. The projections and flashbacks make the plot complex but not chaotic as is the case with Tristan Shandy's plot. These devices in *Ukhozi Olumaphiko* encourage intelligent reading of the novel.

They suggest that the novel *Ukhozi Olumaphiko* provokes deep thinking in the reader for the internalization of the semantic dimension of itself. The devices are therefore motivated but not unmotivated as in Tristan Shandy. The following paragraph proves our assertions: Shklovskyk (1921:30) further comments on Tristan Shandy:

Stern even lays bare the technique of continuing story lines to make up the novel. In general he accentuates the very structure of the novel. By violating the form, he forces us to attend to it, and, for him, this awareness of the form through its violation constitutes the content of the novel.

What makes Stern's Tristan Shandy to have the form as the content, is because the form is not related to the meaning of the novel, and that as a result, the reader ends up virtually studying the form used which is so intriguing. For instance the preface of the novel would be found in the middle of the novel and chapters within
haphazardly arranged i.e. chapter 19, chapter 25, chapter 18 in this illogical sequential order. However, it should be realized that *Ukhozi Olumaphiko* is not written in such a haphazard manner, hence the probability of linking the form to the meaning of this novel is very high.

Tristan Shandy suggests possibilities of linking different story lines through projections and flashbacks. *Ukhozi Olumaphiko* actualizes such possibilities because these devices are applied with a narrative purpose, as they link different story lines semantically.

For instance, in chapter five, *'Uzubuye'* starts with an episode whereby Mfazwe and other escapees, in a panel van to Bathwa for military training, get involved in an accident in which Mfazwe escapes unhurt but the rest, baring the driver, are burnt inside the panel van beyond recognition. Shortly after the description and depiction of this 'accidental' incident, chapter five is linked to the end of chapter four by the narration of the moment Mfazwe enters Rev. Hlati's parish in the middle of the night having human blood on his shoes. This flashback in chapter five to chapter four, is thus example where within the sjuzhet there is a link of a story line to a different story line. This flashback serves to motivate as to why Mfazwe has to escape, till he gets involved in the accident.

The human blood on Mfazwe's shoes suggests to Rev. Hlati that the former's life is in danger and thus the best option for him is to go in exile for military training.

However, *Ukhozi Olumaphiko*, just like Tristan Shandy, would give effects before the cause. The novel, *Ukhozi Olumaphiko* begins with a limping Mfazwe. The reader would want to know why Mfazwe is limping? The answer would come towards the end of the novel where it is revealed that Mfazwe was injured during an ambush on his way to the military base. This device of giving the effects before the cause in *Ukhozi Olumaphiko* is not for just having the device, in the novel, for its own sake,
as Stern tends to do, but there is a narrative reason for this. It is, to create tension in the readers' mind so that he/she is eager to read the novel to the end.

This shows that Saule uses the device of giving the effect before its cause for a valid narrative reason, in contrast to Stern who, according to Shklovsky, just uses the device for its own sake. This is to Shklovsky, Tristan Shandy a revolutionary novel because its fabula is highly defamiliarized. This appreciation is consistent with the Russian Formalism attitude of privileging the sjuzhet far above the fabula.

The novels, War and Peace, and Resurrection compare well to *Ukhozi Olumaphiko*. The following paragraphs support this assertion. Shklovsky (1928:15) states that:

In War and Peace, Tolstoy uses the same technique in describing whole battles as if battles are something new. The descriptions are too long to quote;

..............

In essence, Shklovsky is saying that Tolstoy, a Russian novelist, in 'In War and Peace' presents the semantic content on war and battles in an unfamiliar way. This could be compared to *Ukhozi Olumaphiko*;

.................*Emininzi elo kishini imibuthwana eyayimana ukugragama ........ kodwa ingade ihambele ndawo kuba yayisithi isaphakamise intloko, gcimfi ityunyuzwe ngembokotho yomthelho, ...............* (P107)

(.........................There were plentiful organizations in the township which now and again roar, ............ But would not materialize their efforts because as they lift up their heads, big stones would be used to flatten their heads, ................).

Saule depicts the conflict between the oppressor and the oppressed as a fight between a person and an animal. The person would kill the animal by bashing flat its head with a big stone. The writer articulates the evil doing of the oppressive political system
in an unfamiliar manner, called defamiliarization. This defamiliarization further satirizes the relationship between the oppressor and the oppressed. It is that of the hunter and the animal whose killing is a pleasure to the hunter. This suggests that the apartheid system has brutalized the oppressor to the extent of killing the African without a second thought.

Tolstoy, in Resurrection, defamiliarizes things. He sneers at actions he does not appreciate (Shklovsky: 1928:17). He does this by presenting those things outside their familiar context. Shklovsky refers to a particular incident in which there is a road dividing the camp site of the French army and that of the captives to illustrate this. A French soldier moves to the side of the captives to chat with them. French guards instruct this soldier, Pierre, to go back to his side but Pierre takes another direction instead and afterwards, at a certain spot, sits down and laugh.

Shklovsky sees the above as defamiliarization. Tolstoy is scorning at captivity and artificial divisions within the human society. This can be well compared to Ukhhozi Olumphiko:

"Ucinga oku kokafile kanye mfo wam, usitunxa. Akuziboni zona ezanye iibhantu ezingooMthunzima nooNkebe, zizinkokeli ngoku, zinemali, ziphethe, akufuni, ukufano nazo?" Ndathula ndavala phezulu........ (P.15)

("You think like a Kaffir my son, you are a fool. Don't you see that other bantus like Mthunzimas and Nkebes, are leaders now. They are moneyed, they rule, don't you want to be like them? I shut up my mouth, ..................)

Saule, by portraying the detained Mfazwe as silent at the temptation of being offered money to be an apartheid spy, is mocking the apartheid discourse as a discourse of madness. When the white policemen laughs at Mfazwe's silence, Saule again is mocking the very policemen who are not able to realize that the apartheid discourse is about political madness and is also a mad discourse. It is so mad that its subjects
like *Mthunzimas* and *Nkebes*, bantustan leaders, are also mad as constituted by the very discourse they have subjected themselves to. They are mad to think that they are not Kaffirs as constructed by the rules of exclusion of the apartheid discourse.

In short, the discussion above on defamiliarization with respect to *War and Peace*, *Resurrection* and *Ukhozi Olumaphiko* thus proves that defamiliarization sharpens the reader's perception of reality. Shklovsky (1928:12) agrees:

> The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make object 'unfamiliar', to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic and in itself and must be prolonged.

Shklovsky is seeing defamiliarization as a link between the cognitive field of the reader and the content of the literary work. If an unfamiliar form presents the content, the sensory system provides the cognitive system with information in such a way that wider and deeper perception of reality is realized. Such an interpretation of the reader's experience of a defamiliarized reality is tapped from psychology.

The concept of perception belongs to the discipline of psychology (Lemon and Reis 1965:112). This becomes a contradiction in terms because Russian Formalism wants to purge literary studies of non-literary discipline like psychology. This then leaves us with a question: Is it really possible for the Russian Formalists to propound literary theories outside the epistemological zones of the non-literary disciplines?

The question above is answered in due course in the appropriate section. At this stage, we need to highlight that Shklovsky also discussed other forms of defamiliarizing techniques besides flashback, projection and defamiliarized language. He also discussed defacilitation, staircase-structure, and double-plotting (Jameson 1972:61). We discuss these three devices in the following paragraphs. Each
discussion is substantiated with an extract from *Ukhozi Olumaphiko*.

The defacilitation is a device located in defamiliarization. It is a device that manifests itself with the emergence of a complicated arrangement of artistic formal features. It slows down the rhythm of the novel. The interesting defacilitation in *Ukhozi Olumaphiko* is the insertion of *isibongo* in the narrative, which is regarded as belonging to the genre of poetry thought to be a distinct genre from the novel. Saule presents this poetry:

\[
\begin{align*}
Ngukhohlel' idangaty e kuvulek' umhlabo; \\
Uggrama kubalek' izicithi nokhula; \\
Umxhathalala utshaba kumangenerha, \\
Nguvukani madoda lithwasilililo! (P.78)
\end{align*}
\]

(A flame-coughed causing earth to open up; \\
A roarer making turfs and weeds to run away \\
An endurer enemy to the lazy \\
A caller for man to wake up summer has arrived).

The prosaic narrative rhythm proceeding this poem is subverted by the poetic rhythm in this *isibongo* which is the personification of an old tractor that is giving mechanical trouble. The slow poetic rhythm is due to the fact that the rendering of an *isibongo* is of slower pace than ordinary talking in isiXhosa.

The *isibongo*, constructed using the device of personification, is also in turn a device of retarding rhythm of the novel. This creates an impression that the reader is artistically persuaded to take note of the old tractor the *isibongo* is bongaing; it plays a significant role in the narrative. This becomes clear when *Mfazwe* and his nephew *Siqithi* have to go to Bholo to buy some parts for the problematic tractor (P.79).

When they are at Bholo, they visit Qaka, where an aggressive crowd of youth wants to assault *Mfazwe* accusing him of being a spy (*impimi*). He is saved by *Thembekile* (P.82). This serves to highlight three things: Firstly, *Mfazwe*’s life is not safe at Qaka
where he has been a political model to the community recently. Secondly, in Qaka there are still some people like Thembekile who do not accept that Mfazwe is a spy. Thirdly, it still has to be proved beyond doubt that Mfazwe is either a police spy or not one. The real police spies turn out to be his political rivals, Ndlela and Ntshipho (P.211). This discussion above proves that defacilitation, when used properly, is a useful narrative technique.

The staircase-structure is sometimes called step-by-step structure. It involves the anaphor of the same structural order, but in different contexts. The repetition of the spy motif is an example of staircase structure. It is explained below:

During his period of detention Mfazwe learns from the police, as a strategy of recruiting him, that the chairperson of Qaka Residence Association, Mr Ndlela, and the well-known dignified sport administrator, Mr Ntshipho, are police spies (P.18). This could be diagrammatically depicted structurally as follows:

\[ \text{Police} \]
\[ \begin{array}{c}
\text{True relation of State agency} \\
A_1 \\
\text{Enemies} \\
Ntshipho and Ndlela \\
\text{Potential Enemies} \\
Mfazwe
\end{array} \]

Friday, Ntshipho’s son, in a pack-to-capacity community-hall, labels Mfazwe a police-spy (P.34). This is a strategy to conceal Ntshipho’s and Ndlela’s real political identities as police spies so that the community focuses its political anger on Mfazwe
who now takes up the position of Nsipho and Ndlela (i.e. in A1 diagram) in the structural sketch shown below.

![Diagram](image)

A1 and A2 are of the same model structures but different contexts. In A1 the revelation that the dignified Nsipho and Ndlela are police spies serves to recruit Mfazwe to the payroll of apartheid spies. In A2 the allegation that Mfazwe is a spy serves to marginalise Mfazwe, the revolutionary intellectual so that the direction of the political struggle in Qaka is usurped and shaped by apartheid forces instead of the national democratic revolutionary forces of that period.

The novel Ukhozi Olumaphiko is constituted of a double-plot. Inside the narrative of revolution there is a narrative of romance between Mfazwe, the revolutionary termed police-spy, and Nokuzola, a local girl. In order to drive away Mfazwe from Qaka, a romance between Nokuzola and Friday, is stage-managed (P.36). Romance is thus used as a tool to frustrate Mfazwe’s political agenda. The double plotting of the novel thus provides a thematic unity.

We end the discussion on Shklovsky's contribution by pointing out that he also deals with the narrative element of an end of a novel. He asserts that the end can either be complete or incomplete. A complete one resolves the conflict whilst an incomplete
one does not, do so in the traditional sense. This then provides a basis to determine whether the end of *Ukhozi Olumaphiko* is complete or incomplete. Before we reach such a judgement, we need to know the type of conflict in the novel. It is a political conflict that resolves itself through the attainment of freedom by the South African African majority. In that sense the end is complete.

3.4.2 Boris Tomashevsky

Tomashevsky's significant contribution, in literary theory, lies in dealing with the plot and the story of narrative prose in the essay 'Thematic.' Lemon and Reis (1965:61) asserts:

......................, Tomashevsky turns to more purely Formalistic concerns. The central distinction Tomashevsky makes is that between story and plot. Actually his main concern is plot, for that is where artistry lies; the story is a background against which elements of the plot are studied.

Tomashevsky privileges the plot (sjuzhet) above the story (fabula) just as Shklovsky does because the dynamic sjuzhet is an artistic operation of the narrative upon the fabula of the same narrative. The latter is just the background against which the artistic performance of the novelist may be evaluated. Referring to the sjuzhet (plot) and fabula (story) the narrative *Ukhozi Olumaphiko* could clarify this.

The story of this novel is constituted of main events in this fashion:

*Mfazwe* graduates from University as a teacher. He teaches at his hometown Bholo, in the nearby Qaka Township. He emerges as an articulate and powerful intellectual who is also a political activist. In anticipation of being killed by apartheid forces, *Mfazwe* goes in exile to train in guerilla warfare. War hostilities are suspended. *Mfazwe* is amongst the politicians negotiating the democratic future of South Africa.
However, the author deforms this logical sequence by, for instance putting the result prior the cause and time shifts. This is a sjuzhet that exists in the actual literary work. During the presentation of the sjuzhet devices are added to the narrative in a much more attractive way to enrich it aesthetically. For instance motifs, characterization, aesthetic language, defacilitation, step-by-step-structure, double-plotting, as devices may also be utilized to enrich the sjuzhet.

Tomashevsky sees the above devices in a novel as being held together by the theme as the centripetal force (Lemon and Reis 1965:61). Tomashevsky (Ibid: 63) emphasizes that to be coherent, a verbal structure must have a unifying theme running through it. Consequently, both, the selection and the development of the theme are important aesthetically. A novelist must select a theme that fires the reader's interest and imagination. All the devices in the novel must work toward developing the theme. A motif, then, as a device that develops the theme, will be motivated.

A motif that is motivated will, for instance, link the various stages (exposition; climax; denouement and end) of the sjuzhet at various strategic points of the novel. This assertion is explained in this next paragraph.

In *Ukhozi Olumaphiko* (P.2) Mfazwe is arrested early at dawn. Following this event, not on the basis of cause and effect, is the narration of the sixth frontier war partly through a very short *isibongo*. These two successive events seem not, on the basis of cause-and-effort, to be linked together. The motif of colonial state apparatus links them. The police arresting Mfazwe represents the state apparatus that uses violence to enforce the political agenda of apartheid, a special type of colonization. The British soldiers who fought against king Maqoma's army represent the colonial state apparatus that violently works towards colonizing the Africans, as an imperialist agenda. Both forces are thus unleashed for the same ideological purpose. The seemingly disjointed events are linked by the state apparatus motif that develops the socio-historico-political theme of the novel.
Tomashevsky says that there are two kinds of motifs, namely the bound and the free. The bound motif is the one that promotes the being of a particular narrative. For instance, the motifs of revolution and that of state apparatus are bound motifs because this specific novel of the socio-historico-political theme would not make sense if its narration ignores the two motifs.

The narrative logic of a novel is however not lost when a free motif is ignored narratively. An example of a free motif is a digression or author's direct comment. This is just a free-floating motif. The novel, *Ukhozi Ohumaphiko* does not have such free motifs. This is the strength rather than the weakness of this novel.

Saule uses a great deal of the free motif of description. This motif may exist as a summary (brief description of what need a longer description) or scene. Stevick (1967:47) explains:

........., when the novelist requires to traverse rapidly large traits of the world of the novel which are necessary to the story, but not worth dwelling long upon ...........

Although it is not essential to give long details in a summary, it is, but, of an important narrative technique. In this extract below, Saule uses the summary.

*Umphanzana uGuquka wayengumuntu endimaziyo, itishala endala eseyidle umhlala-phantsi: wayeluncedo kakhulu esikolweni sethu ngokumana esibileka inqwele yakhe, ...... (P.39)*

(Mr Guquka was a person well known to me. An old teacher on pension. He was helpful to our school because he would lend us his car frequently .................)

The novelist does not give specific details of the various occasions at which Mr *Guquka* lends his car to the school. What this summary then serves is to portray
Guquka's personality so that the reader may use this personality as a background against which to assess the merit of burning down Mr Guquka's shop. This helps to prove that the arsonists are not real political activists, but enemies to all those of high repute in the township so that Ndlela and Ntsipho may be profiled as the true leaders and models of the community. It should be noted that if this motif of summary is omitted, the narrative logic of the novel is not subverted. This summary is thus an instance of a free motif.

In Ukhozi Olumaphiko (P.34) there is a long descriptive scene that gives a picture of the political mood in South Africa after the death of K.K., a well-known activist. This description serves to give the political context of understanding and interpreting the novel.

The K.K's death motif is dynamic because it changes the conflictual situation of the novel. It moves the political confrontation to a state of higher conflict between the apartheid state apparatus and the political movement.

Tomashevsky further classifies motivation into three categories, that is, compositional, realistic and artistic. For instance the description in (P.54) suggests that the novel is referring to the South African pre-democracy political situation and whereby a member of a political movement is killed in custody by the police force. Tomashevsky would assert that in this kind of referentiality, the device is realistically motivated. It functions as if it is really referring to outside reality yet such a claim to external referentiality is just an illusion.

Compositional motivation occurs when the device is primarily used for constructing the plot. For example, in the novel Ukhozi Olumaphiko, the motif of liberation is central in constructing the plot. This motif and device, is thus compositionally motivated.
The artistic motivation refers to devices, which are used for promoting the aesthetic values of the novel. Aesthetic language, defaclitation, staircase structure, are artistically motivated devices. They primarily serve the aesthetic function.

We need to mention that Tomaszewsky asserts that each genre has its own conventional devices (Lemon and Reis 1965:92). Drama has the conventional device of the dialogue, poetry of the aesthetic language, and modern prose of the prosaic language. The novel may integrate, in varying degrees, all these generic conventional devices. The dialogue is used for characterization. The aesthetic language may be used for referentiality (real or illusionary), and prose for narrating events or all these devices in the same novel, may be used for the manipulation of the tension through the various stages (exposition, climax, denouement, end) of the plot.

3.4.3 Boris Eichenbaum

The theoretical contributions of Eichenbaum and some other Russian Formalists like Tynjanov should be considered against the backdrop of the Marxist hegemony in Soviet Russia since the victory of the 1917 October Revolution which put the Marxist government in power.

Russian Formalist assumptions and principles were frequently under Marxist attack. Lemon and Reis (1965:101) explain:

The strategy, if we correctly summarize Eichenbaum's aim, was to argue that Formalism was scientific and thus compatible with Marxism.

The Marxist doctrine (discussed in chapter six) endorses the view that a novel reflects the objective reality. This means it reflects the conflicts and contradictions that underline the capitalist society. What is asserted is that the novel, as the literary work reflects the socio-historico-political problem, that is, the non-literary or that, which
is outside the literary work (the extra-literary). This doctrine thus posits what the Formalists reject, because their theory does not want to admit the existence of the direct link between the content of the literary and the extra-literary. Eichenbaum, then with his theory of dynamic development of literary theory, is partly trying to reconcile Russian Formalism and Marxist doctrine. This is dealt with towards the end of this section. First, it is discussed broadly what Eichenbuan says about the dynamic development of literary theory. He considers the fact that Shklovsky views plot as the arrangement of events on the basis of cause and effect but he, himself changes from this notion, and view the plot as the interlinkage of motivated motifs.

In 2.4.2 we have shown that events may follow each other in the narrative though not linked by the cause-end-effect relation but linked by motivated motifs. In this sense a plot can be considered as the interlink of motivated motifs.

This concept of Eichenbaum's plot brings pressure upon the conceptualization of motif which, according to Lemon and Reis (1965:62) is "....... The elementary atom like unit of meaning out of which all else is constructed ........."

It can be true that the motif is a constructive principle to certain novels, but to others it may not be, although it may be as the micro-thematic unit. Eichenbaum asserts that the plot which is the interlink of motifs may not essentially be the principal organizing factor of the novel but the narrative tone may be the basic constructive factor. In Ukhozi Olumapiko, the first person narrative tone is the basic constructive factor of the novel.

The story is constructed by this tone to give it its uniqueness as a special narrative. The narrator occupies the narratological space of the indigenous storyteller. This allows the novel to use the narrative material of the indigenous literary theory.

Also, the complementary-organizing factor of the novel Ukhozi Olumaphiko is its
theme, of socio-historico-political but not its complex plot. The plot is just mainly used as a device to engage the reader intellectually for productive interaction with the theme and the tone.

Eichenbaum also asserts that there are some featural elements of oral literature that may find their way into the graphic literature. This assertion is supported in view of the fact that in *Ukhozi Olumaphiko* there are elements of traditional literature which is basically oral, like, *isibongo*.

We now come to our assertion that Eichenbaum wants some tenents of Russian Formalism to reconcile with some of those of the Marxist doctrine. Eichenbaum (Lemon and Reis 1965:134) writes:

> Literary evolution 'was complicated by the notion of struggle, of period uprisings, and so lost its old suggestion of peaceful and gradual development.

Eichenbaum is equating literary evolution to the class struggle predicted in capitalist economies by Marxism. The owners of the means of production, that is the bourgeoisie class, exploit the workers, who form the central part of the proletariat. Workers must violently oppose and overthrow the capitalist class and establish a classless society to eliminate this exploitative situation.

In literary theory, there is a constant struggle between the old devices and the new devices. This is similar to the dialectical confrontation between the two antagonistic classes, thus the antagonistic relation between the two kinds of devices results in the development of literary theory. Eichenbaum thought this type of theorization about literature would appease the Marxist. In doing so, he is cunningly pushing philosophy into literary theory, thus ignoring the Russian Formalist stand that the literary is not integrated with the non-literary.
Eichenbaum's theory of literary evolution, created a space, within the Russian Formalist doctrine, of evolving new theories of literary studies. This is evidenced by Mukarovsky's theory of aesthetic function.

3.4.4 Jan Mukarovsky

Within the Russian Formalist thinking, the intrinsic nature of a literary work was an ongoing debate. It posed a problem to neglect extra-literary aspects when analyzing a literary work. Mukarovsky's theoretical contribution of the concept 'aesthetic function' was aimed at confronting that problem. Mukarovsky (1979:64) writes:

No act of speech is of course limited to a single function and this applies even more to one in which aesthetic function predominates. This is so because that function, being the dialectic negation of all other functions, lacks an external objective, which would set off qualitatively from others; it is therefore less than any other fiction capable of overshadowing and silencing the concomitant function.

This extract epitomizes the Russian Formalist realization of the fact that the extra-literary or non-literary has to be considered in a literary analysis. To reject all that is non-literary is to claim that the aesthetic function silences all other functions existing in the texts yet that is not the case because no function has the ability to do so. Otherwise they may co-exist in the same literary work. The duty of the aesthetic function would be to give the literary text or work its aesthetic value. This is explained in the succeeding paragraphs. The following excerpt from Ukhosi Olumaphiko is the basis of our discussion.

Lathe lisithi chapha ilanga ndabe kukudala ndimdaka okwengubo yenkenkwe yo/yile ........ Emva kokumqangqulula ndafumanisa ukuba intsimbi encedisa ekuhambiseni injini yaphuke shwaqa ........ (P. 79).
When the sun came out, I was already dirty as a blanket of a boy due to the oil. After slitting it open, I discovered that one of the engine parts that helps it to operate has been clean broken off.

The Xhosa words *chapha* (touch with light) and *shwaqa* (break clean off) are ideophones. They give images of sunray and a broken part respectively. They enhance the aesthetic value of the language. They have an aesthetic function. On the other hand, these ideophones assist in relating the action i.e. the sun has come out and that engine part is broken respectively.

Thus the two ideophones have also a narrative function. This means that two ideophones carry out simultaneously two functions. The aesthetic function does not cancel the narrative function. The concept of aesthetic function however empowers this study to define the literary text or literary work within the Russian Formalist ambit. Segers (1978:32) defines:

......... an aesthetic text is an explicit, limited and structured set of signs, of which the aesthetic function is found dominant (or in equilibrium with other functions or function) by the recipient. (My addition).

The 'structured set of signs' in an aesthetic text like a novel would be the structural devices and other verbal materials. They are signs because they carry certain information which is part of the whole meaning of the novel. It is a limited meaning because it is pinned down provisionally to a certain signified. In a literary text or work like a novel, the aesthetic function may be dominant over others or be in equilibrium with them or with one of them. This definition above is the accepted hypothesis with reference to a literary text or work. It informs the analysis of the novel *Ukhozi Olumaphiko* in this study.
3.4.5 Roman Jakobson

One of the greatest contributions to literary theory, by Russian Formalism, is the concept of the dominant. Jakobson came out with this term to qualify the relation amongst the various devices within the same literary works and amongst the different literary genres, namely poetry, novel, drama, and the like. Matejka and Pomorska (1971:82) write:

The major breakthrough came out with the development of the concept of the dominant which, according to art; it rules, determines, and transforms the remaining components.

The device of dialogue is the dominant of drama. The aesthetic language (i.e. metaphors, similes, personification, symbolism, etc.) is the dominant function of poetry. The prosaic language is the dominant function of the novel. The concept of dominant accommodates the presence of lesser dominant devices for example, in a novel, the dominant function of the prosaic language may co-exist with dialogue and poetic language.

In a particular novel however, the dominant function may be its theme or referential function. In Ukhozi Olomaphiko the dominant is the referential function. Hence it may be asserted that the novel refers to the South African socio-historical realities or the socio-historical function is dominant. The concept of the dominant helps Russian Formalism in theorizing about the relation existing between the literary and the extra-literary.
3.4.6 Jury Tynjanov

Eichenbaum's theory of the evolution of literature resonated with Tynjanov's view of literature. This is evidenced by Tynjanov's contribution in 'On Literary Evolution' (1978) where he views literature as a dynamic system against a static phenomenon.

Tynjanov, by saying literature is a dynamic system, means that literature cannot be treated as an isolated system, and that during its evolution in history, at a particular era, may acquire a dominant function from another system and use it as its dominant. At this intellectual conjecture, Jakobson influences Tynjanov. Ryan and Van Zyl (1982:16) expatiate:

Jakobson added the interesting idea that the poetics of particular periods may be governed by a dominant which is from a non-literary system.

The novel, Ukhozi Olumaphiko is part of literature. This literary work was published in 1996, during a period of freedom of speech in South Africa, whereby a literary work may deal with the theme of the socio-politico-historical without a fear of being censored, as would be the case during the apartheid era. This socio-politico-historical function is a dominant of the historical systems, but also governs the literary. Tynjanov-Jakobson theses of the literary work as a system and the dominant function respectively thus co-operate in explaining how the non-literary 'sustains' entry in the literary.

Tynjanov, however 'fathered' theories about the concept of the artistic material, constructional factor, constructional principal, and constructional function. These terms are discussed below:

The artistic material would be the Tomashevsky's devices or motifs motivated to install the aesthetic function in the novel. In this novel-genre, for instance, the
metaphorical language that is thought to be in the province of poetry, would be a device that improves the aesthetic value of the text or work, because the novel as prose fiction is conventionally expected to use ordinary language largely.

Tyndanov defines the constructional factor as that dominant element that contributes towards a particular genre. The constructional factor of poetry is rhythm whilst in the novel genre it is the thematic structure and the rhythm of the prosaic language. Tyndanov views the theme as a force that brings together the structural elements of the novel. The natural rhythmic flow of the language of prose in a novel differs from the manipulated rhythm of poetry.

However, on the other hand, Thompson (1971:101) defines the constructional principle:

As the author's intention and point of view...... This constructional principle, he says, (Tyndanov), is the one causing automatization and wearing out of certain artistic patterns. It tends to make the relation between material and constructional factor static.

The author's intention, though a contentious issue, in that it is sceptical if a critic or a reader can extract it from a literary text in certain terms, however, it can be deduced to a certain extent from the way the author uses the narrator as a technique. Third-person-narrator or first person narrator has a bearing on the author's intention.

The former serves to give the reader more information but removes the reader from the character; whilst the latter serves to bring the reader close to the heart of the character. Thus the constructional principle is of course the principle of manipulation.

The point of view is related to the manner of presentation of the narrative fiction. The author may want the reader to perceive events from the point of view of the
narrator or character. It improves the aesthetic value of the novel to vary the angle from which events are perceived.

Tynjanov speaks of prosaic material that is a rhythmically diverse verbal mass. Such a material will be constituted of: dialogue between characters; descriptive language; narrative language, etc. The descriptive language and narrative language are the fundamental material of the prose fiction, novel. The dialogue is basically the dominating material of drama. The dialogue is installed in a novel as a technique for characterization and handling of the theme and helping to make the fictional world believable.

As a concluding remark, it is stated that the theoretical contributions of the various Russian Formalists will be fused together in the recapitulation by this thesis. This serves to afford a common front with which to analyze the novel *Ukhozi Olumaphiko*.

3.5  **Recapitulation**

This paragraph wants to capture the core literary contributions from the various Russian Formalists discussed above.

3.5.1  **Adjustments**

Eichenbaum asserts that a particular literary theory is adjusted if it shows some sign(s) of failure in explaining convincingly to some degree, of course, some literary phenomenon or phenomena. Formalists had to abandon their dogmatic posture of independence of literature however, due to the influence of the linguistic theory of the Moscow Linguistic Circle, and the Opojaz.
3.5.2 Dominant and Function

The introduction of the concepts of the dominant and the function, extended the boundaries of Russian Formalism analysis. This study hence defines the literary text according to Segers (1978:31). This definition allows for the consideration of the referential, motive, socio-historical functions, in addition to the aesthetic function when analyzing the literary work.

3.5.3 Plot and Theme

The plot is viewed as the sjuzhet. It is a deformed fabula. This sjuzhet serves the theme of the novel. The motifs link the theme to the plot. In addition to the plot (sjuzhet) there are other defamiliarized devices in the novel. These devices serve to attract the attention of the critic or reader to the form. The reader or critic would investigate how the structural elements of the novel interact. This interaction helps in unveiling the theme (meaning) of the novel.

3.5.4 Value of Russian Formalism

Russian Formalism provides the reader or critic with an aesthetic norm which serves as a tool of analysis. This aesthetic norm is deformity or defamiliarization. This norm gives the critic or reader a type of assessment tool for the aesthetic value. Russian Formalism thus has a normative research instead of a statistical investigation. This normative research offers the possibility of a text to give information to the reader or critic.

The Russian Formalism did not concern itself with the Saussurean sign, but it studied literature paradigmatically, that is, selected each structural element and investigate its relation syntagmatically with other components.
The concepts of the dominant function, device and motivation provide Russian Formalism an implicit theory of meaning. The concept of defamiliarization underlines the implicit theory of language.

In conclusion, it would be observed that Russian Formalism had identified its object of study, its theoretical assumptions and the method of analysis. It therefore provides a theory. This research uses the Russian Formalist theory as its hypothesis to examine *Ukhozi Olumaphiko* critically.

### 3.6 The Analysis of Ukhozi Olumaphiko

This chapter aims at analyzing and interpreting the novel, *Ukhozi Olumaphiko* in a way that will include the following:

Firstly, to show that this novel, as part of a literary system, interacts with the socio-politico-historical system on the basis of dynamic co-existence of the aesthetic function and the socio-politico-historical function respectively. This is manifested by the use of poetic or aesthetic language to refer to the socio-politico-historical realities.

Secondly, to illustrate that the artistic material embraces, inter alia, the sjuzhet, the bound motifs (i.e. motifs of education, of death, of police spy, etc), defacilitation, staircase structure, time shift, point of view, and so on.

Thirdly, to discuss the construction material that includes dialogue, descriptive scenes (i.e. nature, personality, and consciousness). These contribute towards, inter alia, giving the novel a rhythm.

We start our discussion by examining the dynamic relationship between the aesthetic function and the socio-politico-historical function.
The aesthetic function is detected by identifying the presence of a defamiliarized use of language. Whilst, the socio-politico-historical function is detected by identifying the (illusory) referentiality of the novel’s language to the socio-politico-historical realities.

Both the prosaic and the poetic language in the novel are used to refer to the socio-politico-historical realities. The dynamic relation between the aesthetic function and the socio-politico-historical function is related to the consistent use of the poetic language to refer to the socio-politico-historical.

The novel almost opens up with an *isibongo* (P.3) that reminds the reader of the great Xhosa king *Maqoma* whose army fought against the British soldiers early in the nineteenth century. This *isibongo* is used to suggest that the oppressed African communities of Qaka should take tune in the fight for national liberation from the heroism of the past. The poetic language in the poem puts forward such a suggestion. The name ‘*Maqoma*’ is the symbol of national struggle against the oppressive metropolis centre.

The struggle of the 1980’s in South Africa against national oppression is a continuation of the political struggle waged against imperialism by the greats who were in the likes of *Maqoma*. On this continuity of the struggle the novel (P.5) comments implicitly:

*Ndakha ndayivakalis le ngxaki yethu zifundi yokuba sibe mbala nkomo kusebandla kwinqumunu yem iTshewe laseQobo phantsi kwentab’ eGqirha, kwacaca nje ukuba ndifuna ukuqala uNhathazo ezihlalele, kodwa ndabe ndiwva umsindo wuwungana kwiimbombo ezininzi. Eneneni ilizwe lalilunywa lizuza, iyincwina macalana onke ......*  

(I once voiced out my views about our problem of us, the educated, being a cow of the same color, to the
principal, a Tshawe of Qobo, below the mountain of Gqirha. It was clear that I am pestering the resting Nkathazo, though I could hear the rumbling wrath from many corners. In reality, the country was experiencing birth-pangs in trouble, and had writhing taking place from all sides…)

The narrator-character, Mfazwe expresses dissatisfaction about the negative effects of Bantu Education. It does not produce a balanced variety of educated Blacks. The latter, is expressed in a metaphorical language (sibe mbala nkomo). This metaphorical complaint implicitly points a finger to the apartheid government, which is personified as Nkathazo (Mr Trouble). This unhappiness, against the apartheid system is expressed at the time, the Republic of South Africa in the novel is on the verge of a revolution or political outburst. This revolutionary outburst is metaphorized as the roaring or thundering anger (umsindo uvungama). The experiencing of birth pangs figuratively suggests that the new democratic South Africa is to be born very soon.

The above paragraph shows how the poetic language is used to refer to the socio-politico-historical. The poetic language, whilst it improves the aesthetic value of the literary work, it also serves a referential function on the basis of the Saussurean sign.

The narrator-character, Mfazwe, for his outspokenness against the evil apartheid system is detained. During his detention, he is ill-treated and dehumanized. Dehumanization is portrayed as follows:

_Ndathi ndikhabalaza, ndarhuqwa okwengxowa yomsuso ukuya kugalelwa esiseleni…. (P.7)_

(As I was kicking wildly and complaining, I was dragged along like a bag of frat and poured into the prison cells….)

The comparison of Mfazwe, a human being, to the frat, serves to show that the Blacks under the apartheid regime were not regarded as human beings. They are deprived
of the right to be treated with dignity and respect. They are denied the right to be treated with fairness in the court of law. The author in the foregoing extract is thus aestheticizing the violence that is perpetrated to silence the political victims who are on the receiving end of apartheid.

Using the frat (umsuzo) metaphor, to aestheticise the apartheid violence poses a problem whereby the reader needs to inquire whether such a metaphor is not of questionable status within the Xhosa culture in terms of morality. Such an inquiry would be implicitly asking whether aesthetic representation is without limits? The Russian Formalist would respond to such a question by asserting that the novel uses the aesthetic language to attract the attention of the reader to its form but not to attend to the limits of referentiality.

However, let us proceed with the narration of the novel in the following:

*Mfazwe* is released from prison the following day. The police-van takes him to Funda High School where he is teaching History. On arrival at school, he is met with a confrontation between students and the police. The police are armed to the tooth. This is described:

*Elinye iqela lalayame ngezithuthi ezimthubi, oombayimbayi bebhodla irhuluwa emnyama (Pp.20-21).*

(The other group leaned against yellow vehicles, guns were belching black gun-powder).

The verb 'belching' makes the reader perceive the confrontation with all the seriousness it deserves. It gives an image of roaring firearms as if it happens during war. This serves to highlight the viciousness and determination of the police force to quell the revolutionary struggle in South Africa during the 1980's.
The 'belching' metaphor above encourages the reader not to take shooting as an ordinary event. The metaphor heightens and deepens the reader's perception of the event. He/she sees it as an apartheid atrocity. He arrives at such an observation through pondering which is promoted by the defamiliarized use of the word 'belching'. The word 'belching' is usually used to refer to man when he releases excess air from the stomach through the mouth. The narrator uses it referring to the action of guns.

The armed police force even attacked primary school pupils who were enjoying a break time. From this incident a young boy, Machule, Mfazwe's cousin, and a young girl die.

Mfazwe flees to his uncle at Sihlahleni as he is accused of being a spy. As a result of such a wild accusation his home has been burnt down and his parents have been taken to Sihlahleni. Mfazwe from Sihlahleni goes to Qaka to attend Machule's funeral. The revolutionary mood of mourners at Machule's burial service is described:

Le ngcina yayiphenjelelewe kukwva ukuvungama kwanathantliziyo njengokuba sikhqha sidlula kwiinqwelo zotshaba nje (P. 60)

This thought was rekindled when I heard the revolutionaries murmuring with a deep voice as we moved fast past the vehicle of the enemy).

The deep murmuring referred to above is literally that of a (wild) beast when giving warning of attack to the approaching enemy. The revolutionaries are warning that they will not fold arms whilst apartheid security forces are fighting tooth and nail to anchor the status quo.

It is of cardinal importance, as far as the relation between the aesthetic function and socio-political-historical function is concerned, to examine why the victims of apartheid in the extract above are described aesthetically as wild beasts, murmuring deeply (vungama). This deep murmuring metaphor implicitly suggests an
antagonistic relationship between the apartheid victim and the victimizer. The relationship between the two is not that of normal human beings. It is that of the jungle, where certain animals of different species are natural enemies. The apartheid political system has artificially recreated the Whites and Blacks of South Africa into 'natural' enemies. The author by aestheticizing such relationship in the novel is opening up a debate which seeks to probe if both the apartheid victims and the victimizers understand the extent to which they have been recreated by apartheid constitution into jungle beasts.

The antagonism as described above, persuades Mfazwe, as part of the program to fight apartheid, to go to exile, to join a military camp at Bathwa, where he is to be trained as a revolutionary soldier to come back and help the oppressed to defeat the apartheid regime. This revolutionary zeal to defeat the oppressed force is referred to below.

........................, abantu babesithi ukuba umbuso wocalucaltulo awugobi, baza kwaphula uphondo ngezandla (P.182).

(............., the people were saying that if the present government of discrimination does not bend, they will break its horn with their bare hands).

The intransigent apartheid regime is metaphorically referred to as an unbending iron, but the oppressed masses are determined to defeat the unyielding racist regime. This determination is referred to metaphorically as breaking the horn of the bull with bare hands.

Aesthetically the intransigent apartheid regime as unbending iron calls for the reader to 'see' this figurative language intellectually. 'See' in the sense of looking up for the contents that it contains and also examine the literal implications of bending an iron.

Heating it up with a strong flame, bends an iron. The apartheid system is an
unbending iron because it refuses to be part of democratizing the South African society. It is forced to bend by flames of revolution, incursion, boycotts, economic sanctions, and world political isolation. The last assertion calls for the question that whether apartheid police and soldiers were aware of the fact that they were faced with a global 'army' that is unconquerable. However, not only Blacks were involved in the struggle against apartheid, but also whites. The novel confirms:

Kwekhu madoda, yandicacela kwakhona into yokuba asinguye wonke umntu omhlophe ........ olithole likasathana. (P. 199)

(Yes-man! It became clear to me that not every white was a calf of satan).

The apartheid supporters are referred to as the calves of satan. The diminutive 'calf' is derogatory. It is used to suggest implicitly that the perpetrators of the apartheid system lack humanity (Ubuntu) to the extent that they are like satan who has absolutely no humanity. Though the majority of whites in South Africa could be without humanity like satan, there are a few who have humanity to such an extent that they will enlist as revolutionary soldiers.

Nonetheless, the metaphorical expression, '....... olithole likasathana....' needs some observations. Satan according to Christian doctrine is wicked in absolute terms. There is no room for reconciliation between him and God. Now, flowing from the above, the burning issues are: Were the apartheid police wicked in absolute terms? As little devils what is their standing in the TRC (Truth and Reconciliation Commission)? If they were indoctrinated with apartheid ideology from their early childhood, were they fully aware of the immense evil of the atrocities they perpetrated? If we aestheticise the apartheid police and soldiers as calves of devil, are we not creating a biblical fiction within the novel which is a socio-politico-historical fiction? All these questions serve to show that there is some ray of truth in the Russian Formalist claim that the defamiliarized language serves to deautomatize the
reader's perception of the familiar world. These probing and penetrating questions are encouraged to emerge by defamiliarizing the being of the police and army under the apartheid regime.

At the end, the intensified struggle, which involves both Black and White, brings the apartheid government to the negotiating table. Such a claim is evidenced as follows:

*Abona amagwanga ukuba alikho ityholo, makuthethwe (P. 20)*

(At last the Whites observe that there is no thicket, they must negotiate).

The phrase *ukuba alikho ityholo* (there is no thicket) defamiliarises the concept that there is no political alternative to negotiations.

However, so far, we have been illustrating that the figurative language in the novel is used to refer to the socio-politico-historical. This implies that the aesthetic language has double functions meaning the aesthetic, as well as the socio-politico-historical functions. This double-functioning of the aesthetic language prevents the novel from just being a quasi-historical book, but instead, it constantly reminds the reader that he/she is engaged in a literary work that has illusive bearing to a certain extent, to the socio-politico-historical environment.

The next thing to consider is the artistic material of the novel.

The aesthetic language employed, as indicated in the paragraph above, may also be counted as artistic material because it artistically deforms the prosaic language as to express itself in a way that makes the reader 'see' intellectually, morally and spiritually what he/she is reading. His/her perception of the contents of the novel is sharpened.

Not only, in the novel is there a deformed or defamiliarized language, but also the
normal chronological and logical sequence of events is violated. The book immediately presents a limping *Mfazwe* (P.2), the hero of the narrative. This part belongs to the end not the beginning.

This deformity of the plot serves to inject interest in the reader, as he will read with tension, looking towards meeting an event that explains why *Mfazwe* has a limp in his left leg. *Mfazwe* is injured in a skirmish which involved him in a fight against the counter-revolutionary soldiers at Bathwa (P.193).

The part in the beginning of the novel which shows the limping *Mfazwe* while playing cricket with his son *Zubuye* and *Meva's* son Douglas complicates the plot further. This is immediately followed by an event not on the basis of cause-effect relationship, whereby the hero is arrested at dawn at his house (PP.2-3). This complicated arrangement of the constituent elements of the sjuzh is called the defacilitation.

This defacilitation also consists of some bound motifs that contribute towards building the plot of the narrative. There is a bound motif of bitterness. This is evidenced by the words:

........., *inkathunkathu entamo ibomvu ngathi yihagu ephaliweyo* (P.2)

(........., a wretched man whose neck is red like a pig that had its hair removed). The aggressive tone in the utterance suggests that *Mfazwe* nurses some bitterness against *Meva* a white man, who is not prepared to learn *isiXhosa*, spoken by *Mfazwe* (P.115). This motif of bitterness questions the possibility of real reconciliation in the post-apartheid South Africa, whilst the language motif, opens the reader's mind to the division in South Africa, underpinned by cultural bigotry.

The arrest bound motif, the police bound motif, and the gun bound motif become
evident in the part that narrates Mfazwe's arrest. These motifs are constituents of the socio-politico-historical theme of the novel.

In the discussion the word 'motif' will be used to refer to the bound motif. The free motif is explicitly referred to as 'free motif.'

It will now be explained how the arrest and police motifs relate to the socio-politico-historical theme. The explanation is as follows:

The apartheid government uses the police force to suppress the rights of the blacks. Those who vocalize their dissatisfaction against the apartheid system are arrested and some are killed in detention. Political meetings are dismissed. People are shot at unceremoniously to foster fear in them. Furthermore, within the townships the police have their own informers. Some youth flee to exile to be trained as soldiers to fight against the police and the apartheid army.

Having explained in a nutshell the theme, we proceed to discuss the plot and the motifs.

The plot starts from a point of relative low conflict and tension. Mfazwe is teaching at Funda High school. But there is general dissatisfaction at Qaka about the political status quo (PP.4-5). Mfazwe is arrested for his being outspoken against the political system. There is thus the arrest motif and the oppression motif. He is arrested because the constitution of the apartheid South Africa deprives the right to free speech.
His arrest creates some ambiguity. Tension in the Qaka Township rises (P.27). The school is in disarray, as students are questioning his arrest. The arrest motif contributes to the rising conflict. On the other hand, the police forces, using their spies in the township, blackmail *Mfazwe* as a police spy that informs the police about political activities at Qaka (P.16). There is now the spy motif.

*Mfazwe* is labeled as a spy, therefore his home is burnt down. This is the violence motif. The spy motif contributes to the rising tension and conflict. *Mfazwe* is counted on the side of the apartheid system.

It has been shown that the bound motifs link the rising levels of conflict in the plot. This rising level of conflict is presented in the first person. The first-person-narrator is also a character in the novel. He is the hero and the protagonist.

The first-person-narrator uses inter alia the body motif to influence the reader to perceive, the apartheid system as evil, brutal, hellish and devilish. This is evidenced in the following paragraph.

The narrator tells events about the night on which Friday, a police spy, stabs with his henchmen some men to death. There is also a narration about the death of K.K., an activist, in the police cells. The police claim that K.K. has hanged himself, using his pair of trousers. This claim serves to show how much the apartheid system trivializes the police brutality, committed to serve the political interest of the apartheid system. In these two instances, there is a body motif and the death motif. K.K. dies for his political convictions. K.K.'s death mobilizes the masses of the whole South Africa against the apartheid system (P.54). In this case the death motif contributes to rising political conflict.

Rev. Hlathi having sensed that *Mfazwe* is in danger of being killed by the police and that he is not a spy, arranges that he skips the border of apartheid South Africa to be
trained in Bathwa as a military soldier of the Ntsimbi movement that is in the front line of the struggle against apartheid.

At Bathwa, *Mfazwe* is staying in Mthontsi Military Camp. *Khonjwayo* who is jealous of *Mfazwe*’s educational qualification, blackmails *Mfazwe* as *impimpi* (P.202). This is a repetition of an earlier event though of different context, but structurally the same. Friday, *Mfazwe*’s political adversary, accuses *Mfazwe* as an apartheid spy (P.36). The two-structurally-similar events constitute what is called a staircase structure.

This staircase structure mentioned above forces the reader to evaluate the accusations leveled against *Mfazwe*. There is nothing in the novel that proves *Mfazwe* as a political spy. It is a ploy on the part of the victimizers to pursue their own personal agendas, calling him a spy.

The novel consists of a number of time-shifts. The most common time-shifts are those mentioning of events that occurred in the past or earlier in the novel. The following paragraph supports this claim.

The mentioning of the border wars between the amaXhosa and the settlers is outside the scope of the novel. These wars occurred early in the nineteenth century, whilst the political struggle that the novel specifically refers to, occurs during the 1980's. This time-deviation serves to encourage that the novel is interpreted precisely from a socio-political-historical position.

Another example of a time shift is when *Nishebe* asks *Mfazwe* about the dog that accompanied him (the latter) during his journey to the Mthontsi Camp (P.194). This event of a dog accompanying *Mfazwe*, occurred more that ten years ago. The reference to it through time-shifts signals its significance in this narrative. The dog
symbolizes *Mfazwe's* spiritual ancestors who accompanied him during his hazardous journey from Thongo to Mthontsi.

A time-shift may point to the future. For instance, *Siphiwo*, on meeting *Mfazwe* at the Mthontsi military camp, tells *Mfazwe* that his girlfriend *Nokuzola* told him if *Siphiwo* should meet *Mfazwe* in the future, he should tell him that she still loves him (P.185). This anticipated meeting of *Siphiwo* and *Mfazwe* was vocalized more than ten years ago. This anticipation is then located in a flashback. This anticipation-flashback manipulated the reader to think seriously about the romantic relationship of *Mfazwe* and *Nokuzola*.

Thinking around this anticipation-flashback one should realize that the apartheid system has been so destructive that it viciously disrupted the victims' personal lives, as is evidenced in the unforeseen and untimely termination of the romance between *Nokuzola* and *Mfazwe*.

The foregoing paragraphs have discussed the sjuzhet, the bound motifs, the defacilitation, the staircase structure, the time-shift, the conflict, the theme and the point of view of the first person narrator. Now we are to examine the construction material.

The dialogue, the description scene and prosaic language are the elements of the construction material to be discussed. We start with the dialogue. The dialogue serves to tell us about the traits of the characters. It also serves information about the events in the story. The following dialogue helps to illustrate these two claims:

"*Mfundisi, kuza kubakho intlanganiso apha nge-Cawa ......... "Walithetha engxamile uThembekile akufumana ithuba xa kanye impi ichithakalayo.*

"*Yintlanganiso yantoni Thembekile?* Ndabuza ndithobe izibilini. (P.82)
"Sir, there is going to be a gathering here on Sunday ........." Thembekile spoke quickly when he had a chance while the people were dispersing. "For what purpose is this meeting Thembekile?" I asked with a heave of relief.

From the dialogue one can observe that Thembekile is respectful of Mfazwe, his teacher, even though the latter has been blackmailed as a police spy. Thembekile is thus a respectable character. The reader can also gather that there is a public meeting due the following Sunday.

Also with respect to the dialogue scene above, each character's speech is followed by a short prosaic description. This alternation between speech and prosaic description creates a rhythm in the novel. Furthermore, the language used in the speeches of the characters of prosaic nature resembles that used on everyday life situation. This gives an illusion of access to the characters' consciousness.

Another interesting thing to observe is that the narrator is aware of the contents of the character's speech. The character is not aware of what is said about him/her in the narration. Even in a case of narrator-character, the character is not aware of the impression that the narrator has of him/her. This shows that the narrator is always intellectually superior to the character.

The novel does use, besides short descriptions, long descriptions for characterization and giving pictures of setting (i.e. political, geographical,).

On (P.23) there is a description, in a prosaic language, of the local setting in Qaka. This description depicts the bad social conditions at Qaka. This serves to convince the reader that the novel is realistic when it narrated that political upheavals are taking place at Qaka because usually the decaying social conditions are the seed bed of a political revolution. It is this type of prosaic description that differentiates the novel.
from dramatic narrative, though in the former there are dramatic scenes that involve communication between characters.

In conclusion, it can be remarked that both the aesthetic language and the prosaic language, serve the politico-historico-social theme, which is the centripetal force of the novel.

3.7 Résumé

Russian Formalism, in contemporary literary theory, provides a basis of further theorization, hence it informs directly or indirectly amongst other literary approaches, such as, structuralism, Derridean Deconstruction, Dialogism, New Historicism, Historiography, psychoanalysis.

Russian Formalism informs literary structuralism at various levels of theorizing. It's descriptive dealings with the narratological concepts of theme, plot, motif, narrator, repetition, point of view, characterization, conflict, qualify it to be an embryonic form of structuralism. Structuralism deals with these concepts in an elaborate manner. This is shown in chapters four and five.

On the other hand, the concepts of sjuzhet and fabula link Russian formalism theoretically to the narrative structuralism of Barthes and Genette respectively. Barthes refers to the sjuzhet (narrative text/discourse) and the fabula (story) as two principal armatures of the narrative. The critic must understand the story in order to evaluate the discourse. Hence (Benveniste 1992:228-245) emphasizes the hermeneutic value of the story and that the discourse is one of the two isotopes of the narrative to be nominated. However, the relationship of Russian Formalism and Genette's structuralism is further spelt out in chapter four.

Russian Formalism demonstrates the fictionalization of the South African socio-
politico-historical aspects by *Ukhozi Olumaphiko*, in the same way as literary structuralism would do it. But, the fictionalization of this real world is further demonstrated by literary structuralism in chapters four and five, proving to be more theoretically consolidated than that of the Russian Formalism.

The Jakobson-Tynjanov thesis on the dominant and the literary system respectively extended the epistemological boundaries of Russian Formalism towards the inclusion of the non-literary in literary studies. Without this the discipline of literary studies would have missed informed insights and researched information on literature, sourced from disciplines like sociology, psychology, and or etcetera.

The last statement of the above paragraph is proven valid in a number of ways by this research. In chapter six the analyses conducted by the Marxist approaches are in various degrees, informed by the non-literary categories of the economical, historical, sociological and philosophical perspectives.

In chapter seven, the Derridian Deconstruction receives some theoretical support from philosophy and linguistics, and Bakhtin's dialogism from linguistics and sociology, whilst Lacan's psychoanalysis has its fruitfulness to the application of researched psychological procedures and hypothetical models in literary texts.

It should, however, be mentioned that in this post-modern age, there are still literary critics who feel theoretical uneasiness, about the interplay between literature and the non-literature.

This is close to the mode of early Russian Formalism. A case in point is Habermas (1987:20) who perceives that Derrida's deconstruction has leveled the dividing wall between philosophy and literature. What can be highlighted is that a literary approach is expected to theorize the entry of the non-literary in the literary work. Derrida is
trying to do that, rather than simply 'removing' boundaries 'dividing' the various epistemological zones.

In closing, keeping the caveat mentioned in the above paragraphs in mind, the study proceeds to deal with structuralist approaches in chapters four and five.
Chapter Four

Genette's Narratology

4.1 Russian Formalism and Structuralism

This chapter offers epistemological arguments, over mainly the Xhosa novel *Umlimandlela*, guided largely by Genette's structuralism, but also noting some views of other structuralists. This specific literary approach is somehow the continuation of the Russian Formalist project. The validity of such an assertion is evidenced inter alia, by the replacement of the Russian Formalist narratological categories of the fabula and sjuzhet by Genette's concept of the historic and recite respectively. In addition to the two concepts of historic and recite, Genette adds that of narration so that the three are used to examine the structure of any novel, irrespective of the culture of its origin. These tripartite narratological terms, are, analyzed by Genette (1980; 1988) and Rimmon-Kenan (1991) on the basis of the grammatical categories of time, mood and voice.

The narrative terms of historic, recite and narration will assist this chapter in the critical evaluation of the novel *Umlimandlela*. In order to conduct a proper critical evaluation of this novel, mentioned above, this chapter structures itself as follows:

4.2 will explain the concept of narratology as to create a framework within which Genette's structuralism is debated and understood;

4.3 will explain the tripartite terms, historic, recite, and narration with examples drawn largely from Umlimandlela;

4.4 will indicate the role played by the concept of time in probing the relation existing between the historic and the recite;

4.5 will explain on the basis of mood, how the relation between the recite and historic occurs;

107
will discuss the concept of voice and explain the manner in which it creates links between historie and narrating, and between recite and narrating respectively;

will construct the recapitulation;

will fully analyze the novel *Umlimandlela*, and

is the resume.

### 4.2 Structuralist Narratology

The term 'narratology' refers to the grammar of narratives. This is the case because structuralists, in the persons of Genette, Barthes, Greimas, Bal, Bremond, Todorov, and others would envisage that in their investigations on the structures of various narratives, they would eventually reach a system of rules (langue). This discovered system would be a theoretical framework for testing and verifying whether a particular literary work (Parole) is a narrative or not (Dodge [Price and Waugh 1993:2]).

This procedure, above, is the same as that followed by grammarians in their studies of language(s). They would research on a system of rules common to all spoken languages (langue). A particular utterance (parole) is tested against such rules whether it belongs to a particular language (langue) or not. In applying Genette's narratology for the critical evaluation of *Umlimandlela*, we want to assess the reaction of this novel to this particular structuralist approach. It is this response that will inform us as to what extent the novel is a narrative.

### 4.3 Historie, Recite, Narrating

The Russian Formalist examined the structural devices of the narrative text paradigmatically. On the other hand, they would also study the events of the narrative text in a syntagmatic linear approach (Guerin *et al* 1992:242). This is
suggestive of the influence of the Saussurean structural linguistics that studies language both, paradigmatically and syntagmatically. For instance, they would study the presentation of events in the narrative text and compare it to the usual chronological expected sequence. The former is the sjužhet and the latter is the fabula. As already stated, Genette replaces the Russian Formalist terms, fabula and sjužhet, with historie (story) and recite (narrative text) respectively. Genette (1980:27) observes about historie and recite as follows:

I propose to use the word story for the signified or narrative content (even if this turns out, in a given case, to be low in dramatic intensity or fullness of incident) to use the word narrative for the signifier, statement, discourse or narrating text itself, and to use the word narrating for producing narrative action and, by exclusion, the whole or the real or fictional situation in which that action takes place.

Genette above employs Saussure’s categories of the signified and the signifier respectively. The story or historie, which is the signified, is constituted of events and role-relations of personages presented during a narrating situation be it graphic or oral. The discourse or recite or narrative text is the signifier, the defamiliarized fabula (in the Russian Formalism terminology). This is the narrative text in its actual existence, whether in graphic or vocal form. The events of the fictional situation are narrated. There can be no narrative text or discourse if there is no narrating act. This last statement is explained in the succeeding lines.

The narrative act can be basically oral or graphic. The intsomi, around fire in the evening in a traditional Xhosa setting, is a narrative text related orally by the umakhulu. In this instance, the narrating act is oral, whilst in the novel, Umlimandelela, it is graphic. In both instances the recite (narrative text) is narrated, against a narrative background, called historie (story) which consists of the bare core events of the narrative only. These events are the raw material used by the narrator for constructing the narrative text.
However, Genette (1980:32) using time, mood and voice taking a tune from the Russian Formalist method of examining the interrelationship between the elements of the narrative, in his case, historie, recite and narrating, maintains that:

... Tense and mood both operate at the level of connection between story and narrative, while voice designates the connections between narrating and narrative and story.

Genette uses the verbal categories of time, mood and voice (aspect) to discuss the interrelationship between recite, historie and narrating. The relationship between story (historie) and the narrative text (discourse) is studied on the basis of time and mood. Voice is related to the linkage between narrating (act of narrating) and the narrative text, and on the other hand, the linkage between narrating and story. The following excerpt from *Umlimandlela* is used as evidence to substantiate these two kinds of linkages existing on the basis of voice. We do this in order to clarify the concepts of historie (story), recite (narratively text) and narrating only.

*UCamagu yena wemaakashukuma wabubukela ubusuku bamambathisa ngengubo yabo yobumnyama wazixelela ukuba uza kubala kube kathathu akuqhiba uya kunqena kula nлу ayibonayo. Ulhe xa aggiba ukubala isithathu kwathi gqi imoto ebonakale ngokujingxela ukuba ayiphathekanga kakahle. Ihambe yahamba yathi xa imelene naye yoyisakala, cebu endleleni, yema (P.67).*

( *Camagu* stood still looking at the night-fall wrapping him inside its blanket of darkness. He told himself that he would count thrice, after that he would enter into the house that he sees. After counting thrice a car appeared, which was limping proving beyond doubt that it was not in a good condition. It moved till opposite him. It could not move further anymore, then out of the road, stood still.)

110
The extract above is part of the narrative text that is, the actually written down literary work, which is an artifact. There are, at least two voices in the excerpt of the text. There is the voice of the narrator and that of the implied author. The voice of the narrator conducts the act of narrating graphically. Without this exercise, there would be no text that is, the novel we are reading.

The implied author or the voice of the implied author speaks in the metaphorical language of personification whereby the nightfall is given the human attributes of wrapping someone in a blanket. Also the car allotted the feature of a limping person, whilst the narrative voice is narrating the events, that is, Camagu is moving alone in the evening and a punctured car stops next to him. The implied author complements the voice of the narrator with an aesthetic language. The voice of the narrator, in the text, speaks artistically so that his voice and that of the implied author are blended together to produce the extract of the narrative text.

In the story form, the voice of the narrator just mentions the main and bare events in their chronological form and if possible on the basis of cause and effect and also without the voice of the implied author taking part.

In the paragraph above it is demonstrated that the voice of the narrator speaks in both the narrative text/discourse and the story. In the case of the former, the voice speaks artistically whilst in the latter, it is just interested in relating concisely and briefly what is taking place. In short, the act of narrating does occur in both the historie and the recite, but operates at different narratological extents respectively. It should be noted that Barthes (1972) deals with the narratives of the text (recite) and the story (historie)) more elaboratively than Genette

111
4.4 Time

Time is a significant narrative element. There is a story-time and the narrative time. The story-time is expressed in years, months, weeks, and days. Pages, paragraphs, lines, in the text mark the narrative-time. In a story the time is related in the acceptable way, for instance, in an implied way in the story of *Umlimandlela*, *Camagu* is born in 1956 in a rural village. In 1959, he moved to the city (East London) with his mother and in 1974 he was sentenced to twenty years imprisonment for 'murdering' his friend *Mpazamo*.

In the recite or narrative text this chronological sequence is violated. The narrative text starts with events that occurred during 1974, comes with 1959 when *Camagu* arrived with his mother at Tsole, then narrates his birth. The narrative purpose of subverting the story-time is for the narrative unity and the creation of tension so that the reader's interest is kept high to the end of the novel.

However, Genette uses the narrative categories of order, duration, and frequency to define and determine the concept of time in a narrative and its complexities such as the one mentioned above, whereby, the story-time may be undermined by the narrative text.

4.4.1 Order

In the preceding paragraphs the possibility of narrating act undermining the chronological and logical sequence of events of the story in the narrative text is demonstrated. It is also suggested that this kind of subversion tends to have narrative purpose(s). However, the relationship existing between the chronologico-logical constraint and its deformity is called order, which Genette (1980:35) defines as:
Connections between the temporal order of succession of the events in the story and the pseudo-temporal order of their arrangement in the narrative.

Genette proclaims that the recite or discourse or narrative text tends to subvert the story-time. He calls these story-time subversions anachronies. He replaces the Russian Formalist concept of time-shifts with that of anachronies, which basically exist as analepsis and prolepsis. These two concepts are discussed in detail in the following paragraphs.

4.4.1.1 **Analepsis**

The analepsis takes place when the narrative text refers, at a certain stage, to an event that occurred earlier at a particular moment in the narrative. This extract below illustrates what an analepsis is:

*Umfundisi wothuka kakhulu akubaliselela nguChuma ngokuhlaselela kukaCamagu esibhedele. (P.262).*

(The priest was shocked to a great extent to learn from Chuma that Camagu was attacked in hospital).

In this extract, the character, Chuma is relating to another character, Rev. Liwa, an event that occurred earlier, during which Camagu is attacked in hospital by the henchmen of his romance-rival, Lumkile.

This analepsis above shows that the two characters, Rev. Liwa and Chuma have a close connection with Camagu. It also portrays Rev. Liwa and Chuma as compassionate characters. An analepsis may thus be used for characterization.

Furthermore, when Chuma mentions the name of Camagu, Rev. Liwa remembers that Camagu is of royal blood (PP.262-263). This suggests that the analepsis may help
towards revealing significant narrative information, which is essential in building up the theme or the plot of the novel.

The analepsis discussed above is however just a basic one. There are three types of analepsis, namely, external, internal and mixed ones. They are determined at the level of the second narrative (recite) under the guidance of the first narrative (story). Let us discuss this in these paragraphs with the help of a diagram.

![Diagram of narrative timeline]

The story about *Camagu* in the primary narrative (story) commences with the birth of *Camagu* in 1956 (event 'a') and ends in 1994 (event 'd') in about the month of April. In the secondary narrative (narrative text) there are events occurring in this
manner: event 'b' occurred in the nineteenth century when the Nguni kingdom is destroyed by the colonial power (P.37). This is an external analepsis. This event is narrated when royalists want to enthrone Camagu (X1). This analepsis is generated at a point inside the text. In the event X2 Camagu is referred to as a Nguni king (P.264). This is an implicit external analepsis that refers to the Nguni royalty that pre-existed Camagu. Event 'c' marks the existence of the kingdom prior its destruction. Prior to Camagu's birth, his mother Zimkhitha had a secret love with a Nguni prince (event 'g').

On the birth of Camagu, the royal councillors advised that Camagu should be killed. His mother had to flee with him to resettle at Tsolo in 1959 (P.13). The event 'g' is an external analepsis because it occurs earlier than the starting point 'a' of the primary narrative but its extent of occurrence goes beyond the starting point to 1959. Point 'h' with respect to the end 'd', is an internal analepsis. The analepsis between 'g' and 'h' is thus a mixed analepsis.

Lumkile at 'f' wants to kill Camagu and informs Camagu that he killed Mpazamo (P.203). Mpazamo died (event 'e') in Camagu's hut (P.18). As a result, the latter was imprisoned for 'killing' the former, thus 'e' is an internal analepsis that completed the gap of information with respect to the death of Mpazamo.

The diagram above has assisted us to illustrate various kinds of analepsis, with examples drawn from Umlimandlela. The mixed analepsis ('g-h') has the functional value of showing that an event outside the starting point of the primary narrative may have a far-reaching effect beyond its time of occurrence. It explains why Camangu and his mother finally settled at Tsolo where he was politically influenced from his step-parents who looked after him after his mother had died.

The external analepsis may supply a background information to contextualise a particular event in the text. The analepsis 'f'- 'e' brings to light the reason for
Camagu's always wanting to bring to books the real killer of his friend Mpazamo. This desire creates tension and is a possibility of rising conflict. Thus, this shows that analepsis may serve to tie up loose ends of the plot of a novel. We could therefore round off, our short discussion about an analepsis, by stating that an analepsis, as in the case of Umlimandlela, must have a narrative value in the text. In the following paragraph, we conduct a detailed account of external and mixed analepsis.

However, in the paragraph above, we have covered a reasonable ground on internal analepsis. We think it will be tautological to discuss it any further in the following paragraphs. Nonetheless, the diagram above will be of great use in the ensuing discussions.

4.4.1.1.1 External Analepsis

The external analepsis 'b' takes a certain distance before the starting point of the primary narrative. There is a gap between this analepsis and the point of commencement of the narrative. The narrative purposefully deprives the reader of a great deal of historical information about the Nguni kingdom. It probably sees to it that the omission of such knowledge does not disturb the narrative logic of the novel. This kind of knowledge omission is called partial external analepsis.

If we examine the external analepsis 'g' we shall observe some form of difference in the analepsis of 'b'. The latter, meets the point of birth of Camagu i.e. 'a' with a lot of information missing. For instance, we have blurred information about the love affair that existed between Camagu's biological parents. The external analepsis 'b' is therefore incomplete.

If we look at 'g', we are told in exact terms that the Nguni prince had a romance with Zimkhitha, whom he made pregnant. Zimkhitha had to bear with a tremendous social pressure on two fronts because of this. First, the royal councillors advised the king that the illegitimate royal issue, Camagu, had to be killed because it was a disgrace
for the royal Christian prince to have an offspring out of wedlock. Secondly, Zimkhitha's father, Mpandla, felt that her daughter had soiled the good name of the Mpandla-clan by having a child out of wedlock. In the end, Zimkhitha had to flee with Camagu. Thus, the external analepsis 'g' joins the starting point 'a' giving explanation about Camagu's parentage. It is then a complete external analepsis.

This complete external analepsis is grafted in the primary narrative with no gap, as against the uncompleted partial external analysis that joins the primary narrative with an omission of knowledge.

4.4.1.1.2 Mixed Analpepsis

The mixed analepsis could be understood within the context of the features of the uncompleted external analepsis, the complete external analepsis, and the internal analepsis. The uncompleted external analepsis meets the starting point of the story with a gap or an omission, whilst the completed external analepsis is grafted to the beginning of the narrative. The mixed analepsis has nothing to do with the uncompleted external analepsis, but with the complete external analepsis and the internal analepsis, as the case is with the 'g' and 'h' in the above diagram.

However, the mixed analepsis 'g' - 'h' moves to the point where the primary narrative starts and goes beyond this point to where the interruption or disturbance that propagated this analepsis is situated. In reality in terms of the story, that is, the primary narrative, there is no mixed analepsis because events within the narrative operate within a rigid temporal order.

4.4.1.1.3 Diegesis

The Greek word 'diegesis' (telling) in Genette's structuralism, plays a significant role in theorizing about the concept of anachrony, that is, in traditional terms, a time-deviation or a time-shift.
Genette used this term 'diegesis' as being analogous to the term 'story' (Rimmon-Kenan 1991:47 and 91). He uses this term to designate further various forms of the various respective anachronies. He does this by putting the Greek prefixes, homo- and hetero-, to the word diegesis. At the moment, however, we discuss this prefixization with respect to the anachrony of analepsis.

Genette's prefixization with respect to the analepsis allows the construction of the hetero-diegetic analepsis and the homodiegetic analepsis. The heterodiegetic analepsis is an internal analepsis that is used when a character is introduced for the first time. This could be explained within evidence from Umlimandlela.

The exposition of this novel, Umlimandlela, almost covers the first chapter (PP.1-31). The principal characters (i.e. Camagu, Mpazamo, Geisani, and Lumkile) are presented to the reader. The type of relationship existing among these characters is also suggested. The social conditions surrounding these main characters are portrayed.

The love triangle between Camagu-Geisani-Lumkile becomes apparent as the source of conflict and rising tension. Camagu is sentenced to twenty years for the unconvincing serious offence of killing his best friend, Mpazamo. Camagu is determined to track down Mpazamo's real killer (PP. 30-31). Camagu is released from jail after the incarceration of about twenty years, but wanders homelessly in the darkness of the streets of the newly established Rubusana Township (PP.67-69), where he meets Rev. Liwa, whose car had sustained a wheel puncture. Rev. Liwa is introduced in the complication of the novel. This section of the narrative links with the last part of the exposition whereby Camagu is released from jail. The analepsis helps the reader to relocate Camagu in the narrative as someone who gets a home in Rev. Liwa's parish. The analepsis that mentions Rev. Liwa is moving the plot of the narrative forward. The more the reader reads about the new character the more the tension rises.
On the other hand, however, the homodiegetic analepsis fills in gaps of knowledge about the time frames of the narrative. This extract below from *Umtimandulela* will be the basis of explaining this homodiegetic analepsis:

*U*Geisani *washiyeka ephatha eyeka, umphefumlo wakhe u*z*helwa yinto yokuba kanti yonke le minyaka, uCamagu uyaphila, ulapha phesheya komlambo kwaNongqonqo (P.80).

(*Geisani* touched and left things, as they were. Her soul was slaughtered by the recent knowledge that all the years, *Camagu* was alive, he was just next door, on the side of the river, in the prison of Nongqonqo).

This analepsis refers to *Camagu’s* imprisonment at Nongqonqo (PP.13-14). It explains indirectly why *Geisani, Camagu’s* lover, succumbed to *Lumkile’s* courting for marriage whilst *Camagu* was serving a twenty-year imprisonment (P.34). Geisani was under the impression that *Camagu* was burnt to death in the Chwebeni prison but in reality *Camagu* was initially imprisoned at Chwebeni prison. An unknown fire gutted this prison down. Although some prisoners had died of fire burns, *Camagu* escaped unburned, but was transferred to Nongqongqo prison (P.10; P.13; P14). This analepsis informs the reader that Geisani, if she knew that *Camagu* was in Nogqongqo, would have waited for him, and that for the past twenty years she was romantically missing *Camagu*. This homodiegetic analepsis thus fills in gaps of knowledge, in that the reader who views *Geisani* as an insincere lover, may now on the basis of this homodiegetic analepsis re-evaluate this perception about Geisani. This assertion confirms, that Genette’s analepsis encourages the reader to re-assess earlier interpretations and substitute them with new ones.

4.4.1.2 **Prolepsis**

Prolepsis occurs when the narrative text explicitly or implicitly refers to a future event or events that will take place in the future or anticipates their occurrence. There are three forms of prolepsis, they are, the internal, the external and the mixed. We shall
use a sketch diagram to illustrate these forms of prolepsis substantiating with examples drawn from *Umlimandlela*.

The primary narrative starts with the birth of *Camagu* in 1956 and ends with a possibility of marriage between *Gcisani* and *Camagu* in 1994, after a twenty-year romantic separation. *Camagu* suggests this possibility of marriage in the near future, when he asserts that he would not loose *Gcisani* anymore (P.321) i.e. 'Andiphindi ndahlukane nave ngoku'. (I will not loose you anymore as from now). Thus the beginning i.e. 'a' and end, that is, 'd' could be illustrated as follows in the sketch diagram.

![Sketch Diagram](image)

(X3, X4, and 'd' are events that occur in different periods of the year 1994).

Towards the end of the novel (i.e. 'd') after the death of *Lumkile*, the husband of *Gcisani, Camagu*, after getting back his lost love, X4 suggests that in the very immediate future (g - h) they would tie the knot. The point X4 inside the narrative text (secondary narrative) propagates the anticipation of marriage 'g' and beyond the end of the novel to h, this is so because the novel ends without actualizing the marriage. At 'g' there is thus an internal prolepsis which carries the possibility of marriage to the end of the narrative (i.e. 'd') so the internal prolepsis joins the end with some knowledge revealed, but not fulfilled to beyond 'h'; internal 'g - h' in its scope and extent is a mixed prolepsis.
Geisani, Camagu and Mpazamo are students at Welsh High School in 1974, Lunkile, a township thug has deep feelings about Geisani, but is suspecting that Geisani is either in love with Mpazamo or Camagu. As a result of his deep feelings for Geisani (i.e. situation X1) he vows that one day he would achieve his aim (P.29). Event 'b' is thus projected in the future, whereby Lunkile would devise means of getting at Geisani. This is an internal prolepsis because Lunkile eventually married Geisani.

After Lunkile's vow, in the same year, Mpazamo is murdered. Camagu is jailed for allegedly murdering Mpazamo. Because of this, which is a point inside the narrative, Camagu, early in about 1994, X2 but a distance towards the end of the novel, vows to get the killer of Mpazamo (i.e. c-e). Thus 'c-e' is the internal prolepsis propagated at point X2. This internal prolepsis creates tension in the narrative.

Lunkile, now married to Geisani, gets to know that Camagu is out of jail (x3). He decides to kill Geisani (P.198). Event 'f' the unsuccessful attempt at Geisani's life, is generated at X3 due to the excessive jealousy of Lunkile. This is an internal prolepsis that builds the plot of the narrative. The reader is held spellbound by the rising tension and conflict.

However, Genette (1980:71) divides the external prolepsis into the heterodiegetic and the homodiegetic. The heterodiegetic prolepsis while it points to the future, serves to suggest the unknown side of the character who might be introduced for the first time. For instance, there are some character traits of Lunkile's that are hidden, that is, vengefulness and determination. His expressed determination to kill Camagu demonstrates such traits proleptically.
The prolepsis that suggests that he would do anything to secure the love of Gcisani proves that he is a character of determination, and may be insensitive and dangerous, for he would not back down to his aim of winning Gcisani's love, nor matter what happens.

The homodiegetic prolepsis may repeat events or provide information to fill a knowledge gap. Examples from Umlimandilela will be used to illustrate these two types of internal prolepsis. The repeating homodiegetic prolepsis is detected in these words:

"Ze ndithini kuCamagu kuba naye uza kufa njengawelo?" (P.198).

("What must I say to Camagu because he is going to die just like you?")

Lumkile envisages killing Gcisani immediately. He accuses Gcisani of being insincere in her love for him. He thus plans to also kill Camagu. In this prolepsis there is an anticipation of repeating the act of murder. This repeating homodiegetic prolepsis illustrates that Lumkile is brutal and demonic and can commit murder without remorse.

On the other hand, the completing homodiegetic internal prolepsis can be picked up in the quotation below:

"Umntu owabulala uMpayo ukho usadla amazimba ukuba andizanga naye aphe ephila, ndiza kukupathela intloko yakhe." (P.31).

("The person who killed Mpazamo is alive. If I fail to bring him here alive, I will bring you his head.")
This completing homodiegetic prolepsis forecasts a future event. *Camagu* is bitter over the fact that he spent twenty years in jail, though innocent of killing *Mpazamo*, but *Lumkile* the culprit. The narrative gives beforehand the antagonistic relation to be expected, between *Lumkile* and *Camagu* outside the jail-life.

This narrative prepares the reader, psychologically, to view objectively *Camagu’s* aggression when he meets *Lumkile*. But it also raises expectation of confrontation between *Lumkile* and *Camagu*. *Lumkile* and *Camagu* confront each other physically in the cemetery (PP.205-206). *Camagu’s* innermost aggression and antagonism against *Lumkile* is revealed after *Lumkile*’s death, consumed by river crocodiles (PP.218-219), when he takes his ex-love, *Lumkile’s* wife, *Gcisani*, back into his heart without hesitation (PP.318-322).

4.4.1.3 **Complex Anachronies**

An anachrony is any form of deviation or subversion from the time of the signified (story or historie). In the preceeding discussions we have shown that basically an anachrony may be an analepsis or prolepsis. It does happen that in a narrative, an anachrony may be a hybrid or a crossbreed of the two basic types of anachronies. However, with respect to this hybrid-state, we speak of complex anachronies, which may be an analeptic prolepsis or a proleptic analepsis.

The proleptic analepsis occurs when a prolepsis occurs within an analepsis. An instance of this complex anachrony is when *Lumkile*, on meeting *Camagu* in the cemetery, tells the latter that he (*Lumkile*) killed *Mpazamo*, and has just killed *Gcisani*, and as such, he is going to kill *Camagu* (P.203). The narration of the killing of *Mpazamo*, and *Gcisani* is analeptic. This analepsis is the basis of justifying the proleptic action of killing *Camagu*. *Lumkile* implicitly maintains that he justly killed *Mpazamo* and *Gcisani* because they are both guilty of causing misery to his life. *Mpazamo* is part of the trio whose triumvirate relation creates in his youth, a barrier, to secure, *Gcisani’s* love. *Gcisani* is guilty of being insincere because he (*Lumkile*)
has discovered that his wife is actually in love with Camagu. Camagu must die because he is guilty of being loved by his (Lumkile's) wife, Geisani. The proleptic analepsis of Lumkile's speech (P.203) thus contains complex and intricate innuendos.

The analeptic prolepsis can also be explained with the support of this following example, from Umlimandlela:

"Umntu owabulala uMpayazo ukho usadla amazimba. Ukuha andizanga naye apha ephila, ndiza kukuphathele into lo yakhe." (P.11)

("The person who killed Mpazamo is alive. If I fail to bring him here alive, I shall bring you his head.")

Camagu is referring to earlier events of the narrative. Firstly, the death of Mpazamo and secondly to his unjust imprisonment underlined by unjust judiciary. Camagu is still committed to prove his innocence by bringing to book Mpazamo's killer. The prolepsis located into the analepsis links the past, present and future events. It promotes unity of the plot and creates interest in the reader who reads about the past, the present and the future of the narrative with intellectual zeal.

The discussion on the complex anachronies shows that these narrative elements of order are filled with information which the reader or critic should unravel to deepen the possibilities of interpreting a literary work on the basis of Genette's narratology.

4.4.2 Duration

At the beginning of 4.4 the concepts of narrative-time and story-time are briefly discussed as to show the relevance of the narrative category of time.
At this stage, we think it opportune to mention that these two concepts are significant in defining and explaining the temporal notion of duration. Genette (Rimmon-Kenan 1991:52) on duration writes:

......... therefore proposes to use constancy of space, rather than adaptation of story and text, as the 'norm' against which to examine degrees of duration. Constancy of pace in narrative is the unchanged ration between story-duration and textual length ......... Taking constant as 'norm' we can discern two forms of modification: acceleration-deceleration.

Genette is highlighting the definition of duration, as a relation between the story-time and the narrative-time, as a problematic. This is due to the fact that the narrative-time is defined as the rate that the reader takes to read the text; it could be that reader takes so many lines per minute or so many words per second. The narrative time measured in this way, is problematic because readers will hardly have a constant speed of reading the same narrative. The inconsistency of the narrative time would render the definition of duration questionable because duration is defined as the ratio between the story-time and the narrative-time.

In order to get out of the predicament, mentioned above, Genette (Ibid) proposes that the narrative time be expressed in terms of lines, paragraphs, number of words, pages, chapters. Whilst the story-time is expressed as the quality of time in terms of seconds, minutes, hours, days, weeks, months, years. What is practically meant by these two definitions of story-time and narrative-time respectively, is further explained by the following extracts from Umlimandlela.

_Ngenene yahamba iminyaka yahamba yaphela ngu elishumi, yagqitha yalishumi elinesihlami yadlulela kweminye, yacoelhoza yada yawafinca amashumi amabini Uthe xa uphela lo wamashumi amabini zaguquka izinto, lakhuuleka elomZantis Afrika kumatyathanga embophelele yengcinezelo_
yamabhulu. Ekupheleni kwemibini elandelayo, amabanjwa amanini, ayeisale iminyaka, anikwa ilungelo lokwenza izicelo zoxolelo kurhulumente omisha womZantsi Afrika omisha. UCamagu waba senanini kumabanjwa axolelwayo naxa wayengabanjelwanga ezopolitiko kuphelenje (PP.15-16).

(In reality, years passed by. They passed by till ten years ended completely. Then fifteen went by into the next years and they walked slowly till they finished up twenty years. At the end of the twentieth year, things changed. South Africa was freed from the chains of oppression of the Boers. At the end of the following next two years, prisoners who were sentenced for long terms, were given the right to submit applications for amnesty under the new South Africa. Camagu was amongst the prisoners who were given amnesty, though he was not imprisoned for political reasons only).

The narrative-time in the above extract may be seen to be expressed in terms of lines. The original Xhosa text has the narrative time of eleven and half lines. These lines are relating events that occurred over a period of about twenty years, the latter being the story-time. The story-time is allocated a disproportionate narrative time. In this instance the narrative experiences an effect of acceleration which is observed when an event takes a long time to occur, but narrated in a very small space.

The opposite of acceleration is deceleration. The covering of a conversation between Camagu and Geisani by almost two pages (PP.321-322) is an example of deceleration. It is a short conversation, that is, some few minutes, but is covered by a longer narrative time. Thus an effect of deceleration is experienced when an event/episode takes a less time (story-time) to occur, but given the greater part of the narration.

This serves to suggest to the reader that such a narration covers significant issues for
consideration. In (PP.321-322) the reader is further informed about *Mpazamo*'s remains, that are laid to rest at Nxarhuni. The reader's gap of knowledge in this respect is filled.

Furthermore in this deceleration, *Camagu* expresses his views of intending to marry *Gcisani*. The novel is pretending to resolve the conflict of the novel peacefully, with the good news of a pending marriage.

The narrative notions of acceleration and deceleration however are associated with the rhythmic effects of a novel. When a narrative experiences the alternating acceleration effects and the deceleration effects, a rhythmic effect is produced in the text. Genette discusses the rhythmic effect of the text in great length. He uses the concepts of summary, pause, ellipsis and scene to elaborate on the rhythmic effect of the narrative text. In this narrative aspect, he is continuing Tynjanov's investigation on the rhythm of a narrative.

### 4.4.2.1 Rhythm of a Narrative Text

In 3.3 it is asserted that a Xhosa novel, though its language is mainly prosaic, the natural rhythm of IsiXhosa may be installed in the novel. It is also noted that the speaker of this language may identify this rhythm. This argument is trying to justify the relevance of the Russian Formalists in studying the rhythm of a narrative, the novel in particular.

Genette, with his theory of the temporal entity of duration, offers the possibilities of enriching the debate on the rhythm of a Xhosa narrative. In his investigation of the rhythm of a narrative text, in Prousts' *Recherche*, he comes out with terms like, summary, pause, ellipsis and scene. Genette considers these entities as possible constituent parts for the creation of rhythm in a narrative text. This study will investigate rhythm in *Umlimandleta* on the basis of these duration categories.
Genette states clearly that in between the two extremes, that is, acceleration and deceleration, lies the categories of duration: pause: scene: summary and ellipsis, in that order. Genette (1980:95) illustrates this order in the following ways:

Deceleration : NT < ST  
Pause : NT = N, ST = O, Hence: NT< > ST  
Summary : NT = ST  
Ellipsis : NT = O, ST = N.Hence: NT < OO ST  
Acceleration : NT > ST

NT = narration time/time of narrative discourse  
ST = story time (narrated time)  
OO > infinitely greater than  
OO < infinitely smaller than

However, we need to explain these categories existing between the extremes of deceleration and acceleration, not withstanding the fact that these extremes have been discussed already in the paragraphs above.

4.4.2.1.1 Pause

A pause is generally constituted of a lengthy description. It could be a long passage describing the bodily shape of a character or the environment in which the event occurs. Such a passage forces the reader to decelerate to ponder over what he/she reads. This would occur usually in between events. Genette (1988:36-37) explains when descriptions are not pauses:

............... Not all descriptions constitute a pause; but then again, certain pauses are, instead, digressive, extra diegetic and in the nature of commentary and reflection instead of narration.

128
In such an instance the omniscient narrator would evaluate some events of the narrative text. Genette says the interference by such digression creates a reflective discourse rather than a descriptive discourse. This extract below constitutes a pause:

_Yena uCamagu wayebuka le ntokazi inomkhitha, umzimba uzeleyo, isho ngemisebe qhambileyo ngaphaya kwamakhephekhephe eendondo. Tintafuno ezi zitha rhwelele uboyana obuncinci obuleleyo, Wayezibonile nezi zandla zihlana ziminwe isho ngeenzipho ekucaca ukuba ziyathandwa kowazo (P.52)._  

(Camagu himself was appreciating that attractive lady whose body is full with thick eyelashes beneath those big eyeglasses. The jaws were covered with sparse sleeping small hairs. He had seen those beautiful small hands with nails well kept by their owner.)

The original text has the narrative-time of seven-and-a-half lines. Those lines are just a space of describing _Geisani’s_ beauty. There is virtually no story-time within which events occur. Camagu’s observation of _Geisani’s_ beauty occurs within a split second. The narrative time is greater than the story-time. The omniscient and omnipotent narrator uses this pause to allow the reader to ponder about whether Camagu and _Geisani_ are able to recognize each other, after a very long period of not seeing each other. It appears that _Geisani_ does not recognize Camagu, and the latter is just appreciating the beauty of an unknown young lady. The pause serves to allow the reader to observe that _Geisani_ is a beautiful lady, no wonder _Lumkile_ in his youthful days was madly in chase of _Geisani_. A skilled narrator thus uses the pause as a narrative technique.
4.4.2.1.2 Scene

A scene is a constructional principle for the drama. Russian Formalism has highlighted that each type of genre has its own 'constructional principle'. The dramatic scene is installed into the narrative text to actualize a dialogue between characters. The scene, therefore, contributes to characterization.

Not only a scene of dialogue may serve for characterization, but through a dialogue of characters the reader may apprehend the current events of the text. The following scene (P.62) gives a clue as to what is taking place in the novel.

"Sibuzisa ngoCamagu Ngwandi, ingaba ukhona?"
"Hayi, akukho mntu unjalo apha"
"Ulibanjwa?"
"Ndwazi onke amabanjwa akule ntrongo, eli nilifunayo alikho apha."

("We are finding out about Camagu Ngwandi, is he in?"
"No, no such a person is here"
"Is he a prisoner?"
"I know all the inmates of this prison, the one you are looking for is not here.")

The two royal spies of the Nguni people go to the prison of Nongqongqo in search of Camagu. They use a wrong surname, that is Ngwandi instead of Nkabi. The former belongs to Camagu's mother Zimkitha but Camagu is using the surname of his step parents, Nkabi in official matters. Secondly, Camagu is well known in prison through the clan-name of Jola. It becomes clear that the royal spies are not able to identify Camagu correctly for a proper response from the prison warder. A dramatic scene, as a dialogue, may provide the reader with essential narrative information for the understanding of the narrative. Also the scenes may alternate with pause to give the narrative text a rhythmic effect.
4.4.2.1.3 Summary

Genett (1980:97) on a summary comments:

It is obvious that the summary remains ........the most usual transition between two scenes, the 'background' against which scenes stand out, and thus the connective tissue par excellence of novelistic narrative, whose fundamental rhythm is defined by the alternation of summary and scene....

Summary is related to the practice whereby in the narrative text less narrative time is given to a very long story time. What should have been narrated, say with pages is given a paragraph. Usually a summary is put between scenes as a background. This alternation between a summary and a scene gives the narrative text a rhythm, as for instances in Unlimandlela (PP.14-16).

Camagu’s long stay in the prison of Nongqongqo is presented with twenty-three lines. Many events are congested within these lines (P.14) instead of relating the events over many pages. A scene (dialogue) follows this summary between Camagu with his prison mates (PP.14-15). The scene is followed by a summary of events since Camagu was imprisoned for about twenty years. The summary consists of twenty-six lines instead of scores of pages. There is an alternative engagement of a scene and summary (PP.14-15). This rhythmic effect pushes the narrative forward.

4.4.2.1.4 Ellipsis

An ellipsis constitutes an omission of a part of the narrative time. When the reader has to discover for himself/herself about the omitted section of the narrative time, we talk of implicit ellipsis, but when the part of the narrative time omitted is indicated in definite terms, then there is an explicit ellipsis in the narrative texts.
Genette (1980:109) suggests that an implicit ellipsis may be located in an analepsis. When the analepsis refers to past event(s) the reader becomes aware of what has been missing in the previous reading though at that moment he/she has not been able to identify the missing information.

Chapter one of *Umlimandlela* is filled with omitted narrative time. There is no narrative time about *Gcisani* and *Lumkile* since *Camagu* has been imprisoned and released. The story-time of about twenty-years has no corresponding narrative time with respect to *Gcisani* and *Lumkile*. In that sense the story-time is infinitely greater than the narrative time or the narrative time is infinitely smaller than the story-time.

This omission encourages the reader to be eager to carry on reading in order to find the missing information. The ellipsis therefore has a narrative agenda. The ellipsis will leave behind gaps of information that will be filled later on, for instance, may be through analeptic reading.

In conclusion, however, it can be mentioned that it has been demonstrated that the novel, *Umlimandlela*, employs the narrative category of duration: pause, scene, summary and ellipsis, to improve its own narrative quality.

4.4.3 Frequency

The Russian Formalists laid the foundation for the literary structuralist's theory on the concept of time. They also dealt with repetition in general terms, but not frequency in specific terms. Genette (Riminon-Kenan 1991:56) defines, for purposes of proper focus, the repetition of frequency as:

............... a temporal component not treated in narrative theory before Genette, is the relation between the number of times an event appears in the story and the number of times it is narrated (or mentioned in the text. Frequency, then, involves
repetition, and repetition is a mental construction attained by an elimination of the specific qualities of each occurrence and a preservation of only those qualities which it shares with similar occurrences.

Genette is the first literary theorist to deal with the temporal category of frequency. The Russian Formalist did not attend to this category of time. Frequency is the repetition of a structural element within a narrative text. The repeated element may be an event or statement or symbol.

Each repetition of the same event exhibits some similarity or similarities with the repetition of its kind; but each repetition of the kind occur in a different context. However, this study shows that the repetition links the different contexts, thereby contributing towards the development of the plot-structure.

Genette considers repetitions as temporal categories that are capable of establishing a relationship between the story and the narrative text. Genette (1980:114) generally categorises repetitions into:

(1) Singulative - telling once what occurred once;

(2) Related to the singulative, is narrating n times what occurred n times. The same event is narrated as it occurs;

(3) Repetitive - narrating n times what happens once; An event that occurs once in the story in the narrative text repeated many times; and

(4) Iterative - telling once what occurred n times: The event that occurs many times in the story is narrated once by the narrative text. Usually this occurs as a summary or dramatic scene.

We need to discuss each of these forms of frequency, mentioned above, and substantiate on them respectively by examples from Umlimandilela. Such an exercise will inform this study about the narrative functions of these forms of repetition.
4.4.3.1 Telling Once What Occurred Once

In a courtyard at a royal place of the Ndlambes, councilors are discussing the enthronement of Camagu as the Nguni king (PP.98-103). The Imbongi performs a powerful rendering, which leaves Xhani, one of the royal spies, or investigators, astonished.

This amazement of Xhani occurs once and is related once (P.102). This singulative narration suggests that this event is not essential for the construction of the plot. If this event is omitted the logic of the narrative will not be disturbed.

4.4.3.2 Narrating n Times What Occurred n Times

This is a type of a singulative repetition, but it is more accommodating than the one that narrates once an event that occurs or occurred once. It may narrate an event twice as it happens twice or narrate trice as it happens three times or in the order of narrating times what occurred so many times.

Gcisani and Chuma are resting in Gcisani’s house (P.280). After a long silence (P.282), which is underlined by Gcisani’s meditative mood, Chuma is shocked to hear the former mentioning the name of Camagu twice. This is evidenced by these extracts from (P.281):

"Ukuba bendingu Camagu ngendibawela ukuphindela etrongweni, ayikho into enje. 'Uphi ngoku uCamagu?"

("If I were Camagu, I would have wished to return to prison, there is no such a thing. Where is Camagu now?")
**Gcisani** verbalizes two utterances and in each utterance, she shows concern for **Camagu**'s life, rather than think and grieve over her dead husband, **Lumkile**, whom crocodiles devoured the day before. This kind of repetition shows that *Gcisani* has intense feelings about **Camagu**.

### 4.4.3.3 Event Occurs Once But Repeated n Times.

There are several instances in *Umlimandlela* whereby the event occurs once but is repeated many times in the narrative text. We can mention these instances as follows:

*Camagu* is imprisoned once in Nongqongqo, but this event is related several times (P.13; P.14; P.31; P.50; P.62; P.73; P.87; P.88; P.109; P.264;). The second instance we can mention is that of **Mpazamo**'s death. He is killed once, but this event is repeated several times in the text (P.9; P.10; P.11; P.18; P.19; P.30; P.31; P.34; P.203;).

There are other cases in the novel where an event occurs once but is repeated *n* times. We cannot mention them all due to space-constraint. What is significant about this kind of repetition is that it denotes that the repeated event is the core event. It helps in building the plot. If it were left out, the narrative would loose its logic.

### 4.4.3.4 Telling Once What Occurred n Times

This is another repetition, which is prevalent in the novel *Umlimandlela*. They will not all be mentioned due to space-limits. We shall discuss only two examples that demonstrate this kind of repetition.

The first extract is:

*Baziggogga zoliwaka ifama iidoophu needolphana zeleMpuma Koloni, .....(P.41).*

(They searched all the thousand farms, towns and small towns of the Eastern Cape....).
The numerous occasions of visiting farms and towns, in search of Camagu is explained once within a few lines, but, could be written in pages. This type of repetition is a kind of ellipsis. The details left out would not have a positive impact on the plot but if they were included, it is highly likely that the reader would be bored. The second example is in P.184. It reads like this:

_Apha ekuncokoleni kwakukhe kwakho ukuqhulana into ke awayeyithanda kakhulu, wabona ukuba nomnye lo akahlupheki kukuhekwa. Wafumanisa ukuba uCamagu liqhula ngokwakhe, ... ...

(During their conversation they joked with each other, a thing she appreciated very much. As a result she discovered that the other is not disturbed by jokes. She discovered that Camagu was a clown also,

The summary above leaves out the details of the jokes. It does not relate each time a joke is passed. It considers such particulars as insignificant events but rather a focus is set upon revealing the character traits of both Chuma and Camagu. In order to suggest that their personalities enjoy a high degree of compatability, thus laying a fertile ground for possibilities of romance between these two characters.

The investigations of this research into the existence of frequency in Umlimandlela shows that this temporal category has significance in narrativity because of its functional values which have been outlined above.
4.5 Mood

The narrative concept of mood is important because it helps the critic or reader or narratee to understand the way the narrator, as a speaker who presents the text, does the narration. The manner of narration gives value to the way some elements of fiction, like theme, for example, are presented to the narratee (critic/reader/listener).

Nonetheless, Genette (1980:162) views mood as that narrative technique constituted of distance and perspective. The concept of distance in terms of the narrator will be explained. Then the concept of perspective will follow. Such an endeavour helps in the understanding of the concept of mood. As a start, the concept of the narrator is briefly explained.

The narrator of a narrative text, like a novel, is not a living physical human being, but a narrative technique that, inter alia, has the potential to manipulate the reader. The first-person narrator for instance, manipulates the reader to come close to the narrative text, whereas, the third-person-narrator may keep the reader at a comparative larger distance from the narrative text.

The events in the narrative text are portrayed from a certain point of view or perspective. They may be told from a perspective of a character who is also a narrator or from a perspective of a narrator who does not take any part in the action of the narrative.

The above two paragraphs briefly explain the concepts of distance and perspective as constituent elements of mood respectively. Genette substitutes the word 'perspective' with focalization. He does this because he believes that the latter is more technical than the former. Thus then, this study deals with distance and focalization as constituent elements of mood. The feeling is that Genette's postulation adds yet another dimension to the interpretation offered by this research.
4.5.1 **Distance**

The concept of distance is important and significant, in the study of narratives because it informs as to what extent the narrator wants to manipulate the reader. Genette (1980:162) defines distance:

_Narrative presentation or more exactly, narrative information has its degree. The reader with more or fewer details and in more or less direct way, and can thus seem (to adopt a common and convenient spatial metaphor which is not to be taken literally) to keep at a greater or lesser distance from what it tells._

The terms diegesis (telling) and mimesis (showing) are significant to Genette, in his deliberations about the concept 'distance'. He prefers the phrase 'narrative information' to the narrative 'representation'. The word 'representation' is a coalition of diegesis (telling) and mimesis (showing) to him. Representation gives the impression that the narrative is telling events while at the same time imitating them. He rules out the possibility of the narrative imitating the event it narrates. Genette wants to explain the phrases 'illusion of mimesis' and 'degree of diegesis'. In his view, he suggests that the word mimesis, should not be taken as meaning 'to imitate' as Plato did but rather to be accepted as referring to quoting a character's speech.

This new definition of mimesis (imitating) allows him to assert that a mimetic presentation quotes the direct words of the character, whilst a diegetic presentation reports what the character performs or says. The former allows the narrator to quote the character's speech directly thus giving an illusion of a smaller distance between the reader and the narrative text. The latter on the other hand allows the narrator to report the actions of the character thereby giving the perception that the distance between the reader and the narrative text is greater.
Genette, on the basis of the mimetic representation, which gives an illusion of
closeness between the reader and the narrative text, coins the phrase 'narrative of
words'. On the other hand, with respect to the diegetic representation which gives
a perception of an increasing distance between the reader and the narrative text, he
coins the phrase 'narrative of events'. This then suggests that these two kinds of
narratives should be named according to the degrees of mimesis and the diegesis
respectively.

More sense should be made out of Genette's definition by using the subsequent
explanations in terms of referring to the novel *Umlimandlela*. It is started with the
concept of the narrative of words, which is illustrated by the excerpt (P. 162) below:

"*Chuma, nantsi i*Tiger"
'Iphi ntiombi?"

("*Chuma, here is the Tiger"
'Where is it?")

According to Genette's narrative theory, the narrator in the text presents these words
as if they come from the mouths of the characters directly. In that way, the text is
imitating the real person. Genette, asserts that no real persons are imitated as talking
to each other but the narrator rather creates an illusion of imitation as he puts his own
words in the mouths of characters.

This is what he calls the narrative of words, which seeks to establish an intimacy
between the reader and the character(s). The narrator achieves this by creating the
illusion of mimesis (imitation) through telling the narrative (i.e. diegesis).
In the narrative of words however there are no pretences of direct words from the character(s), but rather the narrator relates the unfolding events as in the extract underneath:

*Izithunywa ezazithunywe umsebenzi wokuzingela uMpondla waseMthwakazi zazingalali buhlayo ziquqagizibuyelele kumajelo osasazo kufuniswa ngo-Zimkhitha Ngwandi .... (P.41)*

(Messengers who were sent to search the Mpondla of Mthwakazi had sleepless nights moving to-and-from radio stations inquiring about Zimkhitha Ngwandi ....)

In the case of the direct words of the characters, the narrative of words, the narrator hides his presence and pretends to be absent. In the narrative of events, his presence is openly declared. He is the go-between the text and the reader. The narrator informs the reader about the text. The reader is not very close to the text anymore. He/she directly depends on the narrator who would want to present himself/herself as a reliable source of information.

It must be noted that in Genette's theory the distance between the text and the reader is primarily based on the binary oppositions of the diegesis/mimesis and presence/absence. Diegesis confirms the presence of the narrator, whilst the mimesis confirms the illusion of absence of the narrator.

4.5.2 Narrator's Discourse and Character's discourse

Genette's narrative theory is also informed by the binary opposition of narrator/character in addition to those of diegesis/mimesis and presence/absence.
The binary opposition of the narrator/character affords Genette the opportunity to speak about the narrator's discourse and the character's discourse. These discourses could be shown to co-exist. This extract (P.124) confirms:

"Akufuni ndikwenzele into eselwayo?" Walinga kwelo cala ukuphepha imibuzo.

("Do you mind a drink?" She tried on this side to evade questions.)

The words in inverted commas constitute the copied speech or imitated speech or reported speech of the character without the explicit interference of the narrator. They form the character's discourse, that is, words communicated by the character from his consciousness to the narratee's consciousness.

The words not in inverted commas are those of the narrator, the narrative of events, he/she uses these words to explain the nature of the characters' verbal act. These narration words or narratized speeches constitute the narrator's discourse.

In the above extract (P.124) the character's discourse and the narrator's discourse are of equal status. They are parataxical in the sense that each is a discourse in its own right. In the character's discourse there is a high degree of illusion of mimesis, whilst in the narrator's discourse a high degree of diegesis exists.

Nonetheless, it is important to mention that Genette (1988:62) provides the following diagram to differentiate between the narrator's discourse and the characters' discourse.
The diagram above compares the features of the narrator's discourse and the character's discourse respectively. He uses the dichotomy, object/mode, and the concepts of events and word for his comparison.

The narrator's discourse, privileges the object of talking (diegesis), whilst that of the character, the object of mimesis. Genette in this diagram incorporates Schmid's and Polozet's concept of mode of mimesis which is privileged by the character's discourse and the mode of diegesis which is previledged by the narrators' discourse.

In all, Genette wants to prove that whether a critic uses his concept of object or Schmid's and Polozet's concept of mode (manner) the narrator's discourse will privilege diegesis, above mimesis, whilst character's discourse mimesis above diegesis.
Still on Genette's diagram, we observe that the events presented by the narrator are the basis of what is taking place in the text. They thus constitute the primary narrative. The events mentioned in the characters' discourse will draw their narrative existence from the basic events presented by the narrative discourse in the story or recite.

In the extract (P.124) for instance the reported speech or direct speech of the character draws its existence from the fact that the narrator's discourse has explained that in the room there are two characters Camagu and Chuma, both not familiar to each other, thus they have not much to talk about.

The transposed speech is what is usually called the free indirect speech. Quirk (1980:789) defines:

Free indirect speech is a halfway stage between direct and indirect speech, and is used extensively in modern narrative writing. It is basically a form of indirect speech, but:

1. The reporting clause is omitted.
2. The potentialities of direct-speech sentence structure are retained.

We will use the following extract (P.29) for the explanation of the definition above:

*Myeke wena iqhinga aliphekwa, azixolise ngelo ehabukele besiya kuishona bengahoyanga tu.*

(Leave her alone, a trick is not cooked. He appeases himself with that, watching them disappearing without any cause for concern).

In this transposed discourse or free indirect speech above, the narrator reproduces the words of the character (*Myeke wena iqhinga aliphekwe*) as they are, but they co-exist with those of the narrator (*azixolise ngelo ehabukele besiya kuishona bengahoyanga tu*).
A transposed speech is thus a discourse that provides space for dialogue, that is, there is co-existence of two voices which are heard at the same time.

The relationship between the character and the narrator is hypotactical. By this term, we mean that the two discourses are not of equal status. The narrative discourse, in the hypotactical relation, is privileged above the characters' discourse, because the latter is spoken through the former.

However, Genette, sees the character's monologue as a form of a character's discourse. The novel *Umlimandela* provides an excerpt of a monologue.

*Ukuba indalile, iyakwala sendikhe ndazama. Kodwa heyi suka, nokuba sekutheni na, iyandithanda le ntombi nam ndiyithanda nyami* (P. 258).

(If this girl rejects me, she will do so after I have tried. But even whatever may be the case, this girl loves me, and I also love the girl really).

*Camagu*, in this extract is speaking to himself. He conducts a dialogue with himself. Genette sees this kind of discourse as a product of the manipulation of the narrator. The narrator takes the back seat to give the illusion that a character is speaking in a dialogue of himself, called the monologue.

In this speech category, just as in a dialogue of two people, the reader feels to be in direct contact with the character's consciousness, without the interference of the middleman the narrator, as against the narrative speech, whereby the narrator stands between the text and the narratee.

Furthermore, because in the transposed speech two voices are heard simultaneously, there is an illusion of immediacy provided by the exact words of the character left intact, and on the other hand, somewhat distance between the reader and the text caused by the narratized speech (narrative discourse).
In conclusion, however, it can be mentioned that the concept of distance is one of the significant narrative elements that allows a critic, during the interpretation of a narrative, to play around with a text and examine how the text operates. Pope (1995:1) asserts that to play around with a text is 'the best way to understand how a text works'.

4.5.3 Focalization

Genette uses the concept of focalization to improve upon the Russian Formalist concept of point of view (Genette 1988:65-66). According to him, the term of focalization offers better prospects of theorizing on some aspects of narratology. However, Genette (1988:74) defines:

\[\ldots\text{by focalization, I certainly mean a restriction of "field" actually, that is a selection of narrative information with respect to what was traditionally called omniscience. In pure fiction that term is literally, absurd (the author has nothing to 'know' since he inverts everything) and it would be better replacing it with completeness of information which, when supplied to a reader, makes him 'omniscent'. The instrument of this possible selection is a situated focus, a sort of information conveying pipe that allows passage only of information that is authorized by the situation.}\]

Genette asserts that he takes focalization as the way information given by the narrative, is controlled. The distance or perspective from which information is parted to the reader, determines how much information the reader receives. To Genette (1988:62) distance and perspective are chief instruments of controlling information for a particular reason or aim.
The narrative may give information on to the reader or narratee through the narrator or character. A narrator may tell the reader that in his capacity as a narrator he/she observes that character A is talking to character B. In such a case the narrative is using the narrator to give information. This quotation from *Umlimandela* will assist in proving our claims.

*Wayelixelelwe lonke ibali ngumfundisi, esongeza ke phofu kwinto ..... (P.271)*

(He was told the whole story by the Minister of religion, adding of course, on top of ...).

In the passage above the narrator is the source of information. The narrator relates that he/she is aware of the fact that Rev. Liwa told *Camagu* the whole story about his (the latter's) life history. The narrator focalizes that character A (Rev. Liwa) has told character B (*Camagu*) about his (the latter's) life history. In this passage, however, the narrator, has restricted the facts about *Camagu*’s life history virtually to nil.

In such a case, the narrative purposefully uses the narrator as a focalizer to restrict the flow of the narrative information to the reader or listener (narratee). Serious restriction of information is based on the assumption that at some stages, the narrator has revealed a large quantity of information about *Camagu*’s life history. The narrator thus is trying to show that she is intelligent and of immense memory. He/she is actually forcing the reader to refer to past pages of the narrative, whether empirically or mentally.

In the following extract the focus of observation is situated in the character. The character, *Chuma*, speaks:

"*Kanti lonke ixesha eli uCamagu ngenene yinkosi*" (274).

("Be it so, that all the time *Camagu* is really a king?".)
In this direct speech or character discourse, *Chuma* focalizes with wonder that all the time *Camagu* is a royal person. This means that character A (*Chuma*) focalizes that the character B (*Camagu*) is all the time a chief.

In the instances above, the narrator and the character do not coincide. The narrator in *Umlimandlela* presents information from the third person perspective. Genette (1988:63) however, maintains that a focalizer may not necessarily be a character. A first person narrator who is taking part in the actions of the narrative may be a focalizer.

The novel *Ukhozi Olumaphiko* provides the first person narration, whilst *Umlimandlela* provides the third person narration. This quotation from *Ukhozi Olumaphiko* is presented from the first person perspective:

*Ixhegokazi lalatha isitulo ndachopha, lashiyeka lona limi phaya entla* (P.33).

(The old woman pointed to the chair. I sat, she remained standing there at the back).

The narrator of this passage is the character, whose name is *Mfazwe*. The narrator-character focalizes that the other character (B), the old woman, gives him a chair to sit (i.e. character A observes that character B gives character A a chair to sit).

In the focalization in the paragraph above, there is the narrator = character. The protagonist narrates events in which he himself is involved. He tells the reader from his own perspective about events that unfold before his eyes. This is an internal focalization.
The other form of internal focalization is when character A (narrator = character) perceives character B doing this to character C. This instance of internal focalization is observed in *Ukhozi Olumaphiko* (P.36). *Mfazwe*, on entering the community hall, observes that Friday draws his arm around Nokuzola (*Mfazwe's girlfriend*). In this illustration *Mfazwe*, character A, who is also a narrator, focalizes that Friday (character B) throws an arm around character C (*Nokuzola*). In this case narrator-character wants to influence the reader to sympathize with him.

However, Genette asserts that in the internal focalization, the union of the character and narrator is not self-identifying. The character I in the union is the focalizer because the focus of perception is situated in him/her. The narrator I is just narrating events but knows more than the focalizing character.

### 4.5.3.1 Homodiegetic narrator Vs Heterodiegetic Narrator

The narrator in *Umlimandlela* and *Unyana Womntu* is an external narrator. He focalizes events at a distance from these novels. The events are narrated from a third person-perspective. The quotation from *Unyana Womntu* demonstrates the third person narration.

> ....... *Kwathi qabu kuBantu ekhumbula into yokuba inzima yakho xa ukhe wayiphalaza komnye umntu iba ngathi iphungulwe, .......* (P.29).

(......, Bantu has some relief when he remembers that when one tells someone else about his problem he gets a feeling of having the problem alleviated......).

The narrator is telling the reader what he/she observes about *Bantu*. The narrator is relating events and at the same time focalizes, whilst *Bantu* is just a character in the text. The narrator is dwelling outside the text, as opposed to the narrator in *Ukhozi Olumaphiko* who dwells inside the narrative. In the former, there is external focalization, whilst in the latter there is an internal focalization.
Genette prefers the phrases homodiegetic narrator and heterodiegetic narrator to the phrases of first-person narrator and third person narrator respectively. The homodiegetic narrator thus is linked to the internal focalization whilst heterodiegetic narrator to external focalization.

Nonetheless, from the discussions above, it can be deduced that Genette uses the concept of focalization to distinguish somewhat between the character and the narrator. The character does action in the narrative, whilst the narrator is the narrative technique that positions itself between the story and the recite (Genette 1988:15; Stanzel 1987:4).

This means that the narrator is aware of the events in the historie (story) and thus evaluates these events or actions in the discourse whilst at the same time, performing the narration act. Without this evaluation the narrator would present an unintelligible jumble of events to the narratee.

4.5.3.2 Zero-Focalization

The narrator knows more than the character. The heterodiegetic narrator, for instance, may use this attribute to marginalize the character. When this occurs, we speak of Zero-Focalization. Genette (1988:77-78) explains:

In fiction, the heterodiegetic narrator is not accountable for his information, omniscience forms part of his contract, and his motto might be this resort by a character of Prevert’s: 'What I don't know I guess, and what I don't guess, I make up.

The heterodiegetic narrator is omniscient and omnipotent. He is superior to any character in the text. The narrator may overshadow the character-focalizer because of such attributes. This extract from Umlimandlela demonstrates that the heterodiegetic narrator may overshadow the character.

149
Wayephatha kuzibona ekhwele kula moto yeliva nenekazi angalaziyo lasemini, imxelela intiziyi yake ukuba linenekazi elinengozi elo, makahambele kude kulo naxa kunjalo iliso lakhe lalingafuni ukusuka kweziya zandla zalo zithambileyo.....(P.74).

(Now-and-again he would visualize himself riding in the car of the unknown lady of early in the day. His heart will tell him that that lady is dangerous and that he must not associate himself with her. Even though it is so, his eye is reluctant from moving away from those soft hands ........).

During the day of Camagu’s release from a long period of internment, he meets a beautiful lady who is driving a car. Late that day, his memory revives the encounter with the beautiful lady. The narrator is proving that his memory is superior to that of the character because Camagu fails to remember that this beautiful lady is his sweetheart of his youthful days.

The heterodiegetic narrator focalizes who the beautiful lady is, but the character fails to focalize the lady as Geisani, his lover. The narrator thus manipulates Camagu failing to focalize the beautiful lady as Geisani. What then happens is zero-focalization or the non-focalized narrative.

In zero-focalization the information does not come through the character-narrator. The narrator, that great narrative manipulator, sometimes allows the character to focalize directly so that limited information is passed on to the reader or more information than narratively necessary, is filtered through the character to the reader. This is discussed in the next paragraph.
4.5.3.3 Paralipsis and Paralepsis

_Umlimandlela_ (P.74) gives a description of _Camagu’s_ view of the unknown lady. _Camagu_ focalizes the lady very superficially. He concentrates mainly on the physical beauty and some unconfirmed suspicion. This limited information through the character-focalizer is called paralipsis. It's a narrative technique that guards against the weakening of the plot.

For instance, with respect to our reference above, the narrator is purposely delaying the disclosure of _Camagu’s_ recognizing _Gcisani_. This delaying of the nomination of a certain narrative point of the text, fires the reader's interest.

The opposite of paralipsis, is paralepsis. The latter refers to a narrative phenomenon whereby the character-focalizer gives more information to the reader than the narrative text would allow. The following lines explain:

In _Unyana Womntu_ (P.43) Mrs _Xeliwe Nkungu_ is a witness in a court case whereby _Bantu_ is accused of murdering his wife. The court asks if ever she has spoken to _Bantu_. She replies:

"Hayi andizange, phofu ndandiza kuthetha ntoni nesthange?"

("No, I have never but what could I possibly talk about with a murderer?").

_Xeliwe_ focalizes _Bantu_ as a murderer but there is no acceptable evidence that proves him to be the one at this stage. The information transmitted through the character focalizer is thus more than the narrative text would allow at this stage. This paralepsis serves to characterize _Xeliwe_ as one not very kind to logical thinking.
In conclusion, it can be highlighted that the debate conducted above has shown that focalization and narration are two distinct narrative elements, but are inseparable activities. However, this study believes that more insight on focalization could be unraveling, if Bal's conceptualization on this concept is considered. This is attempted when we deal with composite structuralism in chapter five.

4.6 Voice

In 4.5, focalization and narration have been explained as distinct but inseparable activities. In order to actualize a narrative text, there should be someone doing the narrating, that is, producing the narrative discourse. The producer of the discourse is the narrating instance called the narrator, meaning the narrator's voice, which is the subject of the narrative act. Genette (1980:213) defines this voice:

........ the subject here being not only the person who comes out or submits to the action, but also the person (the same one or another) who reports it, and, if need be, all those people who participate even though passively, in this narrating activity.

The subject is the instance that commits the act of narrating the historie or story. It is the voice that tells about the events that are taking place. Genette thus defines voice in terms of grammatical categories of the subject and the verb; the subject being the person doing the narrating. Genette's narrator tends to be identical to Bal's narrator who is also the subject of the narrating activity (This comparison is done in chapter five).
The voice of the narrator should not be confused with the voice of the implied author. The implied author is a narrative technique implanted or constructed in the narrative text as a substitute of the real author (Rimmon-Kenan 1991:86). The voice of the implied author is the voice of literature. This voice manifests itself with the existence of the metaphorical language in the narrative text. Besides this function, the voice of the implied author is silent.

The quotation below from *Umlimandlela* (P.268) offers space to discuss the concept of narrative voice and the voice of the implied author:

> KuCamagu intliziyo yayisukile esihlahweni, ecinganala mvakwemini waqala ukubonana noChuma, emkhumbula kakuhele, nendlela eyabitha ngayo intliziyo yakhe yakumbona.

(To Camagu the heart has moved away from the seat, thinking of the afternoon at which it was the first time to see each other with Chuma, remembering clearly, the way his heart beat when he saw her).

The narrative voice is relating Camagu's action of thinking fondly of Chuma. The voice of the implied author uses the figurative language of personifying the heart, as someone that has left his seat. This personification serves to denote connotatively that Camagu is missing Chuma. He is fond of her. In the quotation above, the voice of narration and the voice of the implied author co-exist. The latter uses metaphorical language to enhance the aesthetic value of the text. The narrative voice and the implied author's voice are narrative techniques used for the construction of the passage.

Genette discusses fully the category of voice in respect of narration-time, narrative level and person.
4.6.1 Narrating-Time

The narrating-time should not be confused with the narrative-time. The latter is expressed in lines, pages, paragraphs, and number of words, in a text. However, Genette (1988:83) on narrating-time writes:

".................. I undoubtedly exaggerated a little the consequences of using the past (a tense that does not always give the feeling of subsequentness of the narrating) and underestimated the narrative consequences of using the present (which almost irresistible, suggests the presence of a narrator in the diegesis)."

Genette suggests that the narration may present events, in the fictional world, as occurring in the past or present. The presentation of events as occurring in the past emphasizes their possible subsequent order. The novels, *Unyana Womuntu* and *Umlimandlela* present narratives in the past tense. Their narrators are heterodiegetic.

On the other hand, in the case of events presented as if occurring in the present, the emphasis is on the action taking place simultaneously with its narration. This type of narration occurs in *Ukhozi Olumaphiko* where the narrator, on the main, relates events at the same time of their occurrence. Also, in this type of narration, the reader perceives a homodiegetic narration.

Furthermore, past or present narrating-time may be expatiated on by the narrative voice in order to achieve certain specific aims. For instance, the present gives the reader a feeling of intimate acquaintance with the text.

In addition to these two categories of narrating-time, Genette (1980:217) asserts that events may be presented in an apocalyptic manner by using the future tense. In Xhosa literature to date there have been virtually no explicit apocalyptic novels.
There is, however nothing that theoretically hinders the emerging of novels of this nature in Xhosa literature.

It should, however, be mentioned that a narration presented in the past is likely to be endowed with scenes (Genette 1980:217). The critic should find out the narrative use of this arrangement.

4.6.2 Narrative Levels

The Genettian concept of narrative levels deals with how narrative texts exist within other narrative texts. Rimmon-Kenan (1991:91) explains:

............. There may also be narration of the story. Characters whose actions are the object of narration can in turn engage in narrating a story themselves. Within this story there may of course be yet another character who narrates another story, and so on in infinite regress. Such narratives create a stratification of levels whereby each inner narrative is subordinate to the narrative within which it is embedded.

What Rimmon-Kenan advocates is a possibility of having a narrative within a narrative. A narrator presents a narrative. A character in this main narrative may be a narrator, a voice of the second narrative, but within the main narrative. In the second narrative another narrative voice may come up with a third narrative. It is such a possibility of narratives within a narrative that motivates Genette to 'create; the concept of narrative levels.

Genette uses the concepts: metadiagnostic, extradiagnostic and diegetic, as measures of classifying the narrative levels. Genette (1988:85) represents the three narration levels, thus:
In the diagram above, there are four narratives. Narrative B is inside Narrative A, and Narrative C inside Narrative B. Genette uses the Greek prefix "meta" to suggest this insideness.

The concept of meta-narrative would imply, in Genettian terms, that there is a narrative within i.e. Narrative B inside Narrative A or Narrative C inside Narrative B. In such a case there are two metadiegetic levels. An intradiegetic narrator in narrative B, may be explaining something that occurs in the primary narrative A. In that case, the narrator is operating at the level of the analepsis that provides information to explain something.
In *Umlimandlela* there are some narrative levels. There is a narrative (A) about the
death of *Mpazamo*. There is also a narrative of *Lumkile* attempting to kill *Camagu*.
*Lumkile* a character in narrative A moves into narrative B and become an intra-
diegetic narrator who explains that he killed *Mpazamo*. An unclear happening of the
first (primary) narrative is clarified in the secondary narrative.

While the Genettian notion of narrative levels helps the research in analyzing a novel,
its application tends to be problematic in a novel complex plot like *Umlimandlela*.
It tends to have many interacting levels we are not able to deal with. This complex
issue will not be dealt with here due to space-constraints.

4.6.3 **Person**

The traditional way of referring to narrative persons is the use of grammatical
pronouns i.e. first-person-narration or second-person-narration or third-person-
narration.

Within the French structuralist group, Genette is outstanding in respect of his
contribution on theorizing about the narrative person (Cohn 1981:163). Genette
revolutionized the traditional naming of narrative persons. This is explained below.

Genette objects to the use of pronouns to differentiate between various kinds of
narration. His objection is based on the assertion that, the grammatical pronoun for
identifying a narration, gives an illusion of more than one or more physical persons
telling the story. Yet the narrator is just a narrative technique. He therefore
recommends that the differentiation of persons or narrators should be based on
narrative positions but not grammatical entities. It is a position with respect to story
events.

It should, however, be noted that Genette's objection against the use of grammatical
pronouns should be implicitly extended to Stanzel's (1971:71) I-narration and He-narration. Stanzel's persons correspond to the categories of first-and third-persons respectively. Genette proposes neutral Greek words instead of the grammatical entities.

Genette's proposed positions are basically that of presence and absence. A narrator who is outside or not part of the narrative events he/she is narrating, is called the heterodiegetic narrator. The one who is inside or part of the events of the narrative he/she is narrating, a homodiegetic narrator. Genette (1980:24) proposes that in addition to the position of the narrator, the narrator's narrative level (not Bal's narrative level) should also be considered. This leads to the following four kinds of persons:

(i) Extradiegetic heterodiegetic - This is the traditional authorial narrator who tells the story events in the primary narrative but from the outside (absent).

(ii) Intradiegetic-homodiegetic - It is the character in first narrative level of the story. It is the traditional first-person narrative, whereby the narrator knows more than the character who is experiencing I, whilst the narrator is the narrating I.

(iii) Intradiegetic-heterodiegetic - The character is in the secondary narrative level, where he/she is part of the events, but narrated as embedded metadiegetic narrative of which he/she is not part of.

(iv) Intradiegetic-homodiegetic - The character is in the second level and narrates a story in which he/she gives the reader an illusion of unhindered access to the consciousness of the main character.

Genette comes out with a complex categorization of persons in the narrative text. He also provides a categorization of receivers (narratees and readers) and sends (real authors and implied authors).
Senders and Receivers

In the category of senders or addressors there is a real author, implied author and a narrator. In the category of the receivers or addressees there is a narratee, implied reader and real reader. Chatman (1978:151) schematizes diagrammatically this categorization:

Real --------- Implied --------- (Narrator) ---------Implied --------- Real
Author author reader Reader

The real author and the real reader are the physical persons outside the text.

The implied author and the implied reader are constructed by the text. The implied author, though a substitute of the real author is intellectually and ethically superior to the latter. The narrator tells the story. The implied author only controls the extra-diegetic narrator. Both the implied author and the implied reader are constructs of the real author. Genette (1988:49) confirms:

The author of the narrative, like every author, addresses a reader who does not exist at the moment the author is addressing him, and who may never exist. Contrary to the implied author who is the idea, in the reader's, of a real author. The implied reader is the idea, in the real author's, of a possible reader.

The reader, on reading the narrative text would detect the implied author. The implied reader is the possible reader of whom the real author would expect to understand the narrative text.
4.7 Recapitulation

- Genette confirms the existence of three basic elements of the narrative. They are the historic or story, discourse or recite or narrative text and narrating or the narrating act. During the analysis of the novel *Umlimandlela* a consistent use of the terms of story, narrative text and narration or narrating act, is made in this study for the purpose of discussion.

- In the novel these three basic levels are identified and their interrelationship in terms of time, mood and voice is looked into. Such interrelationship informs the analyses of the novel.

4.8 Analysis and Interpretation

The analysis and interpretation of *Umlimandlela* is based largely on Genette's narratology. It is an interpretation that sees the novel as the fictionalization of socio-historico-political issues of South Africa.

4.8.1 Realist Interpretation

The structuralist assumptions, *inter alia*, of the realist interpretation of a literary work or text are that:

- The literary work is a finished work of the author;
- The text contains the author's perceptions of the external world;
- If the text represents the external reality in a faithful and truthful manner, the reader is able to identify it with the real world;
- The literary language, of which the text is composed, helps the text to communicate to the reader the state of affairs as they are in the real world.
These assumptions would inform the critic or reader's analysis of a literary work from a structuralist perspective. Gräbe (1989:40) confirms:

\[
\ldots\ldots\ldots\ldots, \text{writing should be polarized} \ldots\ldots. \text{In a more narrow and specific meaning, in that art is required to make clear and unequivocal statements about the situation of specific groups within a specific society at a certain time in history. In South Africa, then, the demand would be for a literature that would favour a sympathetic portrayal of the needs of those who suffer within the present system. The signified or content of fiction would in such a view, have to be evaluated in terms of its relevance to important issues regulating the lives of the people of a country at a specific point in its history.}
\]

The system that Gräbe talks about, is the apartheid or colonial or oppressive system that undermined the Black majority as human beings who deserved to enjoy basic human rights. The British imperialist system, a precursor to apartheid system, colonized Africans and destroyed their political, judicial, religious systems, putting in place their own Western respective systems.

The apartheid government introduced laws but enclosed 83% (Blacks) of its population within 13% of South African land. The judiciary system was used to perpetuate apartheid oppression. Blacks are treated constitutionally as foreigners in their own country of birth.

Gräbe, inter alia, maintains that a realist literary work would portray some of the effects of the political evil systems mentioned above. This means that the socio-politico-historical dimension of the literary work would be its signified or the message it communicates to the reader.
However, *Umlimandela* is structurally interpreted as referring to the South African socio-political situation during the apartheid era and including the period of the free South Africa marked by the April 27, 1994 first democratic elections.

### 4.8.2 Realist Time-Frames

The novel *Umlimandela* was published in 1998, four years after the first South African democratic national and provincial elections. *Lumkile* implicitly refers to these elections of April 27, 1994 (P.154).

*Camagu* is released on parole prior these election after having spent twenty years in jail. He was sentenced for the killing of *Mpazamo* in 1974. He was sentenced by the unjust court whilst he was eighteen years old, therefore he was born in 1956. His mother *Zimkhitha* died in 1959 when he was three years old. These time-frames would be of valuable aid for tabulating the narrative order and the story order respectively.

The narrative order is the arrangement of events as they sequentially occur in the narrative text, the secondary narrative. The story order is the arrangement of events in their chronological sequence in the first primary narrative. The starting point of the primary narrative is in 1956, whilst that of secondary narrative is in 1974.

### 4.8.3 Story Order

1. In 1959, *Camagu's* mother, *Zimkhitha* died at Tsolo when her shack was burnt down, but *Camagu* was rescued from that fire by *Jolinkomo*, a widower, who adopted him and looked after him till high school level in 1974; the year he went to the initiation school.
2. *Lumkile*, a high school drop out, has feelings for *Geisani but* does not succeed to win her love. He vowes that he will get her one day.

3. *Camagu’s* bosom friend *Mpazamo* is killed mysteriously in *Camagu’s* backroom at *Jolinkomo’s* housetead in Tsolo, a ghetto township near East London.

4. The same day of *Mpazamo’s* death, *Camagu* is put behind bars, but unfortunately and subsequently *Jolinkomo* dies.

5. *Camagu* is sentenced to twenty years imprisonment for murdering *Camagu* though there has been no convincing evidence.

6. Whilst at Chwebeni, a strong fire burns down the prison and some prisoners die of fire burns. Fortunately he survives and is transferred to Nongqongqo prison which is also situated near East London.

7. In jail, *Camagu* studies law through correspondence.

8. Government authorities destroy Tsolo Township, and most of the residents are transferred to a modern township called Rhabusana near East London.

9. In 1994, a new political dispensation comes into existence and *Lumkile*, now a rich man at Rhabusana and married to *Geisani*, emerges as one of the leaders of the unbanned political movement called Ukhosi.

10. The Nguni traditional royalists patronize the new political dispensation as they want to rebuild the defunct Nguni royal house of which *Camagu* is the only surviving heir to the Nguni throne and spies are appointed to locate *Camagu*.

11. *Camagu*, determined to get *Mpazamo’s* killer, is set free from Nongqongqo prison in 1994 on parole on a certain Friday during a month-end.

12. The royalist spies go to Nongqongqo prison but miss *Camagu* within seconds.

13. *Camagu* realizes that Tsolo does not exist anymore goes to Rhabusana in search of the *Nkabi* family, but on his roaming, on that Friday evening, he saves Rev. *Liwa* from robbery, and Rev. *Liwa* takes *Camagu* to his church mission for the night.
14. The royalists meet at Nxorhuni on Saturday morning. They are informed by royal spies that Camagu has been seen fighting against tsotsis at Rhubusana and is said to be staying at Rev. Liwa's mission.

15. On Saturday morning, Camagu takes a taxi to East London to meet a certain social worker but the taxi, on the way, gets a flat tyre. Camagu gets out of the taxi and jumps over the nearby fence and reaches a cemetery where he discovers Jolinkomo's grave by reading the inscription on the tomb stone.

16. After that, on the same Saturday, Camagu goes back to Rhubusana where he meets Gcisani at Rev. Liwa's mission but Gcisani would not like Lumkile to know that Camagu is around.

17. Lumkile comes home from the election campaign that Saturday afternoon and informs Gcisani that he is a premier elect in his party.

18. Gcisani is aware of the fact that Camagu is around Rhubusana, but Lumkile would like her to 'believe' that Camagu had died when Chwebeni prison was destroyed by fire.

19. In the mid-night sleep, Gcisani, with Lumkile sleeping next to her, dreams loudly about Camagu and subsequently Lumkile becomes suspicious and becomes filled with jealousy.

20. On Sunday morning, Lumkile takes Gcisani to his butchery and puts her into the fridge. He burns an overall in an attempt to set the entire building into flames. He then locks the back door, thinking Gcisani is to die.

21. Zandi, Gcisani's taxi driver and some local men save Gcisani and take her to Frere Hospital in East London.

22. On Sunday Camagu revisits the cemetery to renovate Jolinkomo's grave, unaware that Lumkile has arrived shortly before him with the intention to kill him.

23. Lumkile points a gun at Camagu telling him that he is going to kill him in the way that he killed Mpazamo and Gcisani.

24. Zandi, two royal spies who have always been on Camagu's heels and two policemen save Camagu, but Lumkile runs away.
25. *Lumkile* tries to flee but is drowned in a river infested with crocodiles which devour him.


4.8.4 **Narrative Order**

a) *Camagu*, around 1994, thinks deeply about the sad day in 1974 when he stood before an apartheid judge for his alleged murder of *MpaZamo*. (P.P.9-11)

b) In 1959, *Camagu*’s mother, *Zimkhitha* died at Tsolo when her shack was burnt down, but *Camagu* was rescued from the fire by *Jolinkomo*, who adopted him and looked after him till he went to the initiation school (Mixed internal analepsis) (P.13)

c) In 1974, whilst *Camagu* is beginning to acclimatize to prison conditions, the Chwebeni jail is burnt down. As a result, *Camagu* and some of the surviving inmates, are transferred to Nongqongqo prison near East London. (P.113)

d) In 1974, *Camagu*, an eighteen-year-old *krwala*, a student at Welsh High School, finds *MpaZamo* mysteriously murdered in his (Camagu’s) back yard room. (PP.18-20)

e) *Camagu* is arrested for allegedly killing *MpaZamo*. As a result, *Jolinkomo* dies. (PP.18-20)

f) *Lumkile*, a high school drop out, during *Camagu*’s school days, vows to get *Gcisani* as his lover one day. (P.29)

g) After twenty years in jail, *Camagu* is released from Nongqongqo prison on parole but he is still determined to get *MpaZamo*’s killer (PP.30-31)

h) During *Camagu*’s stay in prison the Tsolo shack township is officially destroyed and most of its residents are forcefully resettled at Rhabusana, a modern township near East London. (PP.32-33)
Lumkile, married to Geisani is a rich man at Rhabusana. He becomes one of the political leaders of the unbanned Ukhozi movement in about 1989. (PP.33-34)

During the new political dispensation in South Africa, the traditional royalists want to revive the Nguni royal house whose only surviving heir is Camagu. (PP.33-41)

Two royal spies are instructed to locate Camagu (PP.8-62) but they miss him at Nongqongqo with a split of a second because he is already released and is gone (PP.63-64)

Camagu, in the evening, whilst roaming in the streets of Rhabusana in search of the Nkabi family, saves Rev. Liwa from being robbed and in turn, Rev. Liwa takes Camagu to his church mission for the night. (PP.67-75)

Camagu tells Rev. Liwa that he has studied law in prison.

Geisani is aware of the fact that Camagu is around Rhabusana but Lumkile wants to make her 'believe' that he died when Chwebeni prison was destroyed by fire. (PP.76-83; 86-89). (Chwebeni internal analepsis)

The royalists meet at Nxarhuni on Saturday morning and are informed by the royal spies that Camagu, the previous night has been seen fighting against tsotsis at Rhabusana and he is said to be staying at Rev. Liwa's mission. (PP.95-108)

Camagu on Saturday morning goes, to see a social worker in town but the taxi gets a flat tyre. Camagu jumps over the nearby fence into the graveyard where he sees Jolinkomo's grave. It has an inscribed tombstone. (PP.115-119)

Camagu is back from the graveyard and meets Geisani at Rev. Liwa's 'house'. She tells Camagu that she would not like Lumkile to know that he is around. (PP.133-148)

Lumkile comes home late on that Saturday and tells Geisani that his political party is going to win the elections and he is the premier elect. (PP.154)

166
s) *Gcisani* in her sleep dreams about *Camagu* and this makes *Lumkile* dangerously jealous. (PP.166-171)


t) On Sunday morning *Lumkile* takes *Gcisani* to the butchery. He encloses her into the fridge and lights an overall. He thinks that he is leaving *Gcisani* for the dead. (PP.192-196)

u) *Zandi*, and some of the local men who are *Lumkile*’s customers save *Gcisani* from death in the fridge. (PP.196-197)

v) *Camagu* takes a taxi to revisit *Jolinkomo*’s grave on that Sunday morning and *Lumkile* follows on *Camagu*’s heels. (PP.199-203)

w) In the graveyard, *Lumkile*, armed with a gun, tells *Camagu* that he is going to kill him just like he did *Mpazamo* and *Gcisani*. (P.203)

x) *Zandi*, two royal spies, some few men, and two police appear to save *Camagu* but *Lumkile* runs away down the river. (PP.205-206)

y) *Lumkile* is chased but dies in the river infested with crocodiles that devour him (PP.215-216)

z) *Camagu* on Monday joins a company of lawyers, forgetting about the throne (P.312) but looking forward to marry *Gcisani*. (P.322)

4.8.5 **Discussions**

The relationship between the narrative order and the story order may be schematized as follows:

A5; B1; C6; D3; E4;  
F2; G11; H8; J10; K12;  
L13; M7; N18; O14; P15;  
Q16; R17; S19; T20; U21;  
V22; W23; X24; Y25; Z26.
The first chapter of the novel is an exposition that reveals the implied reader and the protagonist, Camagu, the antagonist (Lumkile), and other important characters like Geisani, Mpazamo and Jolinkomo. The narrative sections: A, B, C, D, E, F, and G broadly constitute the exposition, which has a very high presence of analepses and prolepses. The dominating extradiegetic heterodiegetic narrator uses analepses as a narrative technique that creates tension and also challenges the intellectual acumen of the implied reader as well as his/her memory capabilities. The prolepses inject interest in the implied reader.

The extradiegetic heterodiegetic narrator starts to narrate events through Camagu's consciousness to narrow the distance between the reader and Camagu, the protagonist. Through Camagu's consciousness the narrator presents an event (A5) that occurs later in the primary narrative. It is however a starting point of the secondary narrative.

This is an internal prolepsis that suggests that the imprisonment of Camagu is playing a very significant role in the building of the plot of the narrative. This internal prolepsis has been strategically placed to create tension in the implied reader's mind as he tries to find convincing reasons to Camagu's heavy sentence. The internal prolepsis serves to introduce the oppressive political tone of the narrative. But the narrative consists of various tones (i.e. love tone) that also helps to build the plot. It will be shown that the extradiegetic heterodiegetic narrator employs the oppressive political tone to manipulate the implied reader to perceive the apartheid political system in a negative way.

However, the analepsis (B1) starts from 1959; the starting point of the primary narrative, to the starting point of the secondary narrative. It is an internal analepsis that summarizes the life history of Camagu from an infant stage to an adolescent stage, showing how Camagu came to be associated with Jolinkomo. It brings out new information, informing the implied reader that Camagu's mother died when her
shack caught fire and subsequently Jolinkomo adopted him. The implied reader is left however with a question in his/her mind, namely; who is Jolinkomo?

The narrative section 'C' interrupts the narrator who is telling about Camagu's development stages and his links with Jolinkomo. The narrator analeptically links narrative section 'C' with narrative section 'A'. This serves to check if the reader's memory serves well as to remember what he/she reads in narrative section A.

The analepsis in (D3) gives an account of how Mpazamo's death is associated with Camagu. The copied speeches of Camagu in PP. 18-19 suggest that Camagu did not kill Lumkile. For instance the call "Mpazamo! Mpazamo!" (P.19) suggests amazement at Mpazamo's quietness; Camagu shows compassion towards his friend. The extradiegetic heterodiegetic narrator is forcing the implied reader to evaluate the heavy sentence imposed upon Camagu. This is narrative section A.

On the basis of information in the narrative section D there is no substantial evidence that implicates Camagu in the murder, thus questioning narrative section C, that is, Camagu should not have been imprisoned for murdering Mpazamo. Anal epsis D3 implicitly manipulates the implied reader to pass judgement on the apartheid legal system which carries its legal obligations with prejudice against the Black man. It is a morally bankrupt judicial system that does not even accord a pro deo legal representation for the accused of poor background like Camagu's (P.22)

The narrator intrudes implicitly in respect to the narrative section D by playing around with constituents of a grammatical sentence. He says Laxoxwa ityala likaCamagu, (Camagu's case was presided over). (P.22) The normal grammatical order would be Ityala likaCamagu laxoxwa. He starts with the verb laxoxwa as to suggest to the implied reader that he/she must examine the merits of the case intellectually, as well as morally. Intellectually, the reader should be aware of the basic tenets of justice. He/she should also know that it is a moral obligation that the accused must be
accorded right to fairness in court. These assertions would therefore suggest that the implied reader be expected to be factually informed about human rights, apartheid ideology, and the tenets of law as to comprehend to the appreciable degree the contents of this novel.

The narrative section E4 is a logical sequence of the narrative section D3, and thus with respect to their chronological and logical order there is no deformed relationship, but, rather, event 4 occurs earlier in the story, but later in the narrative. This is an internal analepsis. It serves to increase tension, which is accompanied by rising moral conflict. It is an inciting moment in the plot.

The merciless apartheid legal system is costing innocent lives. The extradiegetic heterodiegetic narrator is illustrating that he is the reservoir of high morals to depend upon, for judging the apartheid system, but not the real author who may be a mortal of lesser moral standards, unless proved otherwise, because the implied author may present moral standards to which, a real author, does not subscribe.

The narrative section F forces the implied reader to examine the love-relationship that exists between Camagu and Geisani before he was imprisoned. The interaction: Myeke wena iqhinga aliphakwa, azixo lisie ngelo ebabukele besiya kutshona bengahoyanga tu (P.29). (Leave her alone. A trick is not cooked. He appeases himself with that statement while they disappear before him without troubling themselves about him) underlines narrative section F.

Mpazamo, Camagu and Geisani are friends. Camagu and Geisani hide from everybody else that they are in love. In Tsolo people are not sure who is Geisani's lover. Even Mpazamo will propose love to Geisani iteratively, but without success. (PP.20-21) Lunkile, a high school drop out was also interested in Geisani, but he is not sure which of the two boys is Geisani's lover. He will therefore always make the iteration (P.29) whenever he meets Camagu and Mpazamo. This analeptic
interaction contains an implicit prolepsis. It creates an impression that something evil must be anticipated to be done in future by Lumkile with respect to the two boys or one of them.

In the sentence: Myeke wena, iqhinga aliphekwa, azixolise ebabukele besiya kutshona bengahoyanga tu, the extradiegetic heterodiegetic narrator uses Myeke wena, iqhinga aliphekwa, as a transposed speech, which gives an illusive feeling to the reader of hearing Lumkile’s direct words. The narrator does this to bring Lumkile closer to the implied reader who will discover that Lumkile is bitter, cruel and full of vengeance for failing to win Gcisani’s love, seeing either Camagu or Mpazamo as an obstacle towards achieving his goal. It is an obstacle that must be removed.

Furthermore, the extradiegetic heterodiegetic narrator-focalizer uses his perception of Lumkile to be a lens through which the implied reader should also perceive Lumkile. The narrator perceives Lumkile as one who appeases himself (azixolise) for the moment. He is subtly intruding in the narrative so that the implied reader assumes his perspective with respect to Lumkile’s character traits. He is a person whose determination is not easily deterred. The narrator also influences the implied reader to adopt his perception about Camagu, Gcisani and Mpazamo. He says yayingabantwana abathandekayo. (P.28) (They were lovely kids).

The narrator-focalizer appreciates the three children. He calls them lovely children. The extradiegetic-heterodiegetic narrator is omnipotent and omniscient. He knows more than the implied reader and the character. This influences the implied reader by the way he focalizes. Hence the implied reader would see Camagu, Gcisani and Mpazamo as lovely children. Such a focalization persuades the implied reader to be emotionally disturbed by the death of Mpazamo and the imprisonment of Camagu as well as the unsympatheticness towards Lumkile’s romantic chase of Gcisani.

Camagu is in prison. Lumkile and Gcisani are free citizens. Mpazamo is dead. Such
an 'obstacle free' romantic environment is expected to be a catalyzing agent for Lumkile's desire to win Geisani's love. The extradiegetic heterodiegetic narrator, rather than attending to such expectations, concludes the exposing chapter one with a tone of freedom which he says:

...........UCamagw waya kuphuma ngomnyango, wamamela ukubetha kwesthlangu emgaqweni ukuya kuphuma ngesango elikhulu engabanga salinda ....... (P31).

(........ Camagu moved out of the door, crossed the Nongqongqo's courtyard, not turning back, listening to the sound of the tapping shoe upon the road and went out of the big gate not waiting........)

The image of going through the gate gives a tone of freedom. After twenty years in jail, under the new political dispensation in 1994, Camagu is a free man on parole. He is determined to get the person who killed Mpazamo. Such a determination frees the implied reader to review analeptically the whole episode that involves Mpazamo's death.

It must be realized that chapter one deals with events from 1959 to 1994 within about twenty pages. So this chapter is a summary which constitutes some ellipses. For instance, there is no mention of Geisani between the time Camagu is imprisoned and that of his release. There is also no mention of Lumkile's actions after Camagu's imprisonment. Such ellipses create an expectation of meeting analepses and repetitions in the succeeding chapters that will bring more light about some obscure issues in chapter one.

It can also be mentioned that an analepsis is able to deal with a double-plot of a novel. This is explained as follows: While Camagu is in jail, Geisani marries Lumkile, who falsely tells Geisani, now his wife, that Camagu died in the fire that destroyed the Chwebeni prison, where initially Camagu was in incarceration. This analepsis serves
the purpose of characterization, because the implied reader would know that Camagu never died but is in prison at Nongqongqo and will thus conclude that Lumkile is a liar. Such characterization has far reaching implications for Lumkile's political ambition. In the new 1994 political dispensation that unfolds, Lumkile is a premier elect of his party. Now the crucial question arises, can a liar and a murderer be a premier who is supposed to be a custodian of democratic values?

Camagu is out of prison and stays at Rev. Liwa's home during the weekend. Lumkile gets to know that Camagu is around Rhubusana Township. This angers him. He tells Geisani that he had killed M pazamo (analepsis) and he is going to kill her and thereafter kill Camagu (prolepsis). This proposition has both the prolepsis and the analepsis.

Lumkile's admission that he killed M pazamo is an analepsis that fills in a gap that existed in the exposition. Now it is known who killed M pazamo. At the moment, Lumkile's determination to kill Geisani and Camagu is proleptic. This prolepsis creates tension. The implied reader's interest is sharpened. He/she reads to find out what finally happens to both Geisani and Camagu.

Lumkile fails to kill Geisani and Camagu. Instead, he dies in the river where he is devoured by crocodiles. The novel closes with a proleptic expectation of Geisani and Camagu tying a knot.

4.9 Résumé

In chapter three, Russian Formalism analyzes and interprets Ukhozi Olumaphiko. This theory cannot account in-depth for repetitions in the novel. The accusation against M fazwe of being a police spy is repeated many times. It is repetition, which increases tension in the novel. This blackmailing contributes to rising conflict in the novel. M fazwe is accused silently, but this builds up till he is accused openly in a
community hall at Qaka by Friday. This creates a rising conflict between Mfazwe and Qaka community. However, the Russian Formalism would call this repetition as a leitmotif of spy that contributes to the plot of the novel.

Russian Formalism calls time-deviations time-shifts. Genette has inherited from the Russian Formalists the notion of defamiliarized time. He simply replaces time-shifts with the concept of anachrony. Genette's structuralism is more theoretically detailed than Formalist structuralism.

In terms of the Russian Formalism, the novel, Ukhozi Olumaphiko is presented by a first-person-narrator. Genette, would say that homodiegetic narrator who is intellectually, morally and spiritually much more advanced than the character Mfazwe narrates the novel. Thus Ukhozi Olumaphiko is largely of internal focalization, while Umlimandlela is of external focalization.

The former brings the reader closer to the literary work whilst the latter broadens the distance between the reader and the literary work. The aim of the internal focalization is to manipulate the reader to see the novel or events or characters as the narrator-focalizer does. The external focalization allows a degree of objectivity, but not disallowing some degree of subjectivity either.

The notion of the rhythm of a novel that Genette uses arguably is a development of the Russian Formalism that insists that some construction material of the novel contributes towards the rhythm. Genette elaborates on this rhythm by attending to the alternation of pause or description and scene.

However, it could be observed from the discussion above that structuralism is an extension of Russian Formalism or Russian Formalism is structuralism in its embryonic stage. The elements dealt with by Russian Formalism receive a much more in-depth study from structuralism.
Neither Russian Formalism nor Genette's structuralism provide a theory that describes the relation between actors at the level of the story. Greimas's structuralism provides such a theory.

Using Greimas's structuralism, we may describe the relation between *Lumkile* and *Camagu*, *Lumkile* and *Mpazamo*, *Lumkile* and *Gcisani* and *Camagu*. Such a description helps the reader to see the role of each character in the novel. The following paragraphs describe.

*Lumkile* is the potential negative benefactor of both *Camagu* and *Mpazamo* who are beneficiaries. *Lumkile* is a potential negative benefactor because he is determined to kill either *Camagu* and or *Mpazamo*. He kills *Mpazamo*, but instead *Camagu* is imprisoned. In such a case *Lumkile* is a negative benefactor whilst both *Mpazamo* and *Camagu* are negative beneficiaries. The semantic value of Greimas's categories is dealt with in chapter five.

In closing, it would be mentioned that, both Russian Formalism and Genette's structuralism examine the relationship between the essential features of the novel. They are more descriptive than analytic. To the Marxist literary critic, both these critical approaches are an anathema to literary criticism because they are not based on the Marxist doctrine which is viewed as absolute truth and correctness. Chapter six discusses the degree to which a literary approach, based on the Marxist doctrine, is valid for the analysis of a Xhosa novel.
Chapter Five

Composite Structuralism

5.1 Broader Theoretical Field

This chapter aims to examine the novels, *Ukhozi Olumaphiko*, *Ulimandlela*, and *Umyana Womntu* within a broader theoretical field of structuralism. Integrating a wide range of structuralist perspectives will attain this. In doing that, it is hoped that research with what (Derrida 1963:3) calls the 'nourishment from the fecundity of structuralism' will be furnished.

This 'fecundity', this fertility, is expected to be nurtured by the amalgamation of the theoretical views of Genette, Greimas, Barthes, Bal, Bremond, etc. This literary fusion hopefully will provide a somewhat reliable model of narrative analysis that will compare the reactions, favourably, of the three novels, to the broad literary structuralism. Bal (1990:729) on reliable model of narrative analysis confirms:

...the concern for a reliable model for narrative analysis has more and more been put to the service of other concerns considered more vital for cultural studies.

The composite structuralism, a product of structuralist perspectives-fusion, as a 'model for narrative analysis' will be used, by this treatise to investigate the role of actors, actants, characters, authors, etc. in constructing a reliable interpretation of the three novels nominated above. However, as to actualize this investigation of the role of various textual constituents in the novels mentioned above, this chapter proposes to follow the following line of discussion:
5.2 will concisely outline and expati ate on Propp's formalist theory to contextualise narratologically the structuralist perspectives of Barthes, Greimas, Bremond, etc.

5.3 will discuss Greimas's semantic structuralism as informed by the concept of binary opposition which serves to locate roles to actants in the deep structure of the narrative;

5.4 will briefly examine Bremond's chronologico-logical sequence model, which semantically accentuates narration;

5.5 will discuss Barthes's structuralism looking at how Barthes distinguishes between the story and the text on the basis of cardinal functions and indices;

5.6 will scrutinize Bal's views on implied author, focalization and embedding;

5.7 will critically evaluate each novel on the basis of: role of the narrator, focalization, expansion of the story and nomination of the text;

5.8 is the comparative analysis; and

5.9 will provide a résumé

5.2 **Propp's Plot-Structure**

Propp is a Russian Formalist who early in the twentieth century formulated a theory of plot-structure of folktales. He proclaims that the basic unit of a narrative (ie. folktale) is the function. Propp (1958:21) defines function as:

\[ \text{......... an act of a character defined from the point of view of its significance for the cause of the action.} \]

The cause of the character's action is a significant aspect in defining a function. For instance, in a folktale, animals will build a dam because they need water. The function in that is a need (*isidingo*). If, after having completed the dam, it is declared that no one may drink without the permission of their king but someone does drink without such a permission, a new function emerges because the new act has been committed. In this case, the rule controlling the manner of access to dam-water is the
interdiction (prohibition), thus this is another function after the one of need. By drinking without permission the interdiction (prohibition) is violated. There is then a function of violation, which may be followed by that of punishment. Propp however discovers that there are thirty-one functions, amongst which some will govern and underline a particular folktale as the case is with the example above. He further discovers that there are seven spheres of action, which are:

1. Villian (negative benefactor)
2. Donor (sender)
3. Helper (benefactor)
4. Princess (object sought for)
5. Dispatcher
6. Hero (seeking subject)
7. False hero

So, for instance, the animal which violates the interdiction in our narrative above, is a villain. In brief then we can say that the concepts of functions and spheres of action underscore Propp's theory of folktale plot-structure.

5.3 Greimas's Actantial Model

Greimas feels that the thirty-one functions of Propp can be re-arranged and compressed into twenty. He believes that some functions can be arranged into binary oppositions. For instance in the above example, the function of interdiction with that of violation can form the binary opposition: interdiction/violation (prohibition).

i.e. Helper/opponent (adjuvant/opposant)  
Subject/object  
Sender/Receiver (Aestinateur/Destinataire).

Greimas believes that in all narratives, the role of each actant is identified within the framework of the binary oppositions outlined above. Greimas thus refers to the idea of the binary oppositions underlining any narrative, as the 'elementary structure of signification.'

In these subsequent paragraphs, the possibility of existence of this elementary structure of signification in the novels, *Umyana Womntu*, *Umlimandlela* and *Ukhozi Olumaphiko* will be investigated. We start with the novel *Umyana Womntu*.

The novel commences with a verbal conflict between *Dora* and her husband *Bantu*. *Dora* speaks 'rudely to her husband ie. "Akumazi umfazi wakho nokuba uhamba ufazisa nje emnxebeni?" (P.1). ("Don't you know who your wife is or do you prefer to call everybody your wife over the phone?"). If however, it is agreed that *Dora* is rude to her husband, then at the deep structure of the narrative, *Dora* is a negative sender and *Bantu* a negative receiver or a negative benefactor and a negative beneficiary respectively.

These binary oppositions sender/receiver or benefactor/beneficiary attribute roles to actants who operate at the surface structure of the narrative. The action of *Dora* being rude to *Bantu* occurs at the super-structure. This is the site at which the actant resides but is defined in the deep structure by the binary opposition.

On reading the novel further, it is discovered that *Bantu* wants *Dora* to stop her drinking heavily so that they may stay together again (P.10 - P.11). *Dora* is, within this context the object and *Bantu* the subject. The object, according to Greimas, is what is sought after being a human being or non-human being. The actant who is in
search of the object is the subject. Within the context of this actant model, this relationship of subject/object between Bantu and Dora compares well with that found between Lumkile and Geisani, in Umlimandlela, whereby Lumkile in his prime youth is looking forward to win Geisani's love. Lumkile is the subject and Geisani the object. This then suggests that the elementary structure of signification may be used to compare the plot-structure of novels.

Greimas's actantial model refers to characters in terms of what they do or what is done to them. Dora for instance, by being murdered, acquired the actantial role of negative benefactor, whilst her murderer acquired the negative beneficiary. In the end of the novel, there is no known negative beneficiary of Dora's. This situation is different from what occurs in Ukhozi Olumaphiko.

This novel opens with the main character, Mfazwe, limping, but the negative benefactor is not immediately disclosed until the novel is close to its end. In both novels, the suspension of the immediate revelation of the negative benefactor, contributes to tension which is essential to sustain the reader's interest. This suggests that Greimas's binary oppositions contribute to explaining how the tension is built up in the narrative.

However, from the discussions above, the following would be observed:

I The actants are depersonalized characters who are defined by what they do or what is done to them but not in terms of their character traits, station in life, or where they live.

II The actant resides at the function of the narrative. For instance, the function of 'murder' is the residential site of the actants of negative benefactor and negative beneficiary, and

III Greimas's theory operates in one of the isotopes of the narrative, that is the fabula (story). This last statement is explained as:

180
The deep structure of the narrative is the story (fabula), whilst its surface-structure is the narrative text. The isotopes of the narrative are thus the story (fabula) and the narrative text (Sjuzhet). The characters exist in the latter, whilst the actants exist in the former, the abstract form of the narrative. This can be further clarified.

In the novel, Umkhonto we Sizwe, there is an event in which Lumkile kills Mpazamo (N.B. This is revealed later in the novel). This statement or proposition is the core function or cardinal event which, when left out will result in the collapse of the plot of the novel. Hence it is of vital importance to be one of the propositions that 'construct' the story. However, the concept of 'murder' describes what Lumkile does, that is, his actantial role, the negative benefactor. Thus, Lumkile, at the site of the cardinal function, is an abstract called the actant. The character and the actant belong to different levels of the narrative that are in the relations of isotopic disequilibrium.

Greimas further asserts that the action of the actant may be, disjunctive (depart and return), performative (struggle, test), and contractual (establish and break contracts). This assertion will be explained in the following paragraph(s) using some evidential material from Ukhizi Olumaphiko. Mfazwe’s life is observed to be in danger and he is advised by Rev. Hlati to go into exile to undergo military training. He is, thus a negative beneficiary, within the context of the apartheid system, and Friday his political rival, is the negative benefactor. Mfazwe departs and comes back, thus the negative benefactor of apartheid is disjunctive. His life has been that of struggle and tests, therefore performative. Each citizen of a country has an implicit contract with the law in that whenever he/she wants to go beyond its border, he/she must apply for a passport. Mfazwe, the negative beneficiary does not apply for a passport. He just illegally skips the borders. He is contractual.

In conclusion, it can be noted that Greimas’s actantial model is more concerned with the semantic analyses of the text on the basis of actantial roles, which serve to unify the deep structure and surface-structure of the narrative.
5.4 Bremond's Sequential Model

In order for us to discuss Bremond with proper focus and conceptualization, we need to recap some of Propp's basic views on the narrative plot-structure, as follows:

He believes that the basic unit of a narrative is a function. These functions exist within a fixed sequence.

Bremond rejects the above paradigm thus he subsequently shifts from it. He asserts that the basic narrative unit is not a function, but a sequence. Each sequence is constituted of three steps, that is, potentiality, actualization and attainment of objectives or failure to attain the objective.

---

Diagram:

```
Potential Objective defined

Process of actualization (steps taken)

Success (Objective reached)

Failure (Objective missed)

non-actualization (no step taken)
```
Bremond asserts that at each narrative moment in the text, the character has an objective, which needs to be either actualized or not. The path to be followed after the realization of the objective has to be decided upon by the character. This can be explained by an illustration from *Umyana Womntu* as follows: *Bantu* is behind bars, guilty of murdering his wife *Dora*. *Noziqhamo*, his close friend is convinced that Bantu is innocent. She wants to prove his innocence. *Noziqhamo’s* objectives in Bremond’s triadic stages are as follows:

1. Her defined objective is to prove that *Bantu* is innocent.
2. Having done that, she takes steps by securing a video film from a journalist, who photographed a cricket match, which *Bantu* attended when his wife was murdered.
3. The video film is taken to a judge to prove that *Bantu* was at a sports field when his wife was killed thus, *Bantu* is saved from execution. This action of saving *Bantu* is constituted of three sequential steps which could be illustrated as follows:

```
(1) Objective defined
    Noziqhamo wants to
    Save *Bantu* from execution

(2) (Steps taken)
    Noziqhamo secures
    The video film

(3) Success
    *Bantu* is saved from execution
```
According to Bremond's theoretical model, each simple sequence is a triadic microstructure. A number of simple sequences interlock to form a complex sequence.

The novel, *Umlimandlela*, provides a complex sequence. The narrative content of this macroscopic sequence is outlined as follows: *Lumkile*, the subject, sees *Gcisani* as a lady of his dreams. *Gcisani* is always in the company of *Mpazamo* and *Camagu*, but she is in love with the latter. *Lumkile* kills *Mpazamo*. *Camagu* is imprisoned for twenty years, accused of killing his friend. Whilst *Camagu*, in jail, *Lumkile* gets married to *Gcisani*. *Lumkile* has been trying for a long period unsuccessfully. He cheated on *Gcisani* by telling her that *Camagu* had died in prison when it caught fire and was completely consumed to ashes. *Gcisani* believed and submitted herself to *Lumkile* for marriage.

This narrative above has the following story lines: *Lumkile* wants *Gcisani* as the lady of his dreams (objective defined). Then this objective must be actualised. He must kill *Camagu*, but instead he kills *Mpazamo* whom he finds sleeping lonely in *Camagu's* hut. *Lumkile* does not get immediate success, because *Gcisani's* love is still alive, but in prison. The actual barrier to his dream that must be broken down is *Gcisani's* resistance towards his advances. His telling *Gcisani* that *Camagu* had died in prison long ago removes this obstruction. *Gcisani* fails to resist permanently as she gives in to him. This complex sequence can be illustrated as follows:
Lumkile
Bad state
Lack of girl friend of his dream i.e. Geisani

<table>
<thead>
<tr>
<th>Danger/threat</th>
<th>Intention to kill Geisani's lover</th>
<th>Camagu mortal danger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Geisani is hot in love</td>
<td>With Camagu</td>
<td>loss of bosom friend</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Attempt to thwart the threat</th>
<th>Action to kill Geisani's Mpazamo</th>
<th>imprisonment = 'Separate' from Geisani</th>
</tr>
</thead>
</table>

**IMPROVED STATE**

<table>
<thead>
<tr>
<th>Failure to permanently resist marriage</th>
<th>=</th>
</tr>
</thead>
</table>

 Geisani

<table>
<thead>
<tr>
<th>Danger</th>
<th>Resists Lumkile's advance</th>
</tr>
</thead>
<tbody>
<tr>
<td>lose Camagu forever</td>
<td></td>
</tr>
</tbody>
</table>

Marriage to Lumkile
However, Bremond's chronological-logical model emphasizes the concept of narration. It neglects a great deal of other narrative elements. It discusses the action of the character as narrated by the narrative but it has positive semantic implications for interpreting a complex plot.

### 5.5 Barthes's Structuralism

Barthes confronts the Russian Formalist's old problem of theorizing the relationship existing between the story (fabula) and the text (sjuzhet). He provides a detailed analysis of this in Barthes (1970). He views the fabula and the narrative text as isotopes of the same narrative and states that there are some narrative elements that contribute to the expansion of a story into a text (recite).

In order for us to create a proper framework of discussion, we need to explain the concept of isotope. This is a scientific concept mostly used in chemistry studies. Isotopes are variants of the same atomic form. For instance, the element of chlorine will have 17 electrons, 17 protons, and 17 neutrons in its atomic structure. In a neutral state of this structure the number of electrons and protons is constant but only the number of neutrons may be altered. We can thus get an isotope of chlorine with 17 electrons, 17 protons and 18 neutrons. Then we have two kinds of atomic structures of the same element chlorine, differing only in the number of the sub-particles of neutrons. These identical but somehow different atomic forms of the same element are called isotopes.

Keeping the above caveat in mind, the narrative has its isotopes of the story and the text. These two narrative forms have areas of similarity and difference. The similarity is in the core-functions, which Barthes calls cardinal functions. We shall use the novel *Unyana Womntu* to explain what the cardinal functions are.
1. *Dora* and *Bantu* are married.
2. *Bantu* is work alcoholic.
3. He has less time to attend to his wife *Dora*.
4. *Dora*, as compensation, drinks a lot.
5. Her abuse of alcohol leads to marital separation.
7. He fails to reconcile.
8. *Dora* is murdered on the same day that *Bantu* visits her.
9. *Bantu* is accused of killing *Dora*.
10. *Bantu* is sentenced to death.
11. *Noziqhamo, Bantu's* close friend secures a video film from a journalist who photographed a cricket match attended by *Bantu*.
12. The video film proves that at the time of *Dora's* murder, *Bantu* has been watching the soccer.
13. *Bantu* is saved from being hanged.

These various propositions are what Barthes will call cardinal functions or nuclei or hinge points of story in the narrative of *Unyana Womntu*. The book, *Unyana Womntu* contains a graphic narrative, which is the text. While this narrative text is underscored by the same number of thirteen hinge points or nuclei or cardinal functions as the story is, it has diverse and vast narrative material that is absent from the story. What is identical between the narrative isotopes, is the nuclei but beyond that there are no similarities, hence the story and the narrative text are called the isotopes of the same narrative. The narrative itself is an abstraction but not the bundle of the graphic thirteen nuclei visible to the eye, constituting a story.

If we look at the thirteen cardinal functions, we realize that there are many events or actions left out in the story but existing in the narrative text. For instance, the event where *Bantu* phones *Dora* (P.1) is left out in the story or the event where *Bantu* is fighting with the detectives, *Mngobeni* and *Bonakele* (P.22 - P.23), is omitted in the
story but is present in the narrative text. These omitted events are called secondary functions or catalyzers. They are not essential; their omission does not disturb the narrative logic. In short, Barthes classifies functions into cardinal functions or nuclei or hinge points and catalyzers, the latter takes part in expanding the story into a narrative text.

Barthes further claims that other narrative elements that the narrative uses to expand the story into a text are indices, that is, the proper indices and the informants.

The proper indices are accentuating the narrative dimension of characterization and also create narration conflicts (i.e. psychological, cultural, philosophical). The following extract from *Unyana womntu* (P23) helps to explain what a proper index is.

\[ \text{yaba ngumshologu kuye yonke into awayeyiva ithetheka, engakade asifumane nesizathu esichane kileyo awayeyholwa ngaso umhlobo wathe. Ekugqibeleni watsalela umnxeba unobhala kaBantu efuna inkazo eyiyo.} \]

(It was all mystery, to her, what she heard as rumors, as she could not find a tangible reason for the allegation put against her friend. At last she phones Bantu’s secretary to get more details.)

The passage, above, contains indices and catalyzers that wish to expand the cardinal function number 9 (*Bantu* is accused of murdering *Dora*) in our reconstructed story of *Unyana womntu*. The catalyzer is the action of phoning the secretary to solicit more information about Bantu’s arrest for allegedly killing his wife. This catalyzer is parasitic upon the nucleus number 9. The heterodiagetic narrator uses this catalyzer to draw the attention of the reader to the text in that Noziqhamo is sympathetic towards Bantu’s panel predicament. It therefore creates a communication link between the narrative and the reader about Noziqhamo’s
character. It therefore operates phatically within the ambit of the Jakobson's communication model.

Again, still with reference to the above, the fact that Nozihamo sees Bantu's arrest as a mystery, is indexical of her psychological state. She is worried and more concerned about the friend, Bantu. We have thus a proper index which has expanded this story into text around nucleus number 9. This expansion occurs vertically (Paradigmatically) whilst the nuclei are related to one another syntagmatically (Horizontally).

However, at this stage, another extract from Unyana Womuntu (P.76) will be used to explain the improper indices called informants. These kinds of indices give clue about time and space within a narrative. The quotation follows:

\[
Kumngcelele oya eholweni yena wayekwqela ekunokuthiwa lelesibini ukusuka phambili, ebambe ihlelo kwicala lasekanene. Abanye ababekweliya qela lingaphambili babesele bengaphakathi eholweni xa isibhakabhaka sakrazuka ..........
\]

(In a procession to the hall, he was in a second group from the one in the front. He was in the front on the left rear. Those in the front group were already inside the hall when the sky tore apart ...............).

The informants above suggest time and space. The 'hall' image suggests modern times in comparison to the precolonial era. The 'hall' image also suggests space, a closed one. The 'sky' image suggests an open, vast expanse space. Thoughts in the passage move from thinking about a 'close space' to an 'open space'. This movement of thought is structurally the same movement of Bantu escaping from prison, a closed space to freedom.

In the above paragraph, we have tried to discuss Barthes's narrative structuralism. It should be noted that the voluminous contributions of Barthes in narratology cannot
be compressed into such a very small space. It is also important to point out that the categories of time and space mentioned above, get further attention in Bal and Bakthin (chapter seven).

5.6  **Bal's Structuralism**

Three statements from Bal trigger this treatise’s interest in her structuralism. They are that:

1. Bal (1981:42) asserts that Genette neglects serious theorization about the concept of the implied author;

2. Bal (1983:250) emphasizes that the narrative text or recite is the condition of receiving more narrative information that cannot possibly be secured from the story (fabula); and

3. She claims that her conceptualization of focalization is the same as that of Genette (1980:110).

These three statements have direct epistemological bearing to the narratological terms of an implied author, embedding and focalization respectively. These are discussed in the paragraphs that follow.

5.6.1  **Implied Author**

What worries Bal (1981:42) about Genette's treatment of the concept of the implied author is the fact that she perceives his narrative efforts as not being directed at solving the problem of the author. According to Bal it is not sufficient theorization that Genette sees the implied author through the voice of literature only. Bal is of the opinion that to proclaim that the implied author is the voice of literature, spoken by the figurative language of the text, is inadequate theorization.

The critic must come out of the 'closet' and explain why the concept of author is a narratological problem or why a problematic ontological status in the narrative. She
has the following argument:

The author is the physical being who lives in his/her own ideological world. The graphic or oral text may not necessarily produce a fictional world ideologically identical to the ideological world of the author who has produced the former world.

However, to bring to light, what the above paragraph highlights, some parts of the novel *Unyana Womntu* will be examined with respect to the way Bantu and Dora address each other. This is done to explain what the above paragraph highlights. The quote:

"Awu Dora ungenwe yintoni? Uqale nini ukungandazi?
"Oonguwe! ...................................................., Thixo wamazulu! Ufina ntoni Bantu?" (P.7)

("Alas! Dora what has entered you? Since when can you not recognise me?"
"Aa! Is that you! .................. .................., God of heaven! What do you want Bantu?")

In the excerpt above, the husband and his wife address each other by using first names. This is a European way of expressing oneself to one's better half. In the Xhosa culture, Bantu is expected to address Dora as Bandlakazi. The latter is the name given to Dora by the in-law-family. Also Dora cannot refer to her husband by his first name. She should say tata kaNdodiphela (father of Ndodiphela). Ndodiphela is their son.

In the light of what has been said above, it should be mentioned that the empirical author of the novel, Ncedile Saule, subscribes to African values as his biographical data suggests. It is therefore, highly unlikely that he will privilege Eurocentric social values above those of the African. Thus the ideological values expressed in the passage above may not necessarily correspond to those existing in his ideological
world as an author. In order to solve problems of this nature, Bal would propose that it is said that what prescribes the ideology of the text is the implied author but not the real author. According to her, the implied author is just a narrative technique that manipulates the addressee.

Nonetheless, it must also be noted that the author-problem has been addressed in various ways by the literary theory. For instance in Jung's archetypal criticism, the author in the text expresses images that he taps from the collective unconscious, that is, images common to all men. Whilst Goldmann's Marxist approach proclaims that the author's text is the consciousness of the class from which the author emerges. This latter view gets its full attention in chapter seven. Jung's and Goldmann's ideas, on the status of the author with respect to the text, prove that there are some rays of truth in Bal's assertion that the concept of author is a narratological problem that should not be taken for granted.

5.6.2 Bal's Focalization

In this paragraph it will be examined to what extent Bal's assertion, that her concept of focalization is the same as with that of Genette is true. At first, their respective definitions of this concept will be examined. We start by reviewing Genette's definitional view.

In chapter four, Genette's thinking on focalization is discussed. It is understood that Genette (1988:74) defines focalization as a narrative process that functions through a narrator and a character. The two aspects contribute to focalization towards controlling information that reaches the reader. On the other hand, Bal (1980:108) perceives focalization as a form of relation between the presented elements and the vision which comes out of the linguistic presentation.
When the two definitions above are compared, it looks as if Bal's focalization is underlined by a presentation of a vision through words. This is not the same thing with Genette's perception of focalization as the mechanism of controlling information that reaches the narratee (reader, listener, critic).

It is important to analyze Bal's definition further in order to reach a possible point of reconciling the two definitions. Bal suggests that during focalization, a linguistic element is presented, but the vision contained in the element must be interpreted. This then provokes some questions: Who presents the vision? Whose vision is presented? To whom is the vision presented? Who must interpret the vision?

It is such questions that bring Genette's definition nearer to that of Bal. The proposed answers to such questions are as follows:

I. The linguistic element contains some information destined for the narratee;

II. This information must be controlled so that the reader may view the information from the point of view of either the character or the narrator;

III. The information so presented by the narrator is the vision of either the narrator or character, and

IV. The reader must interpret that vision and does not simply consume it.

The answers to the above questions integrate the thinking of both Genette and Bal on focalization in such a way that a new definition of the concept of focalization, may be constructed from them. This is done as follows:

Focalization is a narrative strategy or technique for the control of information that is presented to the narratee by the narrator or character as a vision which must be interpreted by the narratee who is spatially located from the narrative.
This definition will have fused some elements from Bal's and Genette's definitions of focalization. The term of vision is problematic to Genette. Its presence in the definition will subsume that the focus perception is situated only in visual senses. In order to solve this problem, Rimmon-Kenan (1983:71) proposes that the literary understanding of the concept of vision should 'be broadened to include cognitive, emotive and ideological orientation'. What the above entails is that the concept of focalization must not be limited to a general statement, like: A (narrator) relates that character (action) B sees character (actor) C (a visual), but it must rather embrace semantically broad statements like:

(i) Narrator A relates that character (actor) B understands character (actor) C (cognitive);

(ii) Narrator A narrates that character (actor) B realizes that character (actor) C is angry (emotive);

(iii) Narrator A relates that character (actor) B asserts that character (actor) C is religious (ideological); etc.

The reader should not passively accept the vision presented, but should rather interpret its cognitive or ideological implications.

5.6.3 Embedding

Bal's (1983:250) statement, that the recite is an epistemological 'gold' mine in comparison to the relative epistemological paucity of the story, should be contextualized:

Bal makes a detailed study of embedding. Bal's embedding should be understood against Genette's embedding. The latter occurs when a narrative is situated inside another narrative. The example from Umlimandlela, clarifies:
The heterodiegetic narrator has shifted from the primary narrative which is about Lumkile's death, to a secondary narrative that relates Lumkile's earlier life. In this passage, the intradiegetic narrator is analytically linking the two respective narratives to show that the negative upbringing of Lumkile might have serious bearing to his violent life-style that has his life ended in a tragic manner. The narrator is inside a second narrative. This is an example of Genette's embedding which is different from Bal's (1981:45) embedding which occurs as follows:

............... when a narrative object ............
becomes the subject of the following level. The
superior level now has an aspect which can be
indicated by the prefix meta -. In other words,
whenever a narrative subject becomes the object of a
superior level, the superior level becomes a meta-level
(meta-text or meta-narrative). This means the
narrative subject and object of the narrative activities
specified above: narrating, focalizing, acting.
Bal's concept of embedding is based on focalization unlike that of Genette, which is related to a narrative within a narrative. The following is an example of focalization that explains Bal's embedding. *Umlimandlela* (P. 248- P. 224) quoted:

.........., uChumawavakalisa kumfundisi ukuba uza kuhle ayeukuroba ukuba imeko ithini na esibhelele eFrere.

(..................., *Chuma* informed Reverend that she is going out to see what the situation is like at Frere Hospital).

The heterodiegetic narrator in the passage above relates that *Chuma* informs the Reverend about her intention to go to hospital. When putting this proposition in another way it would be: the narrator A tells that he/she is aware of character B's vision about character C. So the narrator is telling the narratee about character's B vision. The narratee has to interpret this vision from the point of view of character or actor B. B perceives it correct to inform character C about her vision.

According to Bal, narrator A is the subject of narration activity, character or actor B is the object of the narrating activity, B (character or actor) is the focalizing subject, C (actor or character) is the object of the focalizing activity.

According to this Bal's embedding theory, the character or actor B has moved from the narrating level where she is an object of narration to the level of focalizing where she focalizes that the reverend is the correct person to be informed about her decision. In this case the focalizing level is the higher one at which embedding has occurred.

The above paragraph aims to show the distinctions in the conceptualization of embedding by Bal and Genette respectively. This treatise will however, accommodate both views but it should be noted that there is no sufficient space to
deal with Bal's intricate embedding.

5.7 Critical Evaluation

Basically, the critical evaluation of these three novels *Ukhozi Olumaphiko*, *Umlimandlela* and *Unyana Womuntu* within the composite structuralist framework, is guided by these three narrative aspects: role of the narrator, focalization and textual nominations, for each novel. A comparative analysis is done based on the structuralist analyses of the respective novels.

The first novel to be critically evaluated, is *Ukhozi Olumaphiko*. The story of this novel, which Barthes (1975:253) calls 'a logical string of nuclei' is as follows:

1. *Mfazwe*, a young history teacher, starts his career at Funda at Qaka Township near the town of Bholo.
2. He is arrested for politicizing students and the community.
3. After about two days in detention, he is released.
4. The police start a smear campaign against him.
5. Isolated and feeling insecure, he goes in exile to train in guerilla warfare activities against the apartheid government.
6. Hostilities between the apartheid regime and liberation structures cease.
7. Negotiations about a new constitution start and *Mfazwe* is amongst the negotiators.

The above story is abstracted from the text itself by reconstructing the core events in their logico-temporal order (Rimon-Kenan 1983:33). This sequence of hinge-points above will help in analyzing this text *Ukhozi Olumaphiko*, as the paragraphs below will show.
5.7.1 Ukhozi Olumaphiko

The text inside this narrative is about an educationist, intellectual and political activist named *Mfazwe* who conducts his affairs in the manner (Foucault 1980:73-74) describes:

> The intellectual no longer has to play the role of an adviser. The project, tactics and goals to be adopted are a matter for those who do the fighting. What the intellectual can do is to provide instruments of analysis and to present this the historian's essential role.

*Mfazwe*, a history teacher educates his students to analyze the South African situation from a revolutionary perspective. *Mfazwe* thus is fanning the flames of revolution.

He has a massive political influence over the township youth. The police offer him a lucrative financial award to be a spy. He spurns the offer. They in turn engineer a smear campaign against him. Isolated from his community, he goes in exile to train in guerilla-war-fare to fight against and to topple the apartheid government. South Africa becomes free eventually. This narrative is however narrated by a varying narrative voice, though the voice is predominantly homodiegetic.

Moreover, the text behind the narrative is the narrative about a split nation that at the end wants to rebuild itself into a single nation. The text in front is of course the structuralist discourse, through which the critic wants to look at the other two texts. The narrative text offers these words for the start of our discussion:

*Ndihlala ndisitsho njalo kulo nyana wam uZubuye,*

.........(P.1)

(I always say these words to my son, Zubuye ..).
The Xhosa subject concord ndi - (I) in ndihlala gives an illusive impression that the narrator (I) is exactly the same as the character (I). The character (I) is Mfazwe. The narrator (I) is the homodiegetic narrator a kind of a narratological technique installed inside the narrative by the implied author. At this point of fusion each narrative element (i.e. narrator, character) else retains its specific identity. It is a kind of narratological 'confederal system'.

The homodiegetic narrator (I) is narrating events experienced by the character I (i.e. Mfazwe), who is arrested early one day in his home (P.2). The narrator (I) says:

\[ Ndangqutywa ngompu ndityilizelw ngaphakathi egumbini. \]

(A pistol was pushed against me, and then driven inside the house).

The events are told in the past. The narrator uses this narrating time to give the reader the impression of authenticity of the narrative so that everything he says about Mfazwe becomes believable. The narrator applies this narrative strategy while fully aware of the limitations of insight and knowledge imposed upon him/her by being continually in the company of Mfazwe watching everything he does but not being free to 'visit' somewhere, at the same time, as the heterodiegetic narrator would do. The narrator, frustrated by his homodiegetic status of limited knowledge and restraint of temporal and spatial movements assumes the status of the extradiegetic - heterodiegetic narrator, when he relates that:

\[ Isenzeka nje le nto, yayisele yamithathu iminyaka ndiwaqalile umsebenzi wobutitshala kwisiko lo sesiixekwana sethu kwaQaka phezu kweentaba zeNkonkobe phantsi komlambo onembali iNgwena. Zone ezi ntaba zibolekisana neenita za zikaNontongwana. Naango loo mqokozo usiya kuguguda umhlaba kaXhosho apho kulele amagorchha namaghawe eMfazwe zamaXhosa namagwangqa. (P.3) \]
(When this thing happens, three years had gone by. I had started my job of teaching in a school at our village of Qaka, below the mountains of Nonkobe above the historical river Ngxwenca. These mountains together with the mountains of Nontongwane .......... There is that chain moving across the land of Xhoxho ........... where the brave heros of Xhosa wars against whites, sleep).

The phrase, *Isenzeka nje le nto*, aneptically links the text to the hinge-point no. 2. It is a kind of a repetition that refers to an event of arrest that occurred earlier. This aneptic repetition suggests that this event of *Mfazwe*’s arrest is significant in the construction of the plot of this novel.

Furthermore, the phrase, *Isenzeka nje le nto*, is a moment of transition, that is, the beginning of gradual movement of the narrator from the inside to the outside of the text and it evaluates events related to the protagonist, *Mfazwe* at that distance. He presents a vision of dead historical African heroes. He is now filtering the arrest of *Mfazwe* from his own perspective, which the reader must not take for granted but has to interpret. This is an intelligent narrator-focalizer. He perceives implicitly that the bravery of *Mfazwe* is like that of African heroes of yesterday.

By referring to past events of the African history, this heterodiegetic narrator is demonstrating his superiority intellectually over the character who is just an agent of events. By moving through the historical time-space from the twentieth century, back to early times in the nineteenth century, that is, during Frontier wars, the heterodiegetic narrator is demonstrating that now, he is in a position of knowing all that occurred or occurs in the past, present and future. By the geographical analysis of the landscape, he is proving that he is the omnipresence. He knows, like God what is taking place everywhere in the world at the same time.

200
The narrator focalizer having presented his vision for interpretation as above 'creeps' inside the text and fuses with the character whose context of understanding him (character) has been presented through focalization.

\textit{Ndakha ndayivakalisa le ngxaki yethu} ................., \textit{ndazihona sendimana ukuzifumana ndithe xhwa ndaze kuma ngemikhono kwimbulho zempi} ........(P. 5)

(I once spoke about this problem of ours ............, I realized myself deep in the affairs of community organization).

The 'T' character in the Xhosa words \textit{ndakha ndayivakalisa} ........ (I once spoke about ............), is purposefully allowed by the homodiegetic narrator usually to place himself ('T' character) as one of the political activists in the broad plane of the revolutionary struggle. The narrator is preparing ground for the reinforcement of his reliability. He does this by exploiting some possibilities offered by a text. Rimmon-Kenan (1983:3) on possibilities of text remarks:

\textit{In it, the events do not necessarily appear in chronological order. The characteristics of the participants are dispersed throughout and all the items of the narrative content are filtered through some prison or perspective.}

The narrator (I) by referring to an earlier event, whereby \textit{Mfazwe} complained about Bantu education as a political ploy, is exploiting the fact that events in a text may distort the 'chronological order' of the story by inter alia an analepsis (pointing to the past). This can be true, because the narrator is intellectually superior to the character. Also the narrator (I) in \textit{Ndakha ndayivakalisa} ....... (I once spoke) gives an illusion as if the character (I) (i.e. \textit{Mfazwe}) is speaking these words, whilst actually the narrator puts his words in the mouth of the character. The reason for this is explained below:
Earlier the reader has seen through the eyes of the narrator that *Mfazwe* is a political activist. He wants the confirmation of this kind of characterization through the character-focalization, which occurs in the passage above when *Mfazwe* realizes himself to be deep in political the affairs of the community.

In other words, the 'I' character narrator relates that 'I' character focalizes the 'I' character deep in politics. Through this character-focalization the narrator establishes himself as a reliable narrator that should not be doubted when presenting events whether from a situation of external focalization or internal focalization.

Now that the narrator has established himself as a reliable relator of events, he allows the expansion of the cardinal function of arrest:

*Ukusuka ekhaya inqwelo yamapolisa yenze olumbhoxo ukuya kuthi chithithi phesheya kwelokishi ....* *Ndafika sendinesityholo esingaphambili sokunyola umbuso esweni, sendiphwe nokuphiwa igama lobukomanisi ........(P5).*

(From home the police-van made a tail of dust moving over outside the township.... I arrived with an allegation of undermining the state already awaiting me, also already allotted a name of being a communist...).

The function of being taken with a police van is a catalyzer, complementing that nucleus of arrest, earlier at home. The police van is an informant that signifies or symbolizes oppression. It is an informant of space. A space of dehumanization and inferiorization. It is the space of oppression just as much as the police station (*esikhululweni*) is to the marginalized people of the apartheid South African. The allegation of communist conspiracy against *Mfazwe* is a proper index. It is an apartheid political context of characterization, that *Mfazwe* is a terrorist.
However, the cardinal function, in the fabula, of *Mfazwe*'s arrest is the actantial site of the binary opposition of terrorist/activist. It is a site of a split nation. A divided South African nation where someone classified as a terrorist by the other side, is a political activist, freedom fighter and a hero to the other side, that is, vice versa. According to Griemass's, actantial model the terrorist label given to *Mfazwe* is an actantial status but not a character status. Indices linked to this actantial status may transform it into a character.

The point is that in the above passage, there is a credibility crisis at the level of narration in the recite. The expansive narrative phrase, *sendinesityholo esingaphambili* (have an allegation already awaiting me), presupposes that the homodiegetic narrator was there when the allegations were framed before the character arrives at the charge office. This narrator is thus usurping the role of the heterodiegetic narrator.

A possible explanation for this is that the homodiegetic narrator is realizing that his narration of the story of *Mfazwe* is the narration of the history of the South African nation, a duty that can be best performed by the heterodiegetic narration. The problem is that of narrating the history of a divided nation from a limited perspective.

Having suffered a credibility crisis of narrating at recit level, the homodiegetic narrator, exploits the Barthesian catalyzers and indices that are at his disposal. He speaks:

*Emva kwethuba etyundyuthwa .......... The sisidalangonjwa .......... (P.8)*

(After a lengthy period being thrashed .......... It was a long period being beaten up ..........).

203
These are informants expressed by the voice of the homodiegetic narrator. He summarizes these episodes that serve to expand the story. He uses a few words to relate what takes a longer story time. It looks as if the narrator is hurrying up to introduce a new narrative as to re-establish the 'lost' credibility. The extradiegetic homodiegetic narrator introduces a narrative of romance:

*Akukhonto ndandingayincokoli noNokuzola wayedla ngokuyiphulaphula ngomdla yonke .........' (8).*

(There is nothing I did not to talk about with Nokuzola ......... she used to listen with interest).

In the secondary narrative of romance, Mfazwe is the character (I) from the primary narrative. We find the Genettian embedding here. It serves to introduce a new character for the first time, that is, Nokuzola, Mfazwe's lover. The narrator allows the reader to see Mfazwe from Nokuzola's perspective. Nokuzola focalizes on Mfazwe as someone whose life is in danger due to his political activities.

The reader is then expected to interpret this vision, which contains a universal truth, politics is a dirty game... but someone must make political sacrifices for the liberation of the nation. Hence, Mfazwe, after being released from detention goes in exile for military training.

The action "to exile" can be expressed in terms of Bremond's triadic sequence. Mfazwe defines his objective as that of going to exile. He actualizes it through hazardous escapes. He finally reaches the military camp.

In the end, the country is free but the narrative is still a narrative of the divided nation. The narrator relates:

*Into eye yandicacele ngalo mzuzu yeyokuba bona bobabini ayibakhathazi into yokuthetha iilwimi*
ezahlukileyo, ude ufike ngelinye izesha omnye engena
ephuma kazo zombini ezi lwimi isiBhulu nesiXhosa,
......... uMeva engazibe kanga phantsi nakancinci
ekuthetheni isiXhosa awayesithi simjija ulwimi,
......... (P.215)

(One thing that was clear to me is that both of them
do not mind speaking to each other in the two
different languages which are Afrikaans and isiXhosa,
............ Merwe was not prepared to speak Xhosa
because he claims that it twists his tongue).

The implied author introduces two competing discourses in the passage above. One
discourse of multiculturalism and that of ethnonationalism. The former is introduced
through the internal character-focalization, whereby the character 'I' is related by the
narrator 'T' to observe that the two youths, Zunuye and Douglas, encounter no social
problems being historically placed within a country of plural cultures.

The discourse of ethnonationalism is suggested when the narrator (I) relates that the
character (I) Mfazwe is uncomfortable about Meva's high resistance to
multiculturalism, but prefers his Afrikaner nationalism. Two rival discourses are thus
presented to the reader simultaneously. This is a situation which (Ricoeur 1989:138)
describes as 'rivalry between opposite discourses between which it is important to
choose'.

The character 'I' is focalizing multiculturalism with appreciation whilst
ethnonationalism with indignation. This contradicting focalization wants to
manipulate the reader to opt for the former, because it is suggestively seen as a better
option for the rebuilding of the South African nation. Thus the reader is placed in
Ricoeur's (ibid) moment of 'important to choose'.

In conclusion, it should be mentioned that the novel, Ukhozi Olumaphiko, whilst
underlined by the presence of a homodiegetic narrator, the voice of narration tends
to vary for certain narrative reasons. Also, the analepses delay the moment of
complete revelation of the recite. It is a moment of the nomination of eschatology. The indices and informants contribute to a delay and the transformation of the historie into a recite. It must be mentioned that *Mfazwe*, as an actant, is disjunctive, contractual and performative.

5.7.2  *Umlimandlela*

The plot of the novel *Umlimandlela*, is complicated. By a complicated plot, it is meant that there are many parallel sequences of events that retard the speed of the forward movement of cardinal functions and catalyzers. Also, the moment of complete final revelation of the recite is skilfully postponed by the interruption of scenes, summaries, pauses, prolepses, analepses, etc. Such a narratological interruption creates tension and fires interest in the narratee.

The secondary narrative (recite) commences with a prolepsis that unravels itself through *Camagu*'s consciousness presented by the heterodiegetic narrator as follows:

> **Ngale mini, wawuthe thaa kuyesifaneke iswabantu bakulOMpazamo, umfi, nabo bonke ababeye kumamela istigweho. Ngalo mini wasebasonge ngamethlo agwantye itinyembezi ngxesha asemkhumbini, ............ (P.9)**

>(This day, the picture of *Mpazamo*'s family, *Mpazamo* the deceased, was vividly clear in his (*Camagu*’s) mind, and also that of all the people who attended the trial. That day he looked at those people present with eyes full of tears, whilst in the oath box, ........).

The implied author places the deictic phrases, *ngale mini* (this day) and *ngalo mini* (that day) at the disposal of the heterodiegetic narrator to manipulate the reader to want to know what is the importance of these two days. The former is that day on which *Camagu* is released from Nongqongqo prison after a twenty-year incarceration (PP.30-31). The narrator thus suggestively nominates an event, which is narrated
later in the recite. On the other hand, the deictic phrase, *ngaloo mini* (that day), relates the narration to the day in which *Camagu* stands before a judge having for allegedly killing *Mpazamo* (P.22). This phrase is proleptic because it refers to what is narrated later on in the discourse. These two proleptical deictic phrases wish to suggest that the imprisonment of *Camagu* is a central cardinal or core function in the narrative text.

The narrator skillfully uses *Camagu*’s consciousness to draw the narratee close to the narrative text so that he/she discovers for himself/herself what the deictic phrases, mentioned above, want to refer to. The narrative text is defying thus the logic-temporal constraints of the story (fabula) for narratological reasons as explained above.

At another level, however, the deictic terms *ngale mini* and *ngaloo mini* (P.9) are forms of narratological intrusion. The heterodiegetic narrator employs these terms to narrow the gap between himself/herself and the narratee. The latter is manipulated into accepting the narrator as a source of reliable narrative information, and therefore, worthy of being listened to.

Furthermore, the heterodiegetic narrator is aware of his position as the source of events. He is aware of he fact that in order to be trusted by the narratee, he should pose as the 'all knowing'. For instance, he/she describes ‘*IRhubusana kaloku yile ithe tshitshili kwesika-Ndlambe ……..*’ (P.32). (Rhubasana Township, of course is the one ‘lying out in the Ndlambe countryside).

In the extract above, the narrator shows himself to know the geographical and historical setting of the narrative text and thus is acquainted with all the facts of the narrative. The narratee is expected to believe the events that occur in the text, because they are related by an all-knowing narrator.

207
The narrator focalizer perceives *Camagu, Mpazamo* and *Geisani* as lovely children (P.28). Such a description by the narrator serves as an informant. He/she would expect the narratee to accept and believe his/her vision of such characters. Here, the definition of focalization views as necessary the interpretation of a focalized vision. It is imperative to examine the degree to which *Geisani, Mpazamo* and *Camagu*, are lovely children. This is done below.

In African existentialism what a person does, defines him/her as a person. A child will be defined as loveable in terms of his or her actions. The triumvirate friends, mentioned above, will be loveable as far as they love to study. They will be occupying the first three positions of the matric class (P.28). Yet on the other hand, the constant company of a girl *Geisani* and the two young boys, *Camagu* and *Mpazamo* is culturally not acceptable. This makes the three friends, within an African society, not loveable. *Geisani’s* father therefore spurns such a companionship.

At school also the romantic relationship between *Camagu* and *Geisani* is spurned (P.25). The two thus keep the affair secret. *Lumkile*, a high school drop out, also chases *Geisani’s* love. He even expresses his wish to win *Geisani* at all cost (P.29). This is a proleptical wish whose actualization can be schematically illustrated by Bremond’s diagram. This is done below.
"Lumkile and Gcisani are settled at Rhubusana township near East London. Lumkile wants to be a rich man. This may be expressed by means of Bremond's model, as in the following diagram:
Whilst Camagu is in jail, Gcisani’s life is transformed into that of a successful lady whose husband is Lumkile. On the other hand, whilst Camagu is in jail, his life is not static but is transformed into a lawyer. Two episodes occur while Camagu is released from jail.

The Nguni royalists assert that he is the heir to the Nguni throne, de-established by the ideological forces of the imperialist centre. On the other hand, Lumkile knows that Gcisani is aware of the fact that her former lover is a free man staying in Rhubasana. The Nguni royalists’ pursuit for Camagu as king can be presented by Bremond’s diagram as follows:
The story of *Camagu*, as a sought after-heir to the Nguni throne, is a secondary narrative. The primary narrative is the one on *Gcisani-Lumkile-Camagu* love triangle. *Gcisani*, as a female character, is an allegory of a nation that has lost its freedom. It is this allegorical functioning of the narrative and the revolutionary struggle that ties the love-triangle, to the primary socio-historical theme of the novel. The aspect of allegory will be dealt with in chapter eight.

The triadic sketch above, depicts sequential steps taken by the royalists to rebuild the Nguni royal house. This is part of the South Africans' joint efforts to rebuild the South African nation. The rejection of the throne by *Camagu* suggests that the narratee ponders over the role of traditional leadership in the democratic South Africa which, at the end of the novel, is presented allegorically as a 'new' family to emerge out of the possible marriage between *Camagu* and *Gcisani*, whilst in the grave-yard of history lies the 'dead' marriage, between *Lumkile* and *Gcisani*, which allegorically refers to the past oppressive rule of South Africa.
So far the narrative role of the heterodiegetic narrator have been discussed as well as Bremond's model, prolepsis, narration-focalization and allegory. There still is a need to look at the narrative function of some anachronies, scenes, pauses, summaries, and the intradiegetic narrator. The start will be the intradiegetic narrator.

The extradiegetic heterodiegetic narrator may temporally 'suspend' his narrative role to afford a narrating opportunity to a certain intradiegetic narrator. The extract below will be basis of substantiating the assertion:

_Thina sabona uJolinkomo ngenye imini efika ehamba nentombazana eselula ibeleke usana olubomvana_ (P. 104).

(We saw _Jolinkomo_ one day arriving, accompanied by a young girl with a baby on her back).

The excerpt consists of words that are a copied speech of a character, called _Tshangisa_. _Tshangisa_, in the secondary narrative of the attempt to rebuild the Nguni throne, is an old savante searched high and low, because it is believed he is the only reliable source at the moment, to throw light on the Nguni royal genealogy. In the extract above, _Tshangisa_ is moving from the secondary narrative into the tertiary narrative where he is the intradiegetic heterodiegetic narrator. This happens in an illusive manner, whereby the heterodiegetic narrator puts his words into the mouth of a character, from the proceeding layer of narrativity, to narrate a story as if it is the creation of the character-narrator. This helps to throw more light on some issues mentioned earlier in the narrative text. This is explained here under.

_Camagu_ in the early parts of the novel is known as _Jolinkomo's_ 'offspring' (P. 20). _Jolinkomo_ is an old widow residing in the Tsolo ghetto near East London. _Tshangisa_, the intradiegetic narrator knows _Camagu_ from his infancy, as someone of royal blood (_lo mntwana yinkonyane yohlanga_) (P. 105). The heterodiegetic narrator interrupts by summarizing the intradiegetic narrator's copied speech by saying _'wayicombulula ingcombolo yakhe umntu omkhulu engangxamanga,'_
(The old savante unfolded the riddle slowly till to the finish .......).
This summary is analeptic (P.17, P.13, P.12, P.37 -P39). It is analeptic in the sense that the narrator is aware of the fact that the narratee knows from earlier readings that *Camagу* is *Zimkhithа*'s son. *Zimkhithа* fell in love with a Nguni prince. She flees from the Nguni kingdom when she realizes that the councillors are planning to kill the illegitimate son of the Nguni prince. *Zimkhithа* flees to Tsolo. She dies when her hut catches fire. *Jolinkomo* saves *Camagу* from that fire.

The summary neglects to mention the information tabulated above thus accelerates the reading of the novel. It is followed by copied words of *Tshangisa* (P.105), thus resulting in an alternation between scene and summary thus giving the novel its rhythm which pushes the plot forward.

Furthermore, *Tshangisa*'s copied speech implicitly answers to questions like "*He! mfondini, uya kuthini ukuba nguNgwandi, kanti nonyoko wayenguNgwandi?*" (P.120). ("Hey, man, how does it come that you are *Ngwandi* but also your mother is *Ngwandi*?")

Prisoners, as a group-character will iteratively ask the above question. This serves to suggest that the origins of *Camagу* are significant for the content, theme, and plot of the novel. The content narrates the pursuit of *Camagу* by the Nguni royalists to locate his whereabouts after the release from prison so that he is enthroned. The theme of the novel is that of the socio-politico-historical. The origins of *Camagу* are tied to the political role of kings within the South African historical context. With respect to the plot, the motif of *Camagу*'s royalness, gives social status to *Camagу* as a hero.
The prison motif contributes to the rising conflict of the narrative. The marriage life of Gcisani and Lumkile becomes destabilized by the release of Camagu from jail. During Camagu's imprisonment Lumkile's life and Gcisani's become prosperous and seemingly happy. This is substantiated below:

The name of Lumkile's shop for clothing, Trees Fashion, is repeated (P.173). The repetition serves to accentuate the fact that this is Lumkile's property and that he is a wealthy man. Ironically, Camagu, Lumkile's rival after his release from prison, Chuma and Gcisani co-operate in providing Camagu gratis clothes from Lumkile's shop. This is a direct destabilization of Lumkile's marriage. More so that, though Gcisani is made to believe that Camagu died in prison, Gcisani, during her childless marriage, fantasizes about Camagu making her pregnant. This suggests that Gcisani, analeptically thinks of her past life with Camagu, in compensation of her unfulfilled marriage. This is the point where the superficial happiness of Gcisani in the marriage is revealed. The narrative becomes credible when Gcisani feels happy about Camagu who is now a free man. That Gcisani does not mourn Lumkile's death, devoured by river crocodiles, is implicitly explained by the fact that Gcisani has always loved Camagu.

In conclusion, it can be asserted that Umlimandlela may seem to be a disorganized narrative, if not studied properly within the integrated structuralist approach. This approach reveals that this novel is skillfully written, suggesting that its author has a broad and deep understanding of structuralism.

5.7.3 Unyana Womntu

In the narrative proposition, Emva kokucofa kathathu emnxebeni (P.1). (After pressing the phone three times), the Bremond's triadic event is implied. It is so, because, Bantu entertains the objective of phoning Dora as to normalize their strained conjugal relations. The pressing is an attempt to actualize the objective, thus
suggesting that the character wants to achieve something, namely to have a phatic contact, by means of the phone, with *Dora*.

The context of such a verbal interaction, of the Jakobsonian type, is an intimate dialogue whose content is to lay ground for further discussions to end the marital separation between *Dora* and *Bantu* (P.8). This prime objective is not actualized (P.11). This failure persuades the heterodiegetic narrator to present a stream of *Bantu*’s consciousness, which is:

\[ ...... mini ndamcela ukuba sitshate, ndandiqinisekile ukuthi nditsho kumntu esiya kucinana unaphakade. Naye ngelo xesha wayengazange abonise ukuba angazaguzuke kwisimo sakhe. ............ uNdodiphela ndaqonda mambalekise ngelithi uya kufunda kumalume ngenxa yesi simo sikanina, ............ Amawethu namawabo ndiwabize kaninzi aisho ancama ...............

(P.11-12).

(........... the day I requested her that we should tie the knot, I was certain that I was speaking to a person with whom I would live together forever. She did not, at that time, show signs that she would leave her good conduct ............ I decided that Ndodiphela should attend school at my uncle’s place, because of his mother’s behaviour. I called upon our relatives, who spoke to her without success).

The narrator, in the above extract, presents the character’s stream of consciousness as a monologue. Such a presentation is a ploy to bring the reader from the peripheries of the narrative close to the text to influence his/her interpretation of the character’s vision. The heterodiegetic narrator pretends to have abdicated his/her role as the intermediate ‘person’ between the text and the reader, thus giving the illusion to the reader that the reader has direct access to the character’s consciousness; an act which is humanely impossible. This serves to manipulate the narratee to sympathize

215
with *Bantu* and view *Dora* from his point of view, as an irresponsible female adult that is insensitive to other's feelings and welfare.

This filtering of *Dora's* conduct through *Bantu* as a lens, is subjective and endrocentric. This focalisation does not take into account *Bantu's* work alcoholism due to his deep desire for success in life. It leaves *Dora* in the romantic cold, because *Bantu* has less time for her, thus contributing to *Dora's* frustration hence she consoles herself with alcohol abuse. The monologue above contains a complex anachrony that generates both analepsis and prolepsis. The internal analepsis, *mini ndamcela ukuba sitshate*………… (The day I requested her we should marry ……), suggests that the cardinal function of marriage between *Dora* and *Bantu* is a point of equilibrium of the narrative. This brings to the fore a state of incipient disequilibrium. The narrative has demonstrated that marriage is on the rocks, thus creating a fluctuating tension and conflict which is a space allotted to the reader to think deeply about what he/she is reading as he/she moves temporally in thought backwards and forwards.

The prolepsis in the monologue above, *nditsho kumuntu esiya kugcinana unaphakade*, (I am speaking to a person with whom we would live together forever), predicts or anticipates the good ontological status of the couple's marriage in the future which is at present disappointing to *Bantu*. The internal character-focalization, masquerades as monologue, pulls down some semantic boundaries between textual items producing equations, that is, past = future = present, fiction = reality. Such an interpretation, of the character's vision by the narratee, wishes to dramatise the extent of the damning effect of *Bantu's* disastrous marriage, to his internal world which has now developed its own philosophy of life whereby life = death, as evidenced, by the words: *Ibaso liyacima* …… (P.13) (Light is dying out………).

*Ibaso*(light) symbolizes life. The darkness symbol embedded in *liyacima* (dying out) signifies death. *Bantu* lives a ceaseless movement from life to death, death to life.
At this point, narratologically speaking, a symbolic prolepsis is experienced, that is, a symbolic pointer to a dramatic possibility of an unhappy situation turning to a happy situation just as much as we have already seen how a promising marriage ended on the rocks.

The cardinal function, following the nucleus of Bantu’s unsuccessful visit to his wife, Dora, who is staying in her own house alone, is the former’s visit to a sports field to watch a cricket match (P.14) in an attempt to cool down his crippling and teasing anxieties that make him restless at work that day. The cardinal function of attending a cricket match is expounded on as follows:

Akuba efikile, ibe yingaba ukufumana indawo yokumisa, , wade wehlela kwezingaphandle izitalato umganyana othi ntyi ukusuka ebaheni, wayifumana selencamile kwindawo e nxingwa esabisithele emehlweni abaninzi ............ Ngelikade wayakuma phantsi kw ebhodi yokubala isikora. (P.14).

(When he arrived, it was difficult for him to get a parking space, till he moved down to outside streets, a stone's throw from the sports field, at last he got it in a narrow place that is a bit outside the sight of many people. ............... At last he stood beneath the scoreboard. ..................)

The description of the events whereby Bantu is seeking a parking space is a secondary function to the nucleus. This catalyst serves to suggest, to the reader, that there are many cars, thus this is an important event that Bantu can hardly miss. The heterodiegetic narrator presents this description through an external-narrator-focalization so that the reader is convinced that the character, Bantu, does not accidentally stand beneath the scoreboard. He stands there to protect himself against the scorching rays of the sun. This non-accidental action enhances the narrator's credibility and trustworthiness, as a narrative speaker to listen to.
The implied author through the narrator presents in the secondary narrative, which is part of the complication, Bantu’s consciousness, using analepses, repetition, proper indices, prolepses, and informants. This consciousness is as follows:

................. wahamba ngeengcina waya kugxeleka
kuNoziqhamo elinye lamananekezi awayedla
ngokuncokola nawo ukuyolisa udlubu.
NguNoziqhamo owayemvela kwimeko akuyo. Eli
nenekazi lalingomnye wabaxelengi kwidumvizesithi
yaseCacadu .............. Ngokumana bebonana
kwintlananiso. Kwakusithi xa kubethwa intonga
zomlomo .............. uNoziqhamo wayekuthanda
ukuya kuncedisa umnakwabo ........
wwawungamfikela ehamba hamba phaya elunxwemeni
................. Kodwa .............. (P.1).

............... He moved in the mind till he reached
Noziqhamo, one of the ladies he used to converse with
to enjoy his time. It was Noziqhamo who
sympathized with him in his situation, ............... This lady was one of the employees at the University
of Cacadu.............. They would frequently meet in
certain meetings. When people were using sticks of
the mouth ................ Noziqhamo, loved to help
her brother ................ You could find her
moving about there in the sea-shore. But ..............).

The analeptic repetitions that serve, as summaries are the phrases: awayedla
ngokuncokola (used to converse with), ngokumana bebobanana (used to see each
other). The narratological value of these linguistic structures is to suggest personal
closeness between Noziqhamo and Bantu. This constructs an ambiguous perception
in the narratee’s mind. There is a possibility that Bantu may dump his alcoholic wife
for the disciplined highly educated and empathic Noziqhamo or that there is a secret
love, between Noziqhamo and Bantu. This also assists in precipitating a crisis to the
couples’ marriage. The elision of information about the romantic world of
Noziqhamo at this moment of rising conflict in the novel, is a fertile ground on which
the mentioned ambiguity is allowed to grow. This creates tension.
Two detectives, Bonakele and Mngombeni confront Bantu with a barrage of questions at his office, which constitute a dramatic scene that follows a deceleration containing Bantu's thoughts. These questions are filtered through the heterodiegetic narrator.

"Ndinemibuzwana nje endinqwenela ukuyibuzza apha kuwe Mnumzana Zathu"  
"Hambisa ndimamele".  
"Umzazi wakho umqibele nini?"  
"Ukumqibela, njani ke ngoku?"  
"Ndithetha ukumbona okanye ukuhlala naye". (P. 19)

("I have some small questions I would like to ask you, Mr Zatu".  
"Go on I listen".  
"Oh! Yes, when last have you been with your wife?"  
"What do you mean about being with her?"  
"I mean to see her or be with her")

In the first line above, Mngombeni's narrative of words, a copied speech, constitutes a paralipsis. The diminitive imibuzwana (small questions) presents Mngombeni's vision as a tricky presentation that leaves out, purposefully, the central aspect of their being there. Mngombeni downplays their investigation on murder as if their visit is a matter of no substantial consequences. The effect of this is that, to the narratee, Mngombeni, unknowingly presents himself as an unreliable character.

The assertion above should be attended to quickly. The narrator is implicitly problematizing the narrative principle of cause and effect. Firstly, the heterodiegetic narrator, by relating the visit of Bantu to Dora, followed by Dora's brutal death, is implicitly suggesting the need of examining the principle of cause and effect, that is, if event B follows event A, does it necessarily mean that event A is the direct cause of event B?
However, it is necessary to mention that in evaluating the narrator's problematization of the principle of cause and effect, Danto's theory of the narrative-unity-criteria will be used for guidance, based on three assumptions which are:

1. Narrativity operating on the continuity of subject-matter;
2. Events occur within on orderly spatial-space; and
3. The causal status of event A is evaluated against its effect on event B

In respect to the first assumptions above, the heterodiegetic narrator who has a supreme mind, knows that the art of narrativity is, inter alia, premised on the assumption that narration is conscious of the continuity of subject-matter. The subject-matter at hand now is the marital discourse. It is a known fact that when a couple's marriage is on the rocks, a possibility exists that, at least one of the couple may be an infidel, and this may tempt, at least, one of the partners to plot an assassination.

This assertion forms an exogenous point of reference from real life. It may thus be a basis of explicating why Bantu possibly killed his wife. This exogenous point is part of the marital discourse Dora's death is thus treated, in that sense, as the continuity of the subject-matter. It is not an isolated murder. Looking at this continuity of subject-matter, there is a logical possibility, that Bantu might have killed his wife.

The second premise looks at the sequential order of events that, event A is followed by event B, within the framework of continuity of the subject matter. The event of Bantu visiting Dora is followed by the event of Dora's death. This is an endogenous point of reference, which is situated within the narrative space of the continuity of subject matter, thus promoting the logical possibility that Bantu might have killed his wife.
The third assumption is that the causal status of event A should be evaluated rationally against its effect upon B. The novel's hidden rational explanation is thus that Bantu visited Dora to murder her so that he may possibly marry Noziqhamo or any lady in the centre of his heart whilst probably Dora is at the periphery of their marriage.

The implied author, through the heterodiegetic narrator's problematization as noted above, of the cause and effect principle, has offered the implied reader a hypothetical framework to understand the reason behind Bantu's arrest against the charge of murdering his wife. Using Danto's theory, we have 'pipped' into the mind of the law for its arrest of Bantu. This novel questions the logical possibility offered by this theory as follows:

_Ummangalelwana wamshiya umkakhe ngenkazane ephilile. Nganyeithathu wayezibukelela ibhola eNgaba Ngobungqina bukagqirha, uBandlakazi umfi, wayibeka inqawa ngecalu emva kweyesithathu_ .......... (P.60)

(The accused left his wife during the morning teatime still alive. At three o'clock he was watching a cricket match at Ngaba. According to medical evidence, Bandlakazi, the deceased, passed away at half past three ..........)

The narrator, in the above extract prefers to present his evidence on Dora's death through the character, Ngalo, Bantu's lawyer. The character's status is brought close to the level of the heterodiegetic narrator. This character knows about things that can be known by the omnipresent heterodiegetic narrator. This serves to manipulate the narratee to view Ngalo as a credible lawyer.

This evidence is also used by Noziqhamo to prove the innocence of Bantu. Noziqhamo gets hold of a video film from a journalist that proves that at half past three, on the day Dora was murdered, Bantu was beneath the score board watching
a cricket match. So, in a narratological sense, the video film is the hidden consciousness of the heterodiegetic narrator with respect to this particular event. The implied author controlled the narrative from exposing this consciousness early in the narrative, otherwise, the reader's interest at the early revelation of the recite, would have been killed.

5.8 Comparative Analysis

The three novels are fictionalizing empirical referents. This is explained as follows: *Ukhozi Olumaphiko* largely filters through the 'I' character as a lens, the movement of a history of a divided and totalitarian society towards attempts to construct a single and united society within the same geographical borders; *Unyana Womuntu* is a narrativization of the Eurocentric marital discourse as well as the Eurocentric legal discourse; and *Umlimandlela* filters through the heterodiegetic narrator, as a lens, the complexities of the South African socio-historico-political problems and their respective solutions.

The above, in a nutshell, is a thematic comparison. On the broader scale, the three novels deal with a socio-politico-historical theme.

The novels *Umlimandlela* and *Ukhozi Olumaphiko* are more complex in structure than the novel *Unyana Womuntu*. Such an inference is reached by examining the interrelationship of structural elements within each novel. This is explained below:

The novel *Unyana Womuntu* has largely events following each other on the basis of cause and effect and chronologically. This gives an impression that a traditional novel whose end resolves the conflict, in that *Bantu*, would crush his loneliness, because he is separated from his wife and that his wife is dead, by marrying his close friend *Nozihamo*, is read. The novel denies such a closure.
On the other hand, *Ukhozi Olumaphiko* and *Umlimandlela* commence with prolepsis, which fires the reader's interest. The plot is interrupted a great deal by analepses, and some few prolepses. Such a defiance of the logico-constraint of the story order compels the narratee to read the text more attentively. The ends of the two novels are not easily predicted but the novels move towards the end with a tendency of having a plot that works on cause and effect, with a chronological sequence, giving an illusion of being traditional novels that will resolve the primary conflict of the narration.

In all, from the above, we can say, in terms of anachronies, *Unyana Womnitu* has a less complicated plot than the other two. Also, the abundance of the applicability of Bremond's model in *Umlimandlela* and *Ukhozi Olumaphiko* proves that these two novels have a more complex plot than *Unyana Womnitu*. Such a complexity may persuade the uninitiated in structuralism to believe that these two novels have a haphazard structure.

Events in *Ukhozi Olumaphiko* are filtered mainly through the narrator-character. This serves to manipulate the narratee to experience the narrative emotionally, morally, intellectually and philosophically as the focalizer does. The fused conception of focalization of Genette and Bal promotes objective analysis of the focalizer's vision, rather than to accept his/her subjective thinking without analytic interpretation. On the other hand, *Unyana Womnitu* and *Umlimandlela* respectively filter events mainly through the heterodiegetic narrator. This places the reader farther from the text with the narrator between the narratee and the text.

The female character in *Unyana Womnitu* has a different role than the ones in *Umlimandlela* and *Ukhozi Olumaphiko*. While *Noziqhamo* is an object of desire to *Bantu*, the subject, this subject/object relationship is of a different dimension than that displayed in the other two novels. In *Unyana Womnitu*, *Noziqhamo* is an object of desire to help *Bantu* escape imprisonment and also to prove him innocent of murder.
Yet females, in *Ukhozi Olumaphiko* and *Umlimandlela*, that is, *Nokuzola* and *Geisani*, respectively are objects of desire at the romantic level. Such subject/object binary opposition is allegorical. It has another underlying text. This is further discussed in chapter eight.

In the three novels, the cardinal or core functions are the sites of actants. The indices transform the actants into characters. The three novels demonstrate the presence of deep-structure and surface-structure. The actions of the actants are in the surface-structure, beneath which lies the incasing of the text theme.

In conclusion, it can be realized that the three novels are constructed in such a way that they respond positively to structuralism, but in varying degrees. *Unyana Womntu* exhibits less deformity of the fabula than *Ukhozi Olumaphiko* and *Umlimandlela*. The latter two have a complex plot.

### 5.9 Résumé

This paragraph provides a general overview on structuralism as follows:

On the surface of each narrative, the action of the actant is allowed to exist at a point on the cardinal function or nucleus or hinge point at a certain moment. This point is linked to a binary opposition in the deep structure. The indices in the form of summaries, pauses and scenes have a potential to transform that actantial site into a point of characterization or a field of characterization where the character, under a conflictual pressure is possibly allowed to exist as a personage who may be flat or round or developing or a stereotype.

Bremond's logical approach operates within the field of characterization rather than the actantial site. This is so because in that field, a personage is a character not an actant; he/she has the potential to frame his/her own objectives and actualize his/her will wherever possible. His/her success in actualising the objective, is a logical stage
rather than the stage of action. Hence Barthes labels Bremond's model as the energetic logic.

The narrator, whether homodiegetic or heterodiegetic is the donor of story or text, whilst the character is the sender or donor of action. The narratee is the receiver or beneficiary of the story or recite.

The narratee may be the real reader, implied reader or model reader. The implied author constructs an implied reader. Each theoretical perspective of analyzing a text has its own implied reader. The implied reader constructed to read a text from a Marxist perspective might not necessarily be the same with the implied reader of understanding a psychoanalytic reading. Each kind of a novel has its own model reader. For instance, the model reader of Umlimandlela will be different from the model reader of an intsomi.

The paragraphs above demonstrate that the text or recite is epistemologically more fertile than the story or historie. This does not mean that the story is inferior to the text. Lubbock (1963:63) valorizes the story or fabula:

\[\text{The art of fiction does not begin until the novelist thinks of his story as a matter to be shown, to be so exhibited that it will tell itself.}\]

Without a story or fabula, there is no novel, no recite. The text is implicitly presenting the story, which is the narrative framework of the text.

In closing, it can also be remarked that, structuralism fails to prove how fiction interlinks with external reality. The Marxist doctrine, aware of this weakness of structuralism, proposes various theoretical shades that try to theorize a relationship that can possibly exist between the novel, as a literary text and external reality. This is expounded on in the following chapter.
Chapter Six

Marxist Literary Approaches

6.1 The Theory and Practice

This chapter serves to exploit both the immanent practical and theoretical dimensions of the Marxist Theory. This exploitation goes as far as providing values, norms and criteria sourced from Marxism for the practical evaluation of isiXhosa literature, the isiXhosa novel in particular. Gramsci (1971:365 - 366) refers to this unique fusion of theory and practice by Marxism as:

"......... a critical act, through which practice is demonstrated rationally and necessary and theory is expressed realistically and rational.

Marxist Theory is realistic in the sense that it is a critique of a class ideology, which, basically, is a class interest. A typical Marxist literary criticism demonstrates how a class ideology is depicted in a literary text like, in a novel. This kind of criticism will further explain the cause of social instability in a capitalist society, depicted in a novel; for instance the novels Ukhosi Olumaphiko and Umlimandlela are proven to conduct a depiction of social contradictions which (Elster 1985:48) describes as a "theoretical function of identifying causes of instability and change."

The economic inequality, between the South African proletariat and the ruling class, in the novels mentioned above, is the cause "of instability and change." This point will be argued. This "instability" manifests itself through a revolutionary struggle.

The country is changed from a totalitarian state into a democratic model. This change, under mature conditions that beget a revolution will move through triadic stages during a specific historical period. These stages are the thesis, antithesis and
synthesis, the latter being a resolution of the conflicting first two stages. Such a three-staged phenomenon is what is called dialectical materialism.

6.1.1 Dialectical Materialism

When speaking about a typical Marxist literary theory, it is far from stating that there is a single Marxist literary theory. There is no unitary Marxist literary theory. Instead, there is a confederation of a number of Marxist literary theoretical approaches based on the Marxist assumption that literature can be interpreted in relation to the social, economic and historical phenomena that are co-responsible for its (literature's) existence. These various Marxist literary approaches maintain varying respective distances from this Marxist assumption.

The Marxist theoretical approaches to be discussed in this chapter are Lukács's reflection model, Goldmann's genetic model and Macherey's production model. Other Marxist theorists are mentioned to support some claims during the discursive process.

To contextualise the perspectives offered by the respective Marxist literary approaches mentioned above, Marx (1859:4) asserts that:

In the social production of their life, men enter into definite relations that are indispensable and independent of their will, relations of production which correspond to a definite stage of development of their material productive forces. The sum total of these relations of production constitutes the economic structure of society, the real foundation on which rises a legal and political superstructure and to which corresponding definite forms of social consciousness. The mode of production of material life conditions the social, political and intellectual life process in general.
The social relations and economic forces of production, within a particular society at a certain historical period, together constitute the economic base or economic structure. The economic base determines the superstructure, constituted of formations like law, politics, education, literature and others.

In a capitalist society, workers enter into a social relation with the owners of means of production (capitalist bourgeoisie) to sustain their lives. The economic relations between workers and the capitalists are such that workers have to exchange their labour for wages, whilst the capitalist receives a huge profit. The economic relations are therefore underlined by the binary opposition of the exploiter/the exploited. This is a contradiction in the economic structure because the capitalist state claims that all its citizens are equal. In resolving these contradictions and the conflicts of class positions, the workers (the proletariat), must be engaged in a revolutionary struggle that eventually overthrows the dominating class and establish a classless society.

The struggle of the proletariat is the thesis, the counter-revolutionary action of the capitalist class is the antithesis, and the emergence of the classless society is the synthesis. This is what is called historical dialecticism and the whole theory involving superstructures and the economic structure is historical dialectical materialism.

6.1.2 Marxist Literary Theory and Literature

The next aspect to consider is the relationship existing between literature and historical dialectical materialism. Geurin et al (1992:311 - 312) calls the latter the Marxist doctrine or scientific socialism. This relationship is explained by this study with the assistance of evidence from Ukhozi Olumaphiko and Umlimandlela.
Horkheimer (1941:122) suggests that the interconnection between Marxism and literature should be the basis "to reflect the actual rift between the social reality and the values it posits."

What Horkheimer proclaims is that the Marxist social theory can be used to illustrate critically that a capitalist society does not live up to the values that it preaches. The capitalist society pretends that every citizen is free and all are equal before the law (Adorn et al 1976:115). Literature, then, can be critically evaluated from the Marxist perspective, as to show that a particular novel reflects the pretensions of a capitalist society or that though a particular society claims that all its citizens are free and equal this has never been the case in actual or real life.

*Ukhozi Olumaphiko* and *Umlimandlela* from the didactical materialist perspective will be shown to narrate a story of oppression whereby the capitalist apartheid society pretends that Africans and whites are equal and free though living in separate areas, but in reality, it will be argued, the African proletariat is denied basic human rights.

As the Marxist theory is what (Marx and Engels 1958b:103) call the "critical method," it may be employed as a social theory in various possible instances to evaluate a novel critically.

On the other hand, however, Mao-Tse-tung, in his Marxist way of thinking, perceives that literature has both the artistic and political criteria. To him a revolutionary literature will use its artistic quality to promote the cause of the people's revolution. A reactionary literary text though of high artistic value, can be "poisonous" "to the people" (Mao-Tse-tung 1967:89). In terms of this premise, *Ukhozi Olumaphiko* and *Umlimandlela*, up to a certain degree, use their artistic expression to promote the people's struggle and are thus forms of a revolutionary literature.
6.1.3 Base Structure and Superstructure

The conflicts and contradictions in the economic structure are ideological. This can be perceived in the superstructure. The children of the capitalists can afford to attend the best schools in the country for example. These schools are very expensive and the children of the workers cannot attend these institutions, as they cannot afford financially. This serves to show that in the capitalist state, education serves the interests of the dominating class. In that sense, education is ideological. *Ukhozi Olumaphiko* supports this assertion in this manner:

*Into eyandikhuthazayo emsebenzini wam wokuxelenga kukubona umdla womlisela nomthijana phantsi kweemeko owawungena kubufunisela ubunzima bazo. Ndaqikela kwititishala ezazibambisene ngamxhelo mnye ekunqwanqwadeni ikamva labantwana ezazisazi ukuba lixhomekeke kuloo mfundwana ekwakungenhula nokuyifumana ngenxa yemiqobo nemiqathango eyayixabe endleleni, ibekwe ngooyisekhalu booMeva aba, ....* (P.3)

(What encouraged me in my work, as an occupation, was to see the interest of the youth under conditions in which you could hardly miss their difficulties. I arrived amongst teachers who were united with one spirit in shaping the future of children, knowing that it (children's future) depends upon that little education that you do not get easily because of the barriers and conditions that were stumbling blocks in the way, placed there by the forebears of these Merves........)

The South African apartheid ruling class wanted to maintain White supremacy, which is fundamentally based on economic inequalities in the base structure. The education budget for white education was far above that of the African education's budget. This manifested itself in poor salaries for African educators, ill-equipped Black schools, and low equality of school building.

Most children of the African proletariat could not advance to high levels of tertiary education. The poor level of education of African teachers also endorses this fact.
Inequalities of education in the superstructure were largely determined by inequalities in the base structure. This was purposefully propelled by the apartheid ruling class, as to serve the interest of this class that is keeping the White supremacy in tact. In that sense then, the apartheid education system was ideological. The extract above helps to substantiate on the assertion that the base structure affects the superstructure.

This study exposes the extent to which the different Marxist literary approaches vary in the way they perceive literature as determined in the base structure. These approaches provide various analyses of the novel(s). Such analyses are integrated with discussions citing examples from the books being studied. Such an exercise helps to highlight or clarify certain points. Thus, this chapter is discussed as follows:

6.2 are broad Marxist literary assumptions; in 6.3 Lukacs's reflection model; in 6.4 Goldmann's genetic model; in 6.5 Machery's production model, in 6.6 recapitulation, in 6.7 analyses of the novels, *Ukhozi Olumaphiko* and *Umlimandlela* with an integrated approach involving the above Marxist literary approaches. *Unyana Wommtu* is mentioned as a cross-reference, and in 6.8 finally the résumé.

6.2 Assumptions

The Marxist assumptions for literary criticism are highlighted and explained in the following paragraph.
6.2.1 **Theory, Practice**

Marxism, by its nature, is a theory of practice. It enables the literary critic to analyze the class positions embedded in a literary text or to evaluate the ideological mode of the text. This premise should be understood against the Marxist view that literary works are not a product of the inspired mind of the author - genuis, but instead are perceptual artistic modes of viewing the material world from the point of view of a specific class.

To comprehend a literary work such as *Ukhozi Olimaphiko* or *Umlimandlela*, the literary critic should not limit his critical evaluation to idealist elements like the aesthetic language of the novel but rather relate its content to the ideological space underlining the literary work. These two novels have as undercurrents, the conflicting ideological worlds of the capitalist bourgeoisie and that of the South African proletariat.

6.2.2 **Basis of Literary Criticism**

Marxist theory when used as a basis of literary criticism unveils the social reality rather than the appearances of reality. Marx and Engels (1958b:122; 1956:478 - 479), express this view of realism as the " ............ reproduction of typical characters under typical circumstances."

These "typical circumstances" unveiled by Marxist literary criticism or reflected by the literary work, are the historical moments marked by revolutionary struggles. The "typical characters" are the character representatives of the respective antagonistic classes. In the novel *Ukhozi Olimaphiko*, the character *Meva* is the typicality of the bourgeoisie class, whilst *Mfazwe* is that of the proletariat.

The Marxist assumptions on literature assume various shades in the respective
Marxist literary approaches. They tend to exhibit a very strong showing in Lukacs's Marxist literary approach called the Reflection Model.

6.3 Lukacs's Reflection Model

Lukacs is a Hungarian Marxist. His postulations on literary criticism are close to those of Marx and Engels (1958b:122) concerning their views on realism which was officially called Social Realism in Soviet Russia.

6.3.1 Social Realism and its Historical Context

Social Realism was the Soviet Union's official theory of literature. It was officially endorsed in 1934. Prior to this, after the socialist victory which had its face as 1917 October Revolution, various Marxist attitudes were adopted towards literature. Among these literary attitudes we mention the following.

The Protelkult, an organization, was established to serve the ideological interests of the workers. This organization maintained that culture, literature included should serve the interest of the workers.

Though, amongst the Marxist literary scholars, there was no unanimous agreement about literature with respect to Marxism, there was a strong Marxist current-thought that demanded literature and literary criticism to be related to socio-historical aspects of the society.

It is the unyielding Social Realism current - thought which wanted literature and literary criticism to be located in historical dialectical materialism that led to the disbanding of the Russian Formalism Project in 1926. This movement was accused of being idealistic towards literature as it isolated its object of study, literariness, to the exclusion of socio-historical aspects of life.
In 1928, the Bolshevik Central Committee demanded literature to serve the interest of the party. This would mean that literature had to assume a propagandistic dimension of great proportion. The attempts of the Communist rule to manipulate literature for its political agenda reached its commanding heights in 1934 when the Congress of Soviet Writers made official Social Realism as the authentic Marxist form of literature. Swayze (1962:113) defines:

Social Realism, the basic method of Soviet Literature and Literary criticism, demands the artistic truthful, historically concrete's representation of reality in its revolutionary development. At the same time, truthfulness and historical concreteness of artistic representation of reality must be combined with the task of ideological remolding and education of the working people in the spirit of socialism.

The critic should show how a literary text reflects class positions during a certain historical period. There will be class positions which are conflicting and contradicting. The working class, in literature, should be portrayed as struggling for a socialist state. Such a presentation will be truthful and revolutionary. Literature should be educative in the sense of showing the proletariat how to advance the cause of socialism or revolution.

6.3.2 Lukaes's Dialectical Materialism

Lukacs's reflection model is considered, amongst the Marxist literary approaches, to be the closest to orthodox or vulgar Marxist's views on literary criticism. The orthodox Marxist view holds that literature is determined in the economic structure; though it enjoys some degree of autonomy, it interacts with other formations in the superstructure. This explains the entry of politics, law, religion, aesthetics and ideology into literature.
According to Lukacs, literature reflects the social reality which is underlined by conflicts and contradictions in the economic structure. The inequalities of education, law, etc are just perceived reality of phenomena in the superstructure. This kind of interconnectedness between the economic structure and the superstructure may be explained with the aid of examples from *Umlimandlela*.

*Camagu* grows up in the ghetto-township of Tsolo, near East London. This is a place of abode of the poor African proletariat. He is arrested accused of killing his friend. As he is of a poor financial background, he cannot afford to hire a lawyer. He is not even provided a state lawyer. This proves that the economic inequalities in the base-structure manifest themselves in the superstructure, in our case, in the unfair judicial or legal system that favours those with money who can afford to hire lawyers for their defence in courts of laws.

The second instance, in *Umlimandlela*, shows an interlink between the economic structure and education. This is the case of *Lumkile*. *Lumkile*, though a brilliant student, drops out of school because he is of poor economic background. Again we have a case where the education system favours learners who are from financially affording families. These two examples thus illustrate the degree of capability of literature to reflect contradictions existing in the base structure but would manifest themselves in the superstructure. Lukacs’s Reflection Model does, to a certain extent, help the critic to evaluate a literary work. In this case, the isiXhosa novel is evaluated from an orthodox Marxist perspective.

The reflection Lukacs talks about, is not the one on the empirical mirror where the angle of incidence is equal to the angle of reflection. Lacan uses the concept of mirror that produces images in his psychoanalysis to discuss the evolving subject in a social language. This of course, is discussed in 7.4.
Lukacs is dealing with a reflection whereby a literary text or the critic shows that the literary text reveals contradictions and conflicts dominant in a capitalistic economy during a certain period of the revolutionary struggle of the proletariat. If a literary text shows such conflicts and contradictions, it reflects reality in an objective way and has a correct form.

Lukacs does not refer to form in the Russian Formalist sense, whereby form is the interrelationship of the structural elements within a literary work.

Lukacs's form is the use of characters and conditions in the literary text in a typical way. Typical in the sense that a character in his individuality must be an embodiment of a particular class during a particular historical period. All the features of that class be typified in him/her.

The conditions in the novel must be identical to the actual ones whereby they are fertile for a revolutionary struggle. These are typical conditions and characterization, then is correct representation. The social reality thus has been reflected in its totality. Lukacs's totality is implicitly a "cash loan" from the formalist and structuralist view that a literary work is an organic unity.

The characters and the situation must be typical of a historical period where the class struggle is moving towards the direction of a historical resolution. Lukacs's view on typical characters and typical situations are close to Marx's and Engels's views (1846:478 -479).

Furthermore, in Lukacs's theoretical reflection, the author is not seen as the genius. His mind is the highest order of consciousness, which is part of the material universe. Lukacs sees genius in the correct form. His theory of reflection has an intrinsic theory of meaning. There is a virtual absence of theory of language. These three dimensions of Lukacs's literary approach have a tremendous impact upon the novels
to be studied. This is explained below.

The mind of Saule, the author of the two novels, is regarded as just a material that reflects social reality through the books. There is thus little theorization about the author because the literary thrust is upon the conflicting class interests depicted by the books. This study includes Goldmann's Marxist literary approach to provide a somewhat balanced theorization on the author.

Lukacs's literary approach has an intrinsic theory of meaning because it transfers the critical methodology of the Marxist theory to itself and becomes an ideological critique of society and valorizes the typicality of characters as part of the proletariat that embarks on revolution to transform the capitalist society into a classless society. If a novel does not end by establishing such a society, it would have failed to reflect typically the resolution of class contradictions. This is then the point of failure of both Ukhosi Olumaphiko and Umlimandlela.

Lukacs's Reflection Model lacks theory of language and it deprives its literary criticism of the appreciation of the aesthetic language which so much is valorized by the Russian Formalism. Thus, Lukacs's literary approach allows its own criticism to suffer from aesthetic-criticism poverty. It is due to such a realization that Mao-Tsetung suggests that literature has both the artistic and political criteria.

6.4 Goldmann's Genetic Model

Goldmann's genetic model is based on the sociological assumption that the individual's mental structure is moulded by the world-view of the social group to which that individual belongs. It is on such an assumption that Goldmann premises the view that the author is not a creative genius, but a social agent that artistically installs the world-view of his group into literature. In lieu of the demoted status of
the author, Goldmann views a literary text as the product of a trans-individual mental structure of a social group.

Goldmann perceives the world-view as the collection of concepts, ideas, views, interests, ambitions and dreams of a social group. These aspects forming a world-view are in disorderly arrangement in a literary text. An author of great note will let his literary text to mould these orderly elements in such a way that they finally assume the coherence and unity of the literary meaning called structure. It can be noted that, Goldmann's coherence and unity are similar to Lukacs's totality. But these concepts of unity and coherence can be traced back from the Russian Formalists and structuralists, who view a literary work as an organic unity.

Nonetheless, Goldmann calls his method the genetic model because its assumptions illustrate how the structures come into being, historically. In his text, "The Hidden God", he studies the structure existing in Racine tragedies. He analyzes in the plays the construction of the underlying structure. In his observations he discovers that these literary texts have the same underlying mental structure, though the context is filled with different stuff. His observations inform the method of analysis of the genetic model.

The genetic methodology is as follows:

- Look for a certain structural connection between books of the same author or books of a certain genre during a particular historical period;
- Examine the common world-view revealed by the books;
- Allocate the revealed world-view or underlying structure to a particular class position;
- Find out the philosophical basis of such a world-view; and
- The interpretation of the text should be based on the class-world-view
and its philosophical foundations.

Goldmann's theory of meaning is implicated in his methodology. There is no theory of language. This is explained in the forthcoming paragraphs.

Goldmann asserts that the oppressing and oppressed social groups have different respective mental structures, which are the worldviews of specific social groups, which according to (Goldmann 1989:17) may be reactionary or revolutionary.

In *Umtimandlela* and *Ukhozi Olumaphiko*, the reactionary social group is the ruling White capitalist class that opposes the revolutionary struggle of the African proletariat, which is the revolutionary group. The mental structure of the White ruling class is underpinned by Plato's philosophy that some are born natural slaves, hence, this capitalist class sees no reason why the African Proletariat should not remain oppressed. On the other hand, the mental structure of the revolutionary social group is underlined by the National Democratic Revolutionary philosophy that seeks to establish a classless society.

In *Unyama Womuntu*, there is a mental structure of the chauvanistic bourgeoisie group that believes that the female is naturally inferior to man. On the other hand the feminist mental structure is underlined by the philosophy that the female must extricate herself from the inferior position in which she is placed in the binary opposition male/female. Robey and Jefferson (1989), citing Cixous and Clement (1975:116), assert that the binary opposition male/female generates equivalent couples of:

- Nature/History
- Nature/Art
- Nature/Mind
- Passion/Action.

239
In each pair, the first term is superior and relates to male, whilst the second term relates to female and inferior. Females must take upon themselves to free themselves from such logocentric descriptions. *Dora* and *Nozighamo* in *Umlana Womntu* are embodiments of such a feminist struggle philosophy.

The above paragraphs show the relevance of Goldmann's genetic model in the critical analysis of a novel. Detailed genetic analyses are done at the specific moments of this study.

### 6.5 Macherey's Production Model

Macherey's model has its own assumptions. They are discussed as follows.

#### 6.5.1 Production - Assumptions

Macherey's theory is a two-pronged one. Typical of the Marxist thinking, he does not see the author of a book as the creative genius, because to create, in a materialist sense, is to bring into existence something out of nothing. This then is the impossible. The author is hence just a producer who uses as raw material, language, ideology, and literary conventions, to produce a literary text. This postulate explains the presence of ideology in a literary text.

Macherey, when speaking of ideology, is not referring to Goldmann's ideology or Lukacs's ideology whereby according to the latter it is a class interest and to the former, it is the social group's worldview. Macherey's, ideology is that what is not openly said by the literary text. A novel for instance, that supports the status quo (bourgeoisie thinking) will be silent on the relationship existing in the binary opposition exploiter/exploited. The literary critic, using the symptomatic reading, should uncover the structural law underlying a particular literary text. The novel *Umlimandlela* for instance, is underlined by the binary opposition colonizer/colonized
which generates equivalent oppositions: Europe/Africa; White/Black; Rich/Poor. In each binary structure, the first term is privileged above the second term.

However, Macherey's view on ideology, that is, literature as a form of ideology, has been influenced by Althusser's text "On Ideology and Ideological State Apparatus".

6.5.2 Ideology

There are various notions of the concept of ideology. In the following paragraph, we discuss these notions comparatively.

6.5.2.1 Althusser's Ideology

In 6.5.1, it is asserted that Althusser influences Macherey's view of ideology. Such an assertion squarely forces an explanation of Althusser's conceptualization of an ideology. A brief discussion on this follows.

Althusser in his text, mentioned above, views institutions like church, judiciary, school, public house, home, etc as ideological because they produce discourses that promote the status quo. He uses the concept ideology, differently from Lukacs.

According to Lukacs, ideology is the false consciousness of the capitalist class. This is a conservative Marxist view of ideology. Althusser defines ideology as a kind of a societal practice. This practice manifests itself in the ideological institutions that circulate discourses that cement the dominant class in power secretly.

The above can be supported by an example extracted from South African colonial experience, whereby literature was used to promote Christianity within the African communities. The missionaries possessed Publication houses as private properties. No Xhosa novel or book was published unless, to some "acceptable" degree, it
explicitly, or subtly preaches the Christian doctrine which was the arm of colonizing the African. So, in this instance, literature was used ideologically.

The above instance serves to depict how literature can be a form of ideology. Macherey builds Althusser's view of ideology into his literary criticism.

6.5.2.2 Macherey's ideology

Macherey believes that the common language used is inserted in literature with ideological conflicts from society. Once these conflicts are in literature, they are hidden within a veil. The structural devices like characterization and plot function are that collective veil hiding the social conflicts and contradictions. Ideology is then secretly installed into literature. The duty of the critic is to uncover that ideology using symptomic reading (A phrase borrowed from Althusser).

How does the critic uncover the hidden ideology? Macherey answers this question by first cautioning the critic not to analyze a literary text from an aesthetic perspective, that is, looking for the functional value of the devices with respect to the thematic meaning. He accuses such an approach as idealistic and assertive rather than historical and materialistic.

The structural devices collectively acting as a veil, give the literary text a tinge of silence. It prefers to say nothing about certain issues that are hidden beyond the literary "curtain". Ideology is that what the literary text does not say is. There are silences, gaps and absences, which give the text its ideological dimension. These gaps make the literary text to be incomplete. It is this incompleteness that makes the literary text complete. A completeness not in the spirit of unity as that which Lukacs and Goldmann refer to.

Once Macherey clarifies his view of ideology, he proposes his methodology for the
analysis of a text.

The critic should apply the symptomatic reading to detect the structural law of the text. This structural law is the dominant ideological effect, which the text hides. This ideological effect of the literary text is in the written words.

Once the ideological effect has been established, the critic analyses other ideological discourses set in motion by the ideological effect. These discourses are of the following dimensions: literary, aesthetic, moral, philosophical, political, legal, ethical, biblical, etc. The critic should observe how these various discourses motivated by the ideological effect, support the dominant ideology, which is the same structural law of governing the discourse of the literary text. Finding the various discourses, is discovering what is hidden behind the veil of silence.

The literary text will pretend to resolve the ideological contradictions, which implicitly exist in the political, religious, ethical, etc. planes. These contradictions are in line with characterization and the plot will give an illusion of resolution, yet in reality those contradictions remain unresolved. The critic must vocalize that silent illusion.

6.5.2.3 Williams's Ideology

In *Umlimandlela*, the British imperialism dismantles the African royalty. The African royal is called "chief" rather than "king" to denote that no African royalty can be equated to the Western one. This then suggests that the word "chief" is ideological in the William's (1977:10) sense that ideology is "a lived system of meanings and values constitutive and constituting".

Words are therefore given meaning by the dominant class to sustain values that support the continued existence of that class. Homeland leaders in *Ukhozi*
Olumaphiko are constituted legally and constitutionally to serve the ruling class interest.

6.6 Recapitulation

- Since there is no single Marxist literary theory, the three Marxist literary approaches discussed so far, are integrated to analyze and interpret the novel Ukhozi Olumaphiko.
- During the application of the integrated approach, the weaknesses and strengths of each Marxist literary approach are highlighted.
- The literary text is viewed as an ideological form in which the circumstances of its production are installed intrinsically.
- To reveal such ideological class positions within a text, symptomatic reading is applied. This reading reveals the potentiality of the text to mirror objective reality.
- The characters, plot, setting, etc are viewed as ideological tools.
- Both objective reality and fiction reality are reflected at the same time.
- The novel is not fictional in the structuralist sense of verisimilitude.
- The interpretation reveals the ideological effect of which provokes other ideological discourses, that is, religion, political, ethical, etc.

6.7 Analyses and Interpretations

6.7.1 Ukhozi Olumaphiko

The novel depicts a typical socio-politico-historical situation. It is a political situation reminiscent of the revolutionary period in the 1980's in South Africa, where the UDF (United Democratic Front) as an ANC front, championed the revolutionary struggle. The author, to portray this situation also uses typical characters that represent the opposing political classes. Mfazwe, represents the oppressed African masses, and the
police and *Meva* the oppressive ruling minority class. This above description corresponds to that of Lukacs's typicality which (Marx and Engels 1956:479) calls "the truth in reproduction of typical characters under typical circumstances".

Lukacs's typicality can do well in this particular debate when used as a discussion tool in conjunction with Goldmann's genetic model. Following the latter model, it can be asserted that the social class from which the author comes has influenced his frame of mind. Saule, is from the background of the oppressed African masses. This class, prior to the 1994 democratic South African elections, guided by the political aspirations of the Freedom Charter, engaged itself in a class struggle whose minimum threshold was the attainment of political freedom by the African majority. Such a class world-view informed and shaped Saule's writing in *Ukhozi Olumaphiko*.

*Mfazwe*, as a typical character, representing the oppressed African majority, conscientises the black youth to revolt against the oppressive apartheid system. Such teachings bring about discomfort within the political structures that collaborate with the apartheid ideology. In the Qaka Township, the apartheid collaborators manifest themselves as Friday and his father the mayor of the local Black authority. In order to counteract *Mfazwe*, these collaborators and the police state apparatus frame him as being a police spy. This is a strategy employed to weaken the revolutionary forces, of which *Mfazwe* is the epitome. The counter-revolutionary forces that are epitomized as councillors in the Black Authority and the police state apparatus, have the sole aim to see that the status quo remains unaltered.

Althusser's symptomatic reading, which Althusser (1979:15) calls a kind of "discovery" in what is seen, listened to, spoken about and read, helps in establishing what is not written in the text.

The text has holes and gaps to fill in. For instance, the text does not spell it out explicitly that the apartheid regime clings to power so that it could perpetually
exploits the masses. These issues not explicitly mentioned, show that the literary text is ideological. Ideological in Macherey's sense means that structural law should be identified in the text. In our case, the structure is to fight for equal rights.

The critic is able to fill such gaps and holes because he/she has established that the mental-structure (i.e. The fight for political freedom) installed craftily by the author in the literary text, is underlined by the National Democratic Revolution philosophy whereby it is the political as well as moral obligation for the oppressed masses to fight for the total liberation of South Africa. Such a national struggle includes a class struggle as well as a gender struggle. This is the political philosophy, underlying all the three novels written by Saule. It is this philosophy that the three novels embrace.

The Qaka Township with its sordid and filthy streets is a typical situation that is a seedbed for a class revolution. The nearby Bholo town is well looked after because it is a place of abode for the White bourgeoisie. This implicit comparison serves to justify the necessity of the National Democratic Revolution.

The literary text mirrors realities that depict class contradictions which should be resolved through a class struggle. Hence, the two Siphos, students from the local High School called Funda, and Mfazwe, a teacher at Funda, flee the country to train under the revolutionary military movement called Ntsimbi. This military wing serves to fight against the police and the South African Defence Forces which are in fact used as a force to keep the political status. Such a scenario could be explained in terms of a dialectical exposition, whereby the insurgencies, conducted by Intsimbi and the broad struggle constitute the thesis, whilst the apartheid State and its oppressive apparatuses are an antithesis and thus, the synthesis is a classless society in which class oppression is to be eradicated.
It should also be mentioned that the insurgencies help to "shorten and lessen the birth pangs" (Marx 1976:92) of the new democratic system from the apartheid womb to beget a non-racial, free and democratic South Africa.

However, Mfazwe, while in the military camp, Mihontsi, is astonished when he realizes that there are revolutionary soldiers from the white bourgeoisie class. This puzzle implicitly questions the validity of Goldmann's genetic theory. The white soldier is from a class whose interest and ambitions are diametrically opposed to that of the oppressed masses' world-view.

If a world-view of an individual is shaped by the world-view of the class which he/she comes from, why does an individual from a particular class wants to serve the interests of the diametrically opposite class? If this is the case, then it suggests that Goldmann's genetic theory should either be applied cautiously or it should be amended.

Mfazwe, however, returns home. The military struggle located within a class struggle comes to a halt. There are negotiations that lead to the emergence of a democratic South Africa. Mfazwe stays in a previously white bourgeoisie dominated area, moving away from Qaka, a residential area for the poor and the marginalised. This move does not signal that the South African class problem has been resolved. What actually happens is that the bourgeoisie class is swelling to the seams because the democratic South Africa has economically encouraged the fast emergence, at a galloping rate, within the African ranks, of the African bourgeoisie. Otherwise, South Africa remains divided along class lines.

The novel Ukhozi Olumaphiko, has thus brought about a typical class revolution whose ideal result is to establish a classless society, but the post - 1994 South Africa has not brought fundamental changes in the economic structure, hence, Qaka remains a place of abode for the poor, and Bholo, for the petit bourgeois and the capitalist
class.

Furthermore, Meva, a white man from the bourgeoisie class, is not prepared to learn isiXhosa, spoken by Mfazwe, the man from the black bourgeoisie class. This again, using symptomatic reading shows that there are other class conflicts within the same bourgeoisie class. This then reminds us of Lukacs's view that a novel does not necessarily resolve class contradictions and conflict but instead, it gives the reader an illusion of resolution.

6.7.2 Umlimandlela

The novel Umlimandlela is structurally linked to the novel, Ukhozi Olumaphiko. The two novels both deal intensively with a class struggle that exists in a socio-historico-political South African environment. In both novels, the oppressed African masses within the National Democratic Revolution philosophy fight to democratize South Africa. They fight to attain freedom for themselves. Marcuse (1968:136-7) asserts that "man" as a thinking being, requires freedom, which is the highest good. It is such a "good" because it is supposed to bring along basic rights, which are viewed by thinking men as a source of happiness. The African masses look forward to the day of fulfilment by getting happiness through freedom.

Furthermore, the plot of the novel, Umlimandlela, is based on the National Democratic Revolution philosophy which believes that the minimum threshold of the class struggle, is the liberation, of the African majority, from the shackles of apartheid which is a colonization of a special type. This philosophy has its broad guidelines in the Freedom Charter which in turn mirrors the world-view of the African South African masses. The NDR philosophy and the Freedom Charter thus form the basis of interpreting and analyzing the novel Umlimandlela.
Camagu the protagonist is a typical representative of the oppressed African masses who are regarded by the apartheid constitution as foreigners in their own country. Camagu is accused of killing his friend, Mpazamo, but the apartheid judge, in the absence of convincing evidence sentences Camagu to twenty years in jail. This shows that the judiciary system was used by the apartheid ruling class as an apparatus to dehumanize the African masses. This shows why, the Black masses prior to 1994's democratic elections, would fight tooth and nail, to establish a democratic South Africa in which all its citizens are equal before the law. This novel therefore reveals the correct reality whereby the fight to gain proletarian freedom is a lecture even to workers in the present South Africa. Also, this novel allows this study, in the direct words of (Marcuse 1971:1), to "re-examine the premises" of the apartheid capitalism "in the light" of some "consequences". This re-examination is advanced in the following paragraph:

Camagu, because he is from a poor class background, cannot afford to hire a lawyer for his defence in the Supreme Court. This legal situation vindicates the classical Marxist view that the economic structure somehow determines the superstructure. The capitalist apartheid system claims equality before the law but it does not afford the opportunity for the poor to have access to the best lawyers in the country. The capitalist system fails to realize the noble ideas of equality and justice. As such then, this study in the words of (Adorno 1981:11), "questions not the idea of (equality) and justice but rather the claim of (apartheid) bourgeois society to have realized those ideas" (my additions) This legal inequality is due to economic inequality at the base structure. The novel thus reflects the class contradictions.

The fact that the novel depicts the opposing class interests, is of ideological effect. This ideological effect prompts other discourses besides the ideological discourse which illustrates the class conflicts in the novel. There are aesthetic, literary, legal, historical, etc, discourses. In the following paragraphs some of the discourses are explained.
The aesthetic discourse would observe the type of language used in the novel. The metaphor (-ntca) used by the judge in reference to Camagu implicitly suggests that the Apartheid State regard the African person as a sub-human being. The novel contradicts this notion subtly. It uses the nomenclatures for clan names (Jola, Mnshilibe, etc) to show that the Africans see themselves as people respected by their own society. This shows that the author has used the novel to undermine the apartheid ideology. This use is ideological.

The word "Kaffir" means that the person so named is a heathen that knows no God. This would mean the word provokes a religious discourse. It is in Ukhozi Oluxaphiko where Saule shows that Africans have their own indigenous religion. In this novel, Mfazwe's life is saved during his escape to the military camp. He calls on his ancestors and Qamata for his protection. This deals a severe blow to the notion that Africans had known no God before the arrival of the colonizer. The Africans are called "Kaffirs" for ideological reasons, that is, they cannot rule themselves therefore it is God's providence that they be ruled by the colonizer who is close to God. This then proves that the apartheid regime uses the religious discourse to protect the status quo.

The historical discourse in the novel Umlimandilela deals with the class struggle from the early nineteenth century when Hintsa, a great Xhosa King, militarily confronted the British imperialists, up to the period prior to the 1994 national democratic elections.

Lumkile a petit bourgeoisie, hijacks the people's struggle for his narrow personal ends, that is, for the accumulation of wealth and prestige. It is at this point that (Marx's 1958a: 386) words that say "the emancipation of the working class must be conquered by the working class themselves" are concretized. The novel is therefore admonishing the proletariat against allowing the class struggle led by the bourgeoisie class because the latter serves its class interests. On the other hand, Lumkile is a
typical chauvinistic bourgeoisie. He uses Gcisani for his capitalistic ends. Gcisani is a university graduate who has skills in running a business. He tries to kill her, but unsuccessfully, when he learns that her ex-boyfriend is out of prison.

The chauvinistic bourgeoisie tendencies are also highlighted in Unyana Womntu. Bantu is so absorbed in his business, eager to get rich, that he forgets to give proper attention to his wife, Dora (Bandlakazi). This romantic neglect frustrates Dora to such an extent that she becomes an alcoholic. This wrecks their marriage and Bantu does not see himself as the main cause, as he blames Dora. This is the chauvinistic tendency. The gender struggle located in the NDR (National Democratic Revolution) rejects bourgeoisie chauvinism. This marriage discourse wishes to show that the novel does not use marriage to render the patriarchal hierarchy unshakable. The gender struggle located in the NDR does reject such a tendency as it preaches equality between male and female.

In the above paragraph, the discussion substantiates Macherery's claim that the ideological discourse within the literary text provokes other discourses. In doing so, it is also indirectly shown that the author of Umlimandlela, installs in this novel, the mental-structure of the society from which he comes. It is a society whose worldview has been greatly influenced by the teaching of the Freedom Charter, which in turn contains the guidelines of the NDR philosophy.

In conclusion, it can be said that the novel Umlimandlela does not close by resolving the class problem. The novel ends with Camagü and Gcisani, as Lumkile is dead, being on the verge of marriage. The death of Lumkile does not mean that the end of the bourgeoisie class has been reached. In reality, the post apartheid era shows a widening gap between classes. The ruling class becoming richer and richer and the masses and workers becoming poorer and poorer. This leads to the question! Has not the bourgeoisie class taken up the class struggle against the interests of the proletariat? Novels written in the indigenous languages should be penned to be
engaged in the answering of this question.

6.8 Résumé

Saule's novels, *Unyana Womuntu, Ukhozi Ohumaphiko* and *Umlimandlela* evidence that ideology and literatures go hand in hand, whether it is ideology in the Lukacs's sense or Goldmann's sense or Macherey's sense, the former statement holds. Hence a Xhosa novel is taken to be not ideologically neutral.

Nonetheless, Saule, in the novels *Ukhozi Ohumaphiko* and *Umlimandlela*, to an appreciable degree, portrays the world-view of the revolutionary masses in an agreeable form. This, according to Goldmann's view would accord him a status of a great writer, but not a genius.

However, genius or not, his work is revolutionary in the sense that it encourages the reader to evaluate the direction of the class struggle under the NDR. Is the direction to a classless society or to a further parting ways between classes? Saule's writing is not revolutionary because he writes about revolution. It is revolutionary in the sense that to some degree, it opens the eyes of the reader to the class problem, ironically, after the post-apartheid South Africa. His writing is for the revolution of our thinking.

In *Umlimandlela*, the masses, by seeing *Lumkile* as their leader, are alienating themselves from their own revolution. Their revolutionary minds fail to see *Lumkile's* wealth as a product of workers' exploitation. They see the exploiter as their leader. This is a classical contradiction. They give the wrong value to a particular class category. This is fetishism, a commodity of some kind. To equate people's power with the bourgeois wealth is commodity fetishism of some kind.

The Marxist interpretation of the narrative, in this case, the novel, seems to be

252
realistic just as the structuralist interpretation, against which Marxist lodges a case of essentialism and idealism. In order to protect such a Marxist interpretation, Jameson, a Marxist theorist, claims that all narratives have an affinity to interpretation which is of epistemological value. Such a view of narrative interpretation creates uneasiness within the ranks of the post-structuralist theorists. Chapter seven provides post-structuralist thinking about the concept of interpretation.
Chapter Seven

Post-Structuralist Approaches

7.1 Introduction: Subversions

The aim of this chapter is to examine the extent to which post-structuralist approaches question, interrogate, and subvert directly and or indirectly, structuralist and Marxist assumptions. Such approaches as already mentioned in this study, belong to the post-structuralist fold. In the following paragraphs, there is a brief outline of such subversions.

The Marxist theory considers itself to be the absolutely correct interpreter of reality. This claim extended to literary criticism suggests that Marxist literary criticism provides the only true and objective critical evaluation of the literary text. This becomes a problem due to the post-structuralist thought that subverts the monistic view of the literary text suggesting the possibility of the polysemic dimension of a literary text. Paul de Man (1979: 204) subverts this monistic referentiality:

The innumerable writings that dominate our lives made intelligible by a preordained agreement as to their referential authority. This agreement is merely contractual never constitutive.

Paul de Man is one of the exponents of the post-structuralist thought of the deconstructionist mode. In the extract above he is suggesting that the monistic interpretation of writing is just a convention allowed to make the world, spoken about by the writing, provisionally understandable. Otherwise, a particular interpretation of writing is not the only single valid view of the world.
The other post-structuralist, Derrida (1978:272), a deconstructionist, undermines the structuralist interpretation of the text as well:

The one seeks to decipher dreams of deciphering a truth or an origin which escapes play and the other of the sign and which lives the necessity of interpretation as an exile. The other which is no longer turned towards the origin affirms play and tries to press beyond man and humanism, ........

Derrida asserts that there are two forms of interpretation; the structuralist interpretation that is univocal. The reader or critic here relates the structure of the text to its meaning. The other interpretation encourages freedom of the sign (word) in such a way that the sign is a possibility of many meanings or interpretations.

Miller (1975:31), another deconstructionist, asserts that a specific literary text is suitable to be evaluated critically post-structurally. He says,

Great works of literature are likely to be ahead of their critics. They are there already. They have anticipated explicitly any deconstruction the critic can achieve.

The isiXhosa novel, *Umyana Womntu* has been waiting for some time to be evaluated deconstructively. The critic, will be proved, has to show that this novel, suitable for deconstructionist reading, may also primarily be evaluated through a late semiotic analysis. The literary post-structuralist approach, preceding deconstruction and late semiotic, is Bakhtin's dialogism. This last approach asserts that a word as a text is a possibility of many contextual meanings. Ironically, Bakhtin, a Marxist, is implying that the Marxist interpretation of the literary text is not absolutely correct but just one of the contextually possible valid interpretations. Bakhtin's dialogism thus subverts Marxist's claim to absolute and unchangeable truth.
Marxism has its contemporary in psychoanalysis, Freudianism. Both theories have their claim of monistic correctness in their respective disciplines. Freudianism was applied in literary analysis to such an extent that it corresponded to the Saussurean sign whereby the contents of the literary text (the signifier) was said to correspond to the psychic disease of the author (signified or meaning). Derrida (1975:114) confirms the view:

The traditional Freudian psychoanalytic approaches to literature examined so far, have centered on the analysis of the personal psyche, ........... The psychoanalytic structures approach centres on the workings of the text as psyche, based on the theory that the unconsciousness is structured like a language.

What Derrida summarily maintains is that Lacan subverts Freud's Saussurean relation existing between the text and the author's mental illness. Lacan achieves this by playing around Saussurean formula S/s. This signifier on the top moves ceaselessly to resist corresponding to a particular signified. This ceaseless movement disallows the text to be pinned down to a single meaning (monism) as is the case with the Freudian traditional interpretation of the text. Lacan's formula allows this study to view the characters in Umthimandela as signifiers of ceaseless motion.

In summary, the paragraphs above hint at the possibility of subverting the traditional analysis of the literary text. Such a subversion brings out interesting insights, from the isiXhosa novel which will not be possible with the ordinary structuralist or Marxist literary analysis or Freudian analysis. This chapter, to achieve its aim, will deal with these subverting post-structuralist approaches in this fashion: Barthes's late semiotics in 7.2; Derridean Deconstruction in 7.3; Lacan's psychoanalysis in 7.4; Bakhtin's dialogism in 7.5; and the résumé in 7.6. In the process, examples, whenever it is possible, will be drawn or cited briefly from the studied text(s).
7.2 Barthes's Late Semiotics

Literary structuralism assumes that the text refers to the external world in a closed and fixed manner. Barthes's late semiotics, however asserts that a text, through its properties creates an illusion as if it refers to the world outside itself, though in reality, it refers to its inside. Barthes critically evaluated Balzac's novella, "Sarrasine," to prove or demonstrate his theory which shows the structuration (process of structuring) of this particular text as against the structuralist literary analysis that analyzes various literary texts to show the extent to which they fit into the grammar of narratives. Barthes (1974:3) differentiating between literary structuralism and his late semiotics writes:

There are said to be certain Buddhists whose ascetic practices enable them to see a whole landscape in a bean. Precisely what the first analysts of narrative were attempting: to see all the world's stories (and there have been ever so many) within a single structure: We shall, they thought, extract from each tale its model, then out of these models we shall make a great narrative structure, which we shall reapply (for verification) to any one narrative: a task as exhausting (ninety-nine percent perspiration, as the saying goes) as it is ultimately undesirable, for the text thereby loses its difference.

Barthes mentions that his late semiotics, in Balzac's "Sarrasine," is not going to demonstrate the structures of the novella in the structuralist way. He is rather going to prove that the novella is constituted of reading units, a phenomenon called structuration. The demarcation of the text into such reading units undermines its organic unity so valorized by structuralism. In each reading unit there are codes. These codes give the reader an illusion as if the text refers to real state of affairs.

This study illustrates how Unyana Womntu is divided into reading units. These units are shown to be cross-crissed by codes which give the illusion that the novel is
referring to the South African cultural-legal situation, yet to the codes found inside the text.

Before attempting to analyze the novel, *Unyana Womuntu*, using Barthes's late semiotics, a detailed presentation of this post-structuralist literary approach is made.

7.2.1 The Term: Semiotics

The concept of semiotics is a problem, in the sense that it has close associations with that of structuralism. Structuralism preceeds semiotics and the two tend to reveal an overlapping opinion. The Saussurean sign is the point of intersection that promotes this common way of thought. These two concepts do not necessarily and precisely mean the same thing.

Structuralism is a method of analyzing structures. In literature it is used for analyzing the structures of literary texts, so as to get the meaning of the text. The narrative structure is the signifier and its thematic meaning is the signified. Thus structuralism offers interpretation of closure.

On the other hand, semiotics is the study of signification-systems; that is, it examines how the Saussurean sign provides meaning with respect to linguistics as well as non-linguistic systems. It is this "how part" that makes semiotics progressive to the post-structuralist enterprise.

However, Barthes, a structuralist-semiotician pushes the "how part" of semiotics too far; to the point of undermining the Saussurean sign's assertion of representing reality on the basis of its referential capability. Barthes (Selden 1988:299-300) writes about representativity:
Let us first posit the image of a triumphant plural, unimpoverished by any constraints of representation (of imitation). In this ideal text, the next works are many and interact, without any of their being able to surpass the rest; this text is a galaxy of signifiers; it has no beginning; it is reversible; we gain access to it by several entrances, none of which can be authoritatively declared to be the main one, the codes it mobilizes extend as far as the eye can reach, they are indeterminable (meaning here is never subject to a principle of determination, unless by throwing dice); the systems of meaning can take over this absolutely plural text, but their number is never closed, based as it is one infinity of language ............

Barthes here is not speaking as a structuralist or as a semiotician in the true sense of the word. His argument is based on questioning and undermining structuralist assumptions; this is a move located a bit outside semiotics, hence it is called late semiotics.

He says the meaning of a text is not based on the one-to-one correspondence which exists between the signifier and the signified. This type of correspondence limits signification to that of literary text representing reality external to it. This cannot be the case, because a text has signifiers that interact with one another without pointing to any signified.

There is a network of signifiers within the text, that network refuses a text to be pinned down to one meaning (this is explained later). These signifiers cause a text to refuse to be closed as to give a single meaning. They rather encourage a plurality of meaning which is underlined by the primacy of the signifier.
7.2.2 Barthes's S/Z

S/Z is Barthes's text that analyses Balzac's novella, *Sarrasine*. The former uses late semiotics to this effect.

*Sarrasine* is the name of a character in Balzac's novella. This particular character is a sculptor. The name *Sarrasine* has some feminine connotations in the French culture. The ending "ine" is common in the names of French females.

In the novella *Sarrasine*, the sculptor becomes involved in a love relationship with an attractive singer, who is a *castrato* that has feminine external features that confuse *Sarrasine* to think that the *castrato* is a woman.

The name of the castrato is *Zambinella*. The Z of the name *Zambinella* is associated to the S of the name *Sarrasine*. The S in *Sarrasine* in French is pronounced Z. Someone listening to such a pronunciation will think that that S is spelt as Z, but the bar in S/Z, between S and Z suggests that the two letters will never be the same.

7.2.3 Synopsis of Sarrasine

An unnamed narrator tells the narrative, *Sarrasine*, in the first person. This particular narrator is in, Genette's terminology, homodiegetic. This can be compared to the homodiegetic narrator that dominates the narrating act in *Ukhozi Olumaphiko*. The difference is that in this isiXhosa novel the narrator-character is *Mfazwe*, yet in *Sarrasine* the narrator-character is unnamed.

This faceless homodiegetic narrator tells about events that occur in Paris. He is in a ballroom outside Paris. He is watching the Lanty's family that has recently become rich. In French the recently rich are called *nouveaux riches*. However, outside the Lanty's family, nobody seems to know how this family has become rich. Whilst they
are allowed to be part of the upper class, they are undermined by this very class.

This day in the ballroom, there is *Madame de Rochefide*. She is one of the guests. This lady observes that within the Lanty's family, there is an old and cold uncle, highly respected by the members of this family. Such an attitude strikes her. On the wall there is a painting hanging of a person whose features are neither female nor male. This painting is called Girode, "Endymion sleeping". This painting also strikes *Madame de Rochefide*'s mind.

The puzzled *Madame de Rochefide* approaches the narrator whose name is not mentioned in the narrative. She wants to know from the narrator who the old man is and what makes the Lanty's family suddenly rich. The narrator commits himself to giving this lady the full information, provided, in return that they will make love. The lady agrees to such a proposal. They decide to meet in the lady's house late in the evening.

The narrator honours the appointment. The narrator and *Madame de Rochefide* are at the latter's house. This evening, the narrator tells a story of an artist, *Sarrasine*, who fell in love with an opera singer called *Zambinella*. The artist did not know that castrated men (castratos) in France are used for female voices in operas. This second-story in the lady's mind provokes another problem in that she would want to know who *Zambinella* is. The narrator explains to the lady.

*Sarrasine*, after having fallen in love with *Zambinella*, takes *Zambinella*'s sculpture which has motivated him to produce a painting, hanging on the ballroom wall. This neutrality of the gender of that person in the painting, refers to the castrato, *Zambinella*, who has both the features of a male and a female. *Zambinella*, the cold and old uncle of the Lanty's family, having realized that his lover *Sarrasine*, discovered his identity, sent an assassin to kill him (*Sarrasine*).
The wealth of the *Lanty's* family comes from the income that *Zambinella* earns as an opera singer; thus this wealth has sexual associations.

The narrator, having completed the narrating act, expects the night of love for his narration. But *Madame de Rochefide* feels she cannot exchange such a filthy narrative. The story has made her also feel castrated. The narrative of the *castrato* castrates her.

### 7.2.4 Sarrasine and the Text(s) Studied.

The interesting aspect to note in the narrative of *Sarrasine* is that the narrator is asked to tell the truth about *Zambinella*. This builds up tension in the narrative. The reader expects the narrative to end by telling the truth and resolve the tension. What happens is that the revelation of truth opens up to an event outside the logic of the story. *Madame de Rochefide* fails the contract.

The royalists' attempts to get the truth about the surviving issue of the *Nguni* royalty can be compared to this narrative of *Sarrasine*. In *Ulimandlela, Tshangisa* is sought by the royalists to tell the truth about the surviving issue of the *Nguni* royalty. The reader expect that the narrative truth ends the suspense as the discovered regal *Camagu* would accepts the throne and will be the king and the royalists his councillors.

The expectation about *Camagu* to accept the throne is based on the implied cultural contract between the heir to be and his people. *Camagu* does not accept the throne and the narrative defies its logic. Thus the narrator-character's expectation, that is *Tshangisa*, is implicitly thwarted, and he in turn on that score is somewhat in the place of the narrator in *Sarrasine*. The listener is also affected because the narrative truth does not resolve the tension and it does not close within the confines of the narrative logic.
The reader is to ponder over the second narrative, that is, the story of *Tshangisa* about *Camagu*'s royalty which does not give the narrative its traditional ending. Also on the fact that the Nguni royals who search for *Camagu*, are entering an implied contract with *Camagu*, in that when he becomes aware of his regality they would be awarded by becoming royal councillors. *Camagu*, by not accepting the throne, is failing the implied cultural contract.

The narrative, *Umlimandlela*, is thus written in a realist fashion as if it refers to the external world in South Africa, just as *Sarrasine* purports to refer to real life in Paris. Both narratives have some narratological aspects that force the reader to think about. The realist aspect of the narrative, Barthes asserts, makes the text to be readerly, whilst on the other hand, the text making the reader think, makes the text writerly. These two concepts, readerly and writerly are explained later.

### 7.2.5 Barthes's Methodology

- A critic must not look for a single meaning of a text but the possibility of plural meanings;
- The critic must read the text connotatively, meaning that he/she must refer himself/herself to all items the text points (past, present, and future) and
- A literary text to be disconnected into reading units, called lexias

Barthes on the basis of these assumptions analyzes as follows:

He pulls *Sarrasine* into 561 segments or lexia. Barthes asserts that this move allows the critic to concretize the structure of the narrative. Each lexia being a reading unit which can be a word or a sentence or a paragraph. He calls this move the structuration or step-by-step reading.
He also maintains that each narrative has its own structuration. Structuration disturbs the unity of the text. Barthes says by disturbing the totality or coherence or unity of the text, the text, that is prevented from creating the illusion of referring to reality.

Each lexia is penetrated by codes. These codes bring about together meaning, signs and connotations. These codes are the proacretic code; the hermeneutic code; the cultural code; the semic code; and the symbolic code.

The codes, by penetrating each lexia, cause it to process a fixed meaning. These codes block the lexia from referring to external reality, Instead, each lexia refers to its own codes.

The hermeneutic code always encourages understanding within the literary text. For instance, in *Sarrasine* the hermeneutic code encourages *Madame de Rochefide* to find who is *Zambinella*, and where the *Lanty's* family get these quick riches.

The proairetic code accounts for action. It motivates the narrative to move forward. It also groups actions into a logical sequence. *Madame de Rochefide* is for example intrigued by the respect that the *Lanty's* family bestow upon the old uncle, so much such that she goes into action in wanting to know who is *Zambinella*. The action of wanting to know is controlled by the proairetic code. This code propels the story forward. At the same time the lexia of wanting to know is also traversed by the hermeneutic code. This code then slows down the pace of action in the narrative.

The cultural code or reference code deals with accepted knowledge. This code expects the reader to be informed about the external world. In *Sarrasine*, the mentioning of Paris suggests that the reader has a working knowledge about the city-life in France. The life there is to a great extent promiscuous.
The semic code or the code of signifiers or code of connotations gives hints about meaning suggested by particular signifiers. The word *Sarrasine* ends with "ine". In French this suggests femininity. This code also deals with themes or thematic structures. In *Sarrasine* there is a theme of castrating and castrated.

The symbolic code or the symbolic field is underlined by the primacy of signifiers. This code manifests itself in the way the language is used in the text. For instance in *Sarrasine*, it operates as a trope of antithesis: (male/female). This antithesis generates other antitheses in the narrative text, in such a way that they permeate the whole narrative field. It is this code that encourages plurality in the text.

### 7.2.6 Voice

The narrative text confronts the reader as the product of intersection of codes. Each code is a voice on its own. Barthes (1974) on codes and voices:

> Or again; each code is one of the forces that can take over the text (of which the text is the network), one of the voices from which the text is woven. Alongside each utterance, one might say off-stage voices can be heard; they are codes in their interweaving these voice (whose origin is "lost" in the vast perspective of the already-written) de-originate the utterance; the convergence of voices (of the codes) becomes writing, a stenographic spare where the five codes, the five voices intersect; the voice of Sinpries (the proairetisms), the voice of person (the semes), the voice of Science (the cultural codes), the voice of Truth (the hermeneutisms), the Voice of Symbol,

The interaction and mixing of voices is the very act of writing the text. It is comparable according to Barthes, to the composition of music, where there are measures and staff notation. Furthermore, the text does not refer to outside reality.
It refers to the codes, which cross or overdetermine a lexia, giving the text its connotative rather than referential function.

7.2.7 Antithesis and Symbolic Code

Barthes (1974:26 - 27) defines antithesis:

Among all these figures, one of the most stable is the antithesis; its apparent function is to concentrate and domesticate by a name, by a metalinguistic object, the division between opposites and the very irreducibility of this division. The antithesis separates for eternity. It thus refers to a nature of opposites, and this nature is untamed. Far from differing merely by the presence or lack of a simple relationship (as is ordinarily the case with paradigmatic opposites), the two terms of an antithesis are each earmarked; their difference does not arise from a complementary, dialectical movement (empty as opposed to full) the antithesis is the battle between two plenitudes set ritually face to face like two full armed warriors, the antithesis is the figure of the given opposition, eternal, eternally recurrent: the figure of the inexplicable. Every joining of the two antithetical terms, every mixture, every conciliation ……. Thus constitutes a transgression.

The term "antithesis" refers to the constitution of a trope (figure of speech on the basis of the opposites, for instance the pair (beautiful/ugly) i.e. (mble/mbi) is made of opposites. These terms relate to each other inside the antithesis because they exhibit diametrically opposite features. They are therefore irreconcilable and the antithesis is irreducible.

Each term in the antithesis is a signifier. Thus the antithesis is a relation of signifiers. This reminds us of other tropes (Figures of Speech) like metaphor, metonymy etc.
The metaphor is the substitution of a signifier with a signifier. The metonymy is a replacement of a signifier by a signifier in the signifying chain. So then, all these Figures of Speech (tropes) are underlined by the signifier. These tropes are governed by the code which operates from the basis of the primacy of a signifier.

The antithesis, which is an oppositional relation of signifier, is not a negation. For instance, the terms, ideal and not ideal, are negating each other. The concept "ideal" is marked by fullness or plenitude, whilst "not ideal" is marked by emptiness. The relationship of negating does not constitute an antithesis.

In S/Z, Barthes classifies his character on the basis of the antithesis. The characters are either castrated or castrating, that is, the antithesis of castrated/castrating runs all over the narrating field.

Zambinella, the castrato, is castrated. Sarrasine, on being aware of Zambinella as castrato, is rendered sexually passive. This means that Zambinella, the castrated is castrating. If he is castrating then he is active. The text evolves the antithesis passive/active which is generated by the antithesis - castrating/castrated; the latter antithesis is then the most relevant one for the Sarrasine narrative.

The interesting aspect of the narrative is that some characters have both features, castrating/castrated. Zambinella as a castrato is castrated, but will castrate the man with whom he falls in love. This is logically contradictory because two mutually exclusive and irreconcilable terms cannot describe the same character. This transgresses the antithesis. Madame de Rocheffe, castrates the narrator, when she refuses to go to bed with him, and yet herself has been made not to want to go to bed in exchange of the narrative. She has been castrated. So the castrating is also castrated. Describing the same body as castrating and castrated violates the antithesis. The symbolic code is structuring the violated antithesis, which is a relation of signifiers.
The symbolic code, in the above analysis and interpretation of the narrative *Sarrasine*, plays a significant role. The interpretation does not refer outside the text but it concerns itself with the signifiers which are deployed by the symbolic code in the antithesis existing in the narrative. The analysis is different from the one offered by the realist interpretation which makes the text a signifier representing the external world, which is a signified. Such an interpretation recognizes the primacy of the signified.

The burning issue that Barthes wants to address is that of how it happens that a literary text that is self-reflexive (points inside itself to signifiers for interpretation) can also be interpreted at a realist level. The symbolic code makes it self-reflexive whilst other codes render the literary text realist. This is explained below.

Barthes asserts that a literary text, that wants to present itself as expressive of reality, deploys other codes (proairetic, hermeneutic, cultural and semic) strategically. They form a network that obscures the voice of the symbolic code, as if it is non-existent. For instance, the proairetic code pushes forward the action in such a way that the reader is not able to fix his/her mind in the actual reality of the characters. When the reader tries to focus on the character's identity, the semic or hermeneutic or cultural code steps in and brings in another dimension that diverts the attention of the reader away from the real identity of the character that is castrating/castrated or active/passive. This is how a realist text demotivates the symbolic-code so that the primacy of the signified is privileged above the primacy of the signifier, subsequently giving it a closed meaning which is taken as the truthful and final product of analysis and interpretation.
7.2.8  Writerly and Readerly Texts

In 5.2.5 it has been explained how a realist will put the symbolic code to the background and how to maneuver an upper hand for other codes. This type of text produces a final meaning of itself that the reader simply consumes as a truthful representation of reality. Barthes describes such a text readerly.

On the other hand a reading that allows the symbolic code to dominate in a literary text is called writerly. The symbolic code plays a dominant role in producing a text. In other words the symbolic code is given a free reign to contribute towards pluralizing the textuality even to infinity, as against the readerly process that promotes a limited plurality. Hawkes (1992:114) expands on writerly and readerly texts.

Literature of some kind, which can only be read in the sense of being submitted; he terms readerly (lisible). In it, the passage from signifier to signified is clear, well-worn, established and compulsory. Literature of the first kind, which invites us self-consciously to read it, to "join in" and be aware of the interrelationship of the writing and reading, and which accordingly offers us the joy of co-operation, co-author-ship (and even, at its tense moments, of copulation), he calls writerly (scriptable). In that sort of writing, (it is that which attracted the attention and praise of the Russian Formalists: we have already noted their admiration of Sterne), the signifiers have free play; no automatic reference to signified is encouraged and required.

Barthes is concerned with the reader/text relationship. He asserts that the literary text has an effect upon the reader. It either gives the reader pleasure (plaisir) or jouissance (bliss). The readerly (lisible) text, which arbitrarily links the signifier to the signified, promotes reading for pleasure, thus a shallow reading.

On the other hand, the writerly (scriptable) text, shows a high desire for the reader; who becomes part of the text he/she reads. The symbolic code constitutes him/her as
a subject in the text who takes part in textual production; his reading is the writing of new texts; he/she is really reading the text and his/her interpretation produces other texts or discourses. The reader is positioned as a producing subject, unlike the realist text which is readerly (lisible), where he/she is just a consumer of what the text says. The writerly is the text of intellectual pleasure, the \textit{jouissance}. The reader desires it and it does desire the reader for the production of more discourses that go to infinity.

7.2.9 Recapitulation

- The Barthes's late semiotics interrogates structuralist and formalists assumptions. The formalist's object of study is the literariness, whilst for the structuralist, it is the literary work wherein the relationship of structural elements is studied. Late semiotics studies how a text is produced. This is called textuality.

- The realist text and the self-reflective text each shows a different textuality. The realist text suppresses the symbolic code so that other codes could push it to the background. This enables the text to present itself as representing reality. It is a text which is a finished product of the author. The readers are expected to accept its final meanings, which is the author's genius. Such texts are readerly. They are meant to be read shallow for pleasure. As such a text promotes a fixed relationship between the signifier and the signified, the dominant class is prone to use it for ideological reasons, so that it supports the status quo, as it will be an acceptable truthful meaning for all citizens of the country.

- On the other hand, there is a self-reflexive text. It uses the signifier to transgress or violate representation. It takes the author as the subject, just as the reader is. The reader is the author who writes as he reads. The reader and the text desire each other. The text is writerly. It is a text of bliss.
(jouissance). It gives intellectual pleasure. It interrogates the status quo through the symbolic which refuses the text to have a closed meaning.

- Each literary text shows its own unique textuality. The networking of codes is not similar for all literary works. The critic should first divide the text into lexia. Find out the codes traversing the lexias.

- Show how the: hermeneutic, culture, semic, proairetic and symbolic codes function

- Examine the part played by the symbolic code. The symbolic code is identified on the basis of tropes (figures of speech) operating in the literary text.

- The literary text, *Unyana Womntu*, is analyzed and interpreted on the assumption that it is both readerly and writerly because it is virtually practically impossible to get a text that is absolutely either readerly or writerly. It is rather a question of the text to which each of these is emphasized, i.e. readerly or writerly.

### 7.2.10 Analysis of Unyana Womntu

The analysis of *Unyana Womntu* at a certain point shows how some other discourses or texts are produced by reading this novel. These further discourses or texts are "created" on the basis of the primacy of the signifier. It will first be shown that *Unyana Womntu* is a "tissue" born out of interweaving some codes. This interweaving within the reading units gives an illusion of realist interpretation. The first reading unit of *Unyana Womntu* is:

*Emva kokucofa kathathu emnxebeni inani elingu - 330 wakhala ntri - ntri, kwelinye icala. Emva*
kwethutyana kwavakala ukhaza - khaza nokuphakanyiswa komkhono owalandelwa lilizwi (P.9).

(After pressing the phone-box thrice for the number 330, the phone rang on the other side. After some time, there is a sound that indicates that the handset is lifted, and thereafter a voice comes out).

The hermeneutic, proairetic and cultural codes traverse the above lexis. The cultural code calls for the reader to use his/her knowledge about external reality whereby people at two distant points use the communication instrument called the telephone. The cultural code provokes the hermeneutic code as well as the proairetic code. The hermeneutic code wants to know who is talking on the telephone and what they are discussing. The story, to satisfy the hermeneutic code, is propelled forward by the proairetic code which leads to a logical sequence to the lexis above. The succeeding lexis is as follows:

"Ndubanilowo, ndingakunceda ngamini?"
"Molo mfazi, kujani?"
"Akumazi umfazi wakho nokuba uhamba ufazisa nje emnxebeni?"
"Ubheni ukuze ucinge ukuba ndingumfazi wakho kwaba bekutheni?"
"Isiphazamisi ezifana nani zezi kufuneka ziyi kufa emfazweni."
"Ndingumfazi wakho kakade?" (P.1).

("Who is that, can I help you?"
"Good morning wife, how are you?""Do you not know your wife or do you call everybody over the phone your wife? Why did you assume I am your wife? Intruders like you are supposed to be taken to war so that they should die there. Am I really your wife?").

The dialogue above satisfies the cultural code in so far as the phone is properly used for communication. The hermeneutic code will want to know what the identities of
the caller and receiver are. The reply "Akumazi umfazi wakho" ... ("Do you not know your wife...") gives the impression that the caller is a male and the receiver is a female. The proairetic code, pushes the narrative forward as to give more details about the caller's and the receiver's identities. The next lexis informs the reader that the receiver is Dora and the caller is Bantu. The semic code emphasizes that the word Dora is for a female and the one Bantu for a male. The word Dora is associated with feminine beauty.

Nonetheless, the relationship between Dora and Bantu has not been fully explained or discussed by the lexis above. The following lexis gives hints about the nature and quality of this relationship:

"Into endiyaziyo yeyokuba usengumfazi wam, endingavuyayo ukuba unokubuya siyokuhlala kunye ukuba uthembisa ukujika kule ndlela uyihambayo". (P.10)

("What I know is that you are still my wife, and thus, I shall be glad if you come back so that we stay together. This will be so, provided you promise to turn away from the present path.").

The phrase usengumfazi wam (you are still my wife) appeals to the cultural code. It needs the reader to be acquainted with the Xhosa concept of a wife. In Xhosa culture, the husband is the head of the family, whilst the wife, as a minor partner, enjoys a status above that of the child but below that of the husband. The husband when referring to his wife does not use her maiden name, in our case, Dora is the maiden name, and the marriage name is Bandlakazi. The wife is not supposed to call her husband by his first name. She should, if they have children, call her husband as the father of so- and-so. In this case, Dora calls her husband by his first name, Bantu. This violation of cultural norms in as far as what the wife and husband call each other, exploits the hermeneutic code which helps the reader to understand these two characters (i.e. Dora and Bantu) as westernized Xhosas.

273
In Xhosa culture, the active partner is the husband and the passive is the wife. The husband is active in as far as he is the head of the family. The wife is passive in as far as she has to toe the line as dictated by the husband. Bantu puts down the terms of reconciling their broken marriage. Dora should stop drinking liquor and then return home. If that is not the case, they should divorce. Dora then responds: "Khangel 'apha Bantu Zatu, mna andisosihiba, undiva kakuhle," (P.11) ("Look here Bantu Zantu, I am not a fool, do you hear me clearly?")

The cultural code, in the lexis above is traversed by the hermeneutic and proairetic codes. The hermeneutic code helps the reader to understand the identity of Dora. She refuses to be passive. She wants to assert herself within their marriage in her own terms. She wants to be active in so far as she wants to be allowed to discuss their marriage problem. This refusal reduces Bantu's role to passivity. He is passive in as far as his wife undermines his role as a head of the family. So the active Bantu is made to be passive. This is contradictory because the active can never reconcile with the passive. This violation of the status of the opposites makes the text undecidable thus not closed.

Furthermore, it can also be realized that the narrative started with the antithesis, male/female which generated other antitheses which are Bantu/Dora and active/passive.

Bantu, is instructed by Dora to leave her room, without having settled their marriage problem. Bantu, somehow obeys. He is passive and Dora is active. In this way of interpreting the narrative, there has been a move away from the realist interpretation on the basis of the hermeneutic, proairetic, cultural and semic codes. The antithesis, active/passive, is rather a relation of signifiers. It is this relationship that brings the text to the writerly, away from the readerly which operates on the other codes.
It should be mentioned that the other four codes do not operate in isolation from the symbolic code or the symbolic code does not function exclusively from other codes.

The semic code however introduces a thematic structure of just/unjust which is linked to the theme of active and passive. This is explained in the following paragraphs.

_Bantu’s_ wife, _Dora_, is murdered on the day that _Bantu_ visits her in her house to tell her to stop abusing liquor and return home. After this unsuccessful visit _Bantu_ returns to his office, where he practices as an accountant. His mind is unsettled by thoughts of the troubled marriage and thus, subsequently, _Bantu_ in the afternoon, the time at which _Dora_ is killed, goes to a cricket field. The following day two detectives _Mngombeni_ and _Bonakele_ visit _Bantu_ at his work to investigate his role in the murder of _Dora_. They do not introduce themselves as detectives but will use the evidence in _Bantu’s_ trial.

The discussion of the above paragraph is as follows: In the first instance, the names _Mngombeni_ and _Bonakele_ are signifiers that the semic code uses to suggest that the two respective characters are masculine. The cultural code which knows the Xhosa thought, suggests that the two male detectives by reason of being males are considered intelligent (active), and will come out, after interrogating _Bantu_, with all the truths of the case. Instead, on the basis of the cultural code, it is known that, it is unjust an action for the detectives not to inform _Bantu_ from the start that they come to investigate, as criminal investigators, _Dora’s_ death. This failure makes justice to be unjust, that is, what is just is unjust. It is contradictory to describe the same legal process as just and unjust. These two terms (i.e. just and unjust) are irreconcilable terms. The narrative is rendered undecidable. This is so because the reader has produced a discourse about justice which is both just and unjust.

The state, during _Bantu’s_ final trial, fails to prove beyond reasonable doubt that _Bantu_ is telling lies when he claims that he attended a cricket match at the time _Dora_ was
murdered. Again here, the cultural code informs the reader that it is unjust for justice to sentence the accused to death whilst the state fails to prove beyond doubt that the accused committed the crime. Again, this is an example which proves that justice is unjust. This creates another undecidability in the narrative. It is this undecidability that refuses closure whereby Bantu is a signifier with a corresponding signified that he is a murderer. There is a possibility of Bantu being innocent as a signifier.

The antithesis, (just/unjust) as discussed in the above paragraphs, refuses the primacy of the signified. In other words, the antithesis refuses to table the South African legal system as justice. Saying that this legal system is unjust and just, is to disturb this closure so that more discourses are revealed. The antithesis just/unjust is underlined by the primacy of the signifier which operates at the level of the symbolic code.

It has been shown in the discussion above that the thematic structure of justice refuses a single meaning whereby the South African legal system is just. This system can be unjust. The thematic structures of justice operates within the antithesis just/unjust. There still is a need to show how the thematic structure of justice is linked to the thematic structure of active/passive. This is discussed in the subsequent paragraphs.

At first, it should be pointed out that within the Xhosa culture, it is expected that a husband should be independent and work hard for his family. On the other hand, the wife should be tolerated as a parasitic junior partner throughout her life. This means that the antithesis male/female generates the antithesis independent/parasitic. The narrative in its first chapter where Dora is depicted as a failure on her own, suggests that Dora should join her husband and stay together as wife and husband; the former dependent on the latter to lead a successful life. This then suggests that the antithesis independent/parasitic generates the antithesis active/passive.
The antithesis independent/parasitic is reversed in the narrative where Bantu escapes from the maximum central prison, Njaziyaluma, to enlist the help of Noziqhamo to skip the borders to a foreign country called Nceba. Bantu depends totally on Noziqhamo for his escape. This situation reverses the antithesis independent/parasitic to parasitic/independent. The male that is independent and active is now parasitic and passive. Such a reversal opens a discourse about the status of men with respect to the women. It questions the superiority of man over woman, such a discourse refuses the closed identity of man as independent, and woman as parasitic. This refusal for closure creates undecidability in respect to the theme of active/passive.

However, Noziqhamo the active and passive, with the assistance of her brother, Ntozintle, gets hold of a photo from a journalist to prove that Bantu, at the time of Dora's murder, was attending a cricket match. This deals a severe blow to the male judge's sentence that sends Bantu to the gallows. Bantu's death sentence is rescinded. This has far reaching implication in as far as the identity of characters in the narrative is concerned. First, the judge's sentence is rendered ineffective and Noziqhamo's evidence is valid. This again proves that what is considered passive is active and what is considered active is passive. Noziqhamo the passive is active, and she has rendered the active to be passive. This is the point at which the theme of justice is linked to the theme of active/passive. This linking of the two thematic structures disrupts the closure of the narrative as it opens up another discourse about the merits and demerits of the apartheid legal system that has been saturated with a high concentration of male judges. Such a discourse makes the reader the writer of new texts rather than a consumer of the only narrative.

7.2.11 Conclusion

The Russian Formalists in their early theorization, by claiming that literary criticism is concerned only with the literariness of the literary work but not its reference to external reality, were in fact denying the realist representation of the literary work. It
was a move to endorse the self-reflectiveness of a literary text. They lacked serious theorization around this assumption. It is Barthes, who in his late semiotics, comes out with a theory that explains how a literary text pretends to refer to outside reality. This theory entails the usage of the hermeneutic, cultural, semic and proairetic codes. These codes give an illusion of external referentiality whilst in fact the codes inside the literary text characterize the text with an itself-reflective nature. *Unyana Womntu*, is both self-reflective and yet referring to external reality. It is thus a narrative that is partially self-reflective and also partially realist. It should also be noted that not all isiXhosa literary texts can be read through Barthes's late semiotics because it is a particular structure of a novel that renders it to the analysis and interpretation on the basis of the late semiotics.

Furthermore, Barthes comes up with the concept of undecidability. It is this concept that is used to point out that the narrative disrupts a closed meaning or a thematic meaning. *Unyana Womntu* has a number of points at which closure is disrupted.

Nonetheless, it can also be noted that Barthes shifted from communication to discourse and literary work to text. This is explained in the succeeding paragraphs.

Barthes's late semiotics "sees" *Unyana Womntu* as a text, which on reading it on the basis of the primacy of the signifier (i.e. antithesis), reveals more texts or discourses. This means that *Unyana Womntu* is not perceived by Barthes's semiotics as a literary work a book containing and communicating a single meaning, as the case is with the structuralist reading. This is what is meant by a shift from communication to discourse and from literary work to literary text.

However, Barthes's late semiotics is not able to dissociate itself totally from structuralism. The division of the text into lexias is within itself a structuralist leaning because there is a closed reading to the manner of codes as structural entities interweave to give meaning within a particular lexis.
Conclusively it can be asserted that Barthes's late semiotics is bequeathed by Derrida's deconstruction in that, to a certain extent, it is a continuation of Barthes's revolutionary thoughts. In 7.3 Derridean deconstruction is dealt with.

7.3 Derridean Deconstruction

In 7.1 it is noted that Derrida, De Man and Miller are deconstructionists. While this study deals primarily with Derridean Deconstruction, reference is also made to the other deconstructionists to substantiate certain issues.

The Derridean Deconstruction has been chosen above the other deconstructionist theories because it is the most suitable one to investigate the manner in which the thematic structure of *Unyana Womntu* is disrupted. This assertion is attended to later on. It must be realized that deconstructive criticism in general, according to (Culler 1993:235), operates in this way:

> Instead of looking for symbols of poetry and the literary imagination, the critic investigating sees what the work says, implicitly and explicitly, about reading.

Culler, advances the view that a literary text, like *Unyana Womntu* for instance prescribes directly or indirectly how, for a very high degree of its comprehension, it must be read. This means that deconstruction, a reading strategy, is largely applied on the basis of being authorized by *Unyana Womntu* and such a reading does not consider the ordinary literary symbolism and stylistics.

The deconstructive readings of de Man and Miller examine how the language of text suppresses the rhetorical or figurative expression of the very text whilst that of Derrida describes the nature of the logic of the text using the concept of difference which is realized as a tracing in the text.
7.3.1 Derridean Concepts

The concept of difference, mentioned above, is one of the fundamental concepts of the Derridean deconstruction. Other concepts are grammatology, text and intertext. The understanding of these terms imbeds the understanding of Derridean deconstruction, to some extent.

Furthermore, it must be highlighted that the Derridean deconstruction is a philosophical reading strategy employed by Derrida to question and undermine some of the principles of metaphysics, a branch of philosophy. This specific kind of deconstruction is to a certain extent, a critique of metaphysics.

On the other hand, however, Derrida's deconstruction interrogates and undermines some of the principles of the structuralist project. Derrida plays within the borders of structuralism (semiotics) and pushes it beyond its own limits thereby singling out points of differences between structuralism (semiotics) and his deconstruction. It is then, within that context, that the Derridean deconstruction is perceived, to some degree, as above, a critique of structuralism (semiotics).

7.3.1.1 Critique of Metaphysics

Derrida, before conducting a critique on metaphysics first defines metaphysics. Derrida (Ryan 1982:10) defines:

1. The hierarchical axiology, the ethical - ontological distinctions which do not merely set up value - opposition clustered around an ideal and unfindable limit, but moreover subordinate these values to each other (normal/abnormal, standard/parasite, fulfilled/void, serious/non-serious ....).
2. The enterprise of returning strategically, ideally, to an origin held to be simple, intact, normal, pure standard, self-identical, in order then to think in terms of derivation, complication, deterioration, accident, etc. All metaphysicians \ldots, have proceeded in this way, conceiving good to be before evil, the positive before the negative, the pure before the impure, \ldots, the essential before the accidental, the imitated before the imitation, etc. The purity of the within can henceforth only be restored by accusing exteriority of being a supplement, something inessential and yet detrimental to that essence \ldots.

Derrida maintains that the metaphysical binary opposition, of two terms, has some form of evaluation attached to it. For instance, in the binary opposition, good/evil the first term is considered originary, pure and marks the presence of what it refers to. The second term is a derivative from the first. It is impure, marks absence, excluded by the first, inferior and is a supplement.

Derrida turns the metaphysical thinking upside down. He maintains that the first term is defined in terms of the second term. For instance, what is good is that which is without evil. This would mean that the first term is not originary if it can be defined on the basis of the second, that which is derivative, impure, inferior, excluded and a supplement. By doing this, the second term creeps into the first term and disturbs its closed meaning that is, the closure. What is excluded is included and that what is outside is inside.
Derrida asserts that the metaphysical thinking is based on the human way of thinking whereby some centres of meaning, which are not questioned and analyzed are established. The human thinking, as centers of meaning, establishes founding principles. The founding principles involve concepts like Creator (uMdalii), truth (inyamiso) etc. These concepts are thought to be self-identifying and are self-present.

Derrida argues and says that the concept of creator (uMdalii) will not exist without the concept of the created. This shows that it is not self-identifying and originary. The first term depends on the second term, the binary opposition, creator/created can be reversed to created/creator. In this way, Derrida falsifies the metaphysical way of thinking. He coins a word to refer to the metaphysical practice of creating centres of meaning. He calls this practice logocentrism.

The other binary opposition that Derrida deconstructs is speech/writing. He calls the privileging of speech, the first term in this binary opposition, phonocentrism.

Derrida maintains that privileging of speech (voice) is based on the assumption that voice is the same as the consciousness that produces it. Yet writing, the graphic, can exist alone not next to the consciousness that produces it. It is speech without its father.

Speech because it is taken to be the same as the consciousness that produces it, is taken to have a full presence. Yet, writing without its father is taken to have full absence.

Derrida, argues against giving speech as the mark of full presence. He contends that both speech and writing are devices for signification which lacks presence because what is present cannot be represented. Speech, the same as writing, has a lack of presence. This means thus that speech is a form of writing. This definition privileges writing over speech. It results in the binary opposition (speech/writing) reversed to
(writing/speech). This deals a severe blow against metaphysical thinking which privileges speech in the binary opposition speech/writing.

Derrida maintains that if the metaphysical binary can be reversed the relation of the two elements of the pair is not stable and such a relation is described by the concept of supplement. The word supplement, according to Derrida, does not show that the second term is derivative and inessential but rather that it can substitute the first term and also be added to define it.

Derrida, as has been indicated, illustrates that the metaphysical first term is not originary. An originary term must be primordial. Derrida coins the word differance due to the lack of such a primordial term.

7.3.1.2 Differance

Derrida insists that it has been a long tradition of metaphysics to privilege speech above writing. He calls the privileging of the phonic above the graphic phonocentrism, which is a form of logocentrism (creation of centres of meaning). Opposing this phono-logocentrism, Derrida coins a word which is not translatable to any language. This term is differance. It is derived from the French words differ, meaning to be different from (to differ) and deferer to defer, to delay, to postpone. Derrida says differance replaces the old concept of writing, which is taken to be the copy of speech. Differance is also called a gram or arche - writing or arche - trace.

7.3.1.3 Critique of Structuralism

Derrida rejects the Jakobsonian text whereby a message is sent horizontally to the addressee; the message having a vertical fixed contextual meaning. He insists that the message/meaning dimension functions at the level of the Saussurean structural linguistics whereby the text is the signifier and its meaning the signified (fixed
meaning).

He argues that, if the sign is constituted of the signifier and the signified and the relation between signifier and its corresponding signified is conventional and arbitrary then each signifier does not naturally correspond to its own signified. It is only forced to operate on the basis of one-to-one correspondence. What actually happens then is that the signified is slipping below the bar resisting against fixed meaning.

What then happens, is that the sign (word) has no full meaning. It refers to other signs (words), which are different from it, in an attempt to acquire a full meaning. Derrida (Selden 1988:385-385) writes:

> Whether in the order of spoken or written discourse, no element can function, as a sign without referring to another element which itself is not simply present. This interweaving results in each "element" - phoneme or grapheme being constituted on the basis of the trace within it of the other elements of the chain or system.

In order to explain the above, the word (sign) "ilulwane" (bat) must be scrutinized. This word must be described in terms of the other signs (words) to get its meaning. For instance a bat is a certain creature that looks like a bird as well as a mouse. In describing the word "ilulwane" we refer to other words (signs) that are, creature, bird and mouse. If the sign "ilulwane" had full presence of meaning it would not be necessary to refer to other signs which are different from it.

What this explanation above implies, is that, in Derridean terms, a sign as phoneme or grapheme (a word spoken or written respectively), has no full presence of meaning. Its fullness is being delayed (deferred) by trying to find it in a different (differer) grapheme(s) or phoneme(s).
The signs (words) "creature", "bird" and "mouse" have traces of themselves in the sign "iluhwane", while the sign "iluhwane" has also its traces of its meanings in "creature", "bird" and "mouse". The definition: bat is a creature which is a bird as well as a mouse is no closed meaning because we need to give further meaning of the concepts of creature, bird and mouse respectively. This implies that the meaning of the word "iluhwane" is provisional, thus undecidable, because it is a trace that is scattered to infinity; this occurs in an endeavor to get a full presence of meaning. This should not be confused, by saying that a sign has no meaning.

It can be seen that Derrida in his theory of meaning, is playing around with the words that help to coin "differance". This helps him to show that a text has a provisional meaning and will also look to other texts for a full meaning. Derrida is undermining the structuralist concept of meaning whereby a sign has its fixed referent.

7.3.1.4 Text and Intertext

Derrida, as already indicated, rejects the view that a sign suggests its own full presence, presence of meaning. This rejection has huge implications for his notion of the concept of the text. Derrida (Bloom et al 1979:83) writes about a text:

.......... no longer a finished corpus of writing, some context closed in a book or its margins, but a differential network, a fabric of trace referring endlessly to something other than itself, to other differential traces.

Derrida bases his notion of the text on the differance, which unMASKS the false notion of representation of the sign but instead illustrates that the word (sign) as text reveals its own non-fullness by continually deferring (delaying/post-poning) meaning to other texts which are different from the "original" text.

In literature, deconstruction as a reading strategy should uncover how a literary text
has its own textuality constructed.

Derrida views a plane constituted of a series of texts as the case is with our example of trying to define a bat, as an intertext. A text may seek its deferred meaning from the intertext or look for its traces in the intertext. In that way the text is graphed into the intertext, thereby generating a new intertext.

The intertext is not necessarily a condition of presence of meaning but a condition of the possibilities of more scattering or spreading or dispersing of traces. The intertext, via differance, may incorporate another intertext to it, literally enriching its provisional meaning.

Derrida calls, that science of textuality, grammaology. This particular science studies the intertextuality of a text. This means study of the functions of a text as it spreads or disperses as a trace, tracing itself in other traces.

7.3.1.5 Grammatology

Derridean deconstruction is basically geared towards reading philosophical texts, as Derrida has done, for example in "Rousseau's essay", where he questions and undermines Western culture for privileging speech above writing. In this study Derrida's brief on this aspect has briefly and concisely been exposed.

This study is interested in Derridean deconstruction because it offers interpretive possibilities for literature.

The Derridean deconstruction has been adopted in literature as a reading strategy. With respect to a literary text, deconstruction is not up to finding the intention of the author an approach even condemned by the Formalists especially New Critics. It rather breaks down the structure of the text to show what its underlying logic is. It
exposes the assumptions implicated within a literary text, not explicitly stated, highlights some contradictions embedded in the text, thus questioning its structure. Derrida calls this manner of questioning a text, grammatology which, in fact, is the method of analysis by Derridean deconstruction. In all, grammatology studies the textuality of the text which is dissemination.

7.3.2 Recapitulation

- Derridean deconstruction is primarily a philosophical reading strategy, but has been assimilated in literature to read literary texts.
- The basic terms of Derridean deconstruction are differance, trace, arch-trace, arch-writing, logo-centrism, phonocentrism, text, intertext, undecidability, supplement, graphemes and phonemes.
- Differance is a condition of possibility of textual meaning.
- Differance questions and undermines the traditional and structuralist closed meaning. It rejects closure.
- Grammatology is the method, which the Derridean deconstruction uses to analyze and interpret a literary text.

7.3.3 Analysis and interpretation of Unyana Womntu

This novel opens up with the binary opposite ndoda/nfazi (husband/wife).

In Xhosa culture, the virtuous qualities are associated with man, whilst the vices with woman, for instance, a mentally dull child will be assumed to have inherited his/her mother's family low I.Q. This assertion will be pronounced even if research result questions its validity. If the child is brilliant, it will be claimed that he/she inherited his/her father's high I.Q. This claim is pronounced regardless of the father's real aptitude.
However, the Xhosa logo-centrism that takes the concepts -ndoda (husband) and -mfazi (wife) as naturally the concepts that represent reality, places the first term in the binary opposition ndoda/mfazi in a position closely associated with superiority, intelligence, cool-headedness, independence, head of family, brave, strong etc. Whilst the second term is closely associated with inferiority, emotionality, irrationality, dependent, subordinate, etc.

*Bantu*, the man, is described as:

*Wayengumfo ozolileyo onesidima naxa selede wakunikela umva.*
*Umjongile, amehlo akhe ayexela ingqondo ezinzileyo* …… (P.7)

(He was a man who was cool-headed and dignified, even if he turns his back towards you. When you look at him, his eyes indicated a stable mind).

The above extract depicts *Bantu, Dora’s husband* as cool-headed, dignified and stable. However, on further reading, *Dora, the wife*, is implicitly portrayed as rude, emotional, irrational and unstable. She answers the telephone rudely when she says:

"*Ngubani lowo ndingakunceda ngantoni?*" (P.1)

("Who is that, how can I help you?")

*Dora* is an educated person, but decides to ignore the rules of polite use of the telephone. When talking she is just throwing her voice. This is evidence:

"............... uiligisele okwamanzi anentsila (P.7)

............... she throws her voice like water full of dirt)
From the extracts quoted above, it can be seen that the novel, in respect to the binary opposition *ndoda/mfazi* generates the binary opposition: cool-headed/unstable; rational/irrational, polite/rude etc.

However, on further reading the novel, it generates the opposite pairs: success/failure; accountant/alcoholic; and independent/dependent.

In all the binary oppositions above, the male is described in positive terms whilst the female is described in negative terms. This description operates on the Saussurean level whereby each term has a fixed meaning. This means binary opposition functions at the level of the signified.

The Xhosa culture purposefully does that to put man at the position of power over the woman. The Xhosa culture uses such binary oppositions to construct a patriarchal society. The binary oppositions are culturally propagandistic at the expense of the female's social status.

The novel at its initial stage, is a readerly text because it functions upon the basis of the primacy of the signified. The extract strengthens and deepens this claim:

"Xa kucaca ukuba akusazimisele kwaphela ukuba ngumfazi wam, ithetha loo nto ukuba akusekho lutho emtshatweni wethu," (P.17)

("If you are not at all prepared to be my wife, then that means that there is nothing in our marriage").

The central concept in the extract is *ngumfazi* (be wife). It is used in the extract as meaning to be the subordinate of the husband. *Bantu* is using it in the sense that *Dora* must submit to his authority and lead life the way he, *Bantu*, indicates to her. *Dora* questions subtly the perception that man in marriage is the superior, the head, and he will always dictate terms in respect to the status of the marriage. When she says she
is not a fool (*andisosihiba*) (P.11), she implicitly suggests that it is only a fool that accepts the notion that, in marriage, man is the senior partner who will "arrest" and "judge" the other partner. The novel is beginning to question the Xhosa culture's evaluation attached to the binary opposition -ndoda/-mfazi (husband/wife). The novel is starting to be a writerly text. This means that the novel is starting to demand of the reader to be a producer rather than the consumer of the text.

The reader should create a crisis upon the traditional reading of the text which operates on the basis of the signified by reading the novel endlessly disseminating meaning as signifiers that point to each other in search of the full presence of meaning.

The term -ndoda (husband) is a signifier. It lacks full presence just as the term -mfazi (wife) does. Xhosa phallocentrism, is to say -ndoda (husband) is superior than -mfazi (wife). This tends to be dominant in the novel. The police, lawyers, successful businessmen, judges, journalists and prosecutors are all men in the novel. These are all positions of trust which, in terms of Xhosa culture, must be occupied by men, because men are intelligent, rational, stable etc.

On reading further, it is discovered that the novel falsifies the binary opposition stable/emotional. This occurs when Bantu, on his arrest, accused of killing his wife Dora, with Mgombeni and Bonakele moving towards the police car, suddenly attacks Mgombeni. This incident shows that man can be described also as emotional. This can be contrasted with Nozizhomo's cool-headedness when she has been on "house detention" guarded by a policeman whilst Bantu is hiding on the riverbank near her house. The contrast reverses the binary opposition male/female to female/male with the corresponding binary opposition stable/emotional. The Xhosa logocentrism is exposed. The novel is thus deconstructing itself.
The last paragraph rejects the cultural notion that man is stable and woman emotional. It takes the words man and stable as signifiers. The signifier man is tracing for its meaning in the signifier stability which in turn searches its own meaning in the concept of emotionality. It can be said then that man is stable, and by stability it is meant to be less of an emotionality. This can mean "stable" does not exclude "emotional" but rather stability is tracing its meaning in emotionality on the basis of the difference.

The novel, by having the female character Nozighamo as a university lecturer in political science, deconstructs itself. It falsifies the view that the female is of inferior intelligence in comparison to man and thus she cannot hold positions of trust and status as that of a university lecturer.

The novel shows that the two detectives, Mngombeni and Bonakele are less intelligent than Nozighamo who is able to prove, beyond doubt, that Bantu is innocent. The reaction of Bonakele and Mngombeni to the case is emotional. Even the Supreme Court prosecutor leads the state evidence, without convincing facts, for Bantu to be sentenced to death (P.58)

The above paragraph proves that the literary text deconstructs itself. Nozighamo the female is shown to be intelligent whilst the policemen as male representatives are stupid. The binary opposition male/female is reversed to female/male to generate the binary opposition intelligent/stupid. That which in Xhosa culture is known to be intelligent is shown by the literary text to be stupid. The two irreconcilable terms are used to describe the same body. This creates undecidability in the text. As a result, the text refuses to produce a closed meaning, but instead, a discourse, about intelligence and stupidity with respect to both male and female ensues.

Furthermore, the state prosecutor and the judge agree that Bantu is the culprit who killed Dora. Then judgement is not based on the fact that all evidence in the case prove beyond doubt that Bantu is the killer. Again, the literary text, Unyana Womuntu
deconstructs itself. This deconstruction shows that the western legal system is not as just as the colonizer claims. This discourse on justness of the western legal system grafts itself in the discourse of justice in Ityala Lamawele, where, the indigenous legal system exhausts all avenues of evidence to prove that the elder twin Babini is the heir. Such a scenario opens up a new discourse in respect to the holier than thou attitude adopted by the western system discourse.

The discourse on the justness of the Western legal system traces its full meaning even in the novel Things Fall Apart. In this novel, the colonizer claims that the British imperialism provides the best legal system but it can be noted that since the displacement of the indigenous legal system by the Western legal system in South Africa, the rate of crime and social instability are soaring to unbelievable proportions.

The discussions in the paragraph above show that the literary text, Unyana Womntu, deconstructs itself. It shows that the Xhosa thought as much as the Western thought is based on founding principles, like -ndoda, -mfazi, ubulungisa (justice) etc. These founding principles just promote logo-centrism. Also the Xhosa logo-centrism serves to build a patriarchal society in which the female is oppressed.

Furthermore, the justice-text found in Unyana Womntu, traces its full presence of meaning in other intertexts(s) like Things Fall Apart and Ityala Lamawele. In doing so the intertext, Unyana Womntu, disseminates its meaning by grafting itself into other intertexts; Things Fall Apart and Ityala Lamawele.

7.3.4 Conclusion

In the literary text, Unyana Womntu, the binary opposition has been deconstructed to illustrate how power plays in society are manipulated to further the aims of male chauvinism, phallogocentricism and colonialism.
Furthermore, the role of *Nozikhama* provides a fertile ground for the feminist theorist to undermine the Xhosa logocentrism.

The Xhosa phallogocentricism discourse perceives the female as the other whose identity is opposite from that of the male's, the Other. The phallogocentric definition of this other is prescribed by the view of the Other. This relationship of Other/other also underlines the colonizer/colonized binary opposition. In closing, it can also be mentioned that the concept of the other and Other are found in Lacan's psychoanalysis which is just like Derrida's deconstruction, functioning on the basis of the primacy of the signifier. These claims, are, however, discussed in 7.4 where Lacan's psychoanalysis is debated.

### 7.4 Lacan's Psychoanalysis

Psychoanalysis is not a phenomenon unknown in African culture. The *amagqirha* (diviners) sometimes apply psychoanalysis in the analysis of dreams to resolve some problems baffling the patient or trainee. In Xhosa culture the concept of dream is related to two signifiers, which are *iphupha* and *ithongo*. The latter has a deeper cultural significance than the former. It ties the dreamer to the spiritual world.

However, Psychoanalysis in African culture is used in the interpretation of dreams which are a form of narratives. There is no point of irrelevance in relating psychoanalysis to the analysis of the Xhosa novel, which also is a kind of narrative. Wright (1984:1) further confirms this relationship between literature (novel) and psychoanalysis:

> ........... the relationship of psychoanalysis theory to the theories of literature and the arts and the way that developments in both domains have brought about changes in critical practice.

293
Changes in Xhosa literature have led to the emergence of the novel. Changes in the psychoanalysis, that is, from Freudianism to Lacan's psychoanalysis, have led to the birth of a psychoanalytic criticism of the novel or literary criticism that is insightful and informative.

Furthermore, changes in Xhosa literature led to the writing of complex novels like Umlimandlela that cannot be adequately interpreted without the application of Lacan's psychoanalytic criticism. Wright (1984:5) comments on such texts as Umlimandlela:

Though psychoanalytic criticism is irresistibly drawn to those texts that are classified as literature (and art), it has not been able to provide a satisfactory theory of aesthetic value, but then neither has any other approach.

Lacan's psychoanalytic approach reveals insights that can not be brought out by other approaches in this study. Such a possibility, it will be proved, is nurtured by Lacan's claim that the unconscious is structured like language.

7.4.1 Lacanian Narratology

Lacan's narratology is quite different from that of Genette's. Genette's narratology uses the internal structure as the signifier with the meaning as the signified of the narrative text. Lacan's narratology depends on Freud's psychoanalysis, linguistics and philosophy for interpreting a narrative text. It is not interpreted on the basis of meaning = signifier + signified. However, the next paragraph deals with the philosophy influence on Lacan's narratology.

Lacan's psychoanalysis shows a sharp interest in the concept of a subject. This concept of a subject has philosophical origins. Descartes, a French philosopher, believes that the speaking I is the same as the I who knows that the other I is speaking. Philosophy calls the unity of these two I's the unified subject. On the other hand,
Lacan splits the unified subject by maintaining that speaking I is a subject constituted by the language and is different from the individual I who knows what the other I says.

On the level of psychoanalysis (a branch of psychology that studies mental problems by listening to the patient's speech), Lacan reformulated Freud's psychoanalysis. Davis (1983:849) confirms:

Jacques Lacan's concern with the Freudian subject suggests a position in regard to narration - an approach, even (with some elaboration) a narratology. It is an approach derivable from his view, his central insight into psychoanalysis - that (*inconscient est structure comma un language*). It says simply that narration, too, operates like a language, is a language and manifests linguistics operations in various ways. Narration exists, finally, within the context of an unconscious "discourse" within the bounds of what Lacan calls the "discourse of the other".

Freud's psychoanalysis splits the Descartian subject into conscious and unconscious. Freud diagrammatically illustrates this split as:

```
  Super  | Conscious
  ego    | (reality
-------| principle)
  ego    | Unconscious
  -------| (pleasure
     | principle)
     | id
```
The pleasure principle governs the *id*, in the sense that the *id* wants to satisfy the unfulfilled desire violently and wildly. The *ego* censors the wild and violent demands of the *id*, so that those demands acceptable to society surface in agreement with the reality principle of the super *ego*.

This concept of a split subject whetted Lacan's interest in Freud's psychoanalysis. Freud discovered that the unconscious operates on the basis of linguistic categories of metonym and metaphor. Such an operation is observed in the dream effect. From this, Lacan deduced that the unconscious is structured like a language. This last statement needs a further clarification.

Lacan's statement that language is structured like a language posits a link between the unconscious and the language, that is, between psychoanalysis and structural linguistics (Davis 1983:818).

The assertion that the unconscious is structured like a language suggests a possibility of observing the unconscious diachronically or synchronically as it is done with language. The unconscious itself is abstract and hidden to be literally observed when the infant - child represses his/her sexual drives within the *Oedipus* Complex. However, the unconscious is known how it operates by observing its effects which are dreams, jokes, parapraxes, etc.

In order to have further discussions about what is said by the paragraphs above, the debate on Lacan's psychoanalysis is structured as follows. The formation of dreams is studied in 7.4.2, in 7.4.3 Lacan's terms are discussed and in 7.4.4 the relation existing between psychoanalysis and literature is examined. 7.4.5 deals with Lacan's subject/text, 7.4.6 analyzes Lacan's statement of the unconscious is structured like language, 7.4.7 expounds on the repetition compulsion, 7.4.8 deals with transference, 7.4.9 is the recapitulation, 7.4.10 is the analysis of *Umlimandlela* and 7.4.11 a conclusion.
7.4.2 Dream: Freud's Psychoanalysis

Lacan's psychoanalysis should be understood against Freud's psychoanalysis as a background.

7.4.2.1 Dream Processes

Freud's psychoanalysis conceptualizes the dream as actualized by the pictorial process as well as the linguistic process. This assertion is discussed as follows:

The structural constituents of any dream are the manifest content, latent content and dream-work. The latent content is the dream that is a potential dream. It is the unconscious wish which is converted into a manifest content in the conscious mind of the dreamer. The manifest content is the actual dream that the dreamer is aware of and can even narrate it as a narrative. The manifest content is the dream as a narrative (Freud 1973: 150 - 1).

The latent content does not automatically convert itself into a manifest content. The dream-work (Traumarbeit) operates on the latent-content so that it appears to the dreamer as an actual dream, the manifest content. Without the operation of the dream-work on the latent-content, the dreamer will not be aware of his/her dream because it will be lying hidden as the unconscious wish and thoughts.

It is not enough to insist that the dream-work converts or transforms the latent-content into manifest-content. The point is, how does the dream-work effect such a conversion. Freud maintains that the latent-content is translated into manifest content by two phenomena; the transformation and distortion.
7.4.2.2 Transformation and Distortion

Let us start by examining transformation.

The unconscious thoughts and wishes are transformed into pictorial images. These thoughts and wishes are in the latent content. In the manifest content they are presented as pictures. Freud (1981:277) declares that in such a situation the manifest content is like a pictographic book that contains a picture puzzle, a rebus that needs an interpretation. It is a pictorial narrative that needs analysis and interpretation. It is a complicated picture story.

If the dreamer for example, during the day, has a conflict with someone with the name Nkunzi (Bull) and consequently the dreamer nurses a grudge, then in the manifest content there may be a picture of a bull or perhaps someone beating the bull with a stick. This means that a particular noun (signifier) has been transformed into a picture (signifier) in a dream but this occurs within contextual limits. In our thoughts we not only have nouns. In between our ideas there are grammatical categories of conjunctives, which are not nouns. These words remain beyond the explanation of the pictorial approach. Such a limit renders the pictorial process as suspect for interpreting dreams reliably on its own.

The pictures in the pictorial approach are fitted into each other syntagmatically by the dream-work. This is a symbol combination.

Let us now review distortion or transposition.

The distortion (Entstellung) operation of the dream-work is what Freud (1981:277) calls the linguistic approach, that occurs through condensation and displacement. These two concepts are explicable by example respectively. Let us start with the condensation. The thoughts or ideas of the latent-content are represented with
"words" in the manifest content. A thought, for instance, "Rodney is silly", that is the latent, may be represented as "Ris" in the manifest content. What happens is that each "word" of the latent is represented by a letter of the alphabet in the manifest content, resulting in a manifest smaller that the latent content. The dream-work has distorted the latent content by condensation.

Another thing to realize in the manifest content, is that distortion by condensation occurs by substituting one element of the latent content by another in the manifest content. Distortion is thus in the linguistic category of the metaphor where a signifier substitutes another signifier by "leaping" over the bar to resist meaning on the basis of the signifier/signified. On the other hand, distortion as a displacement is based on replacing by similarity and unusual association (Freud 1973:208). The claim is explained as follows.

Let us suppose that Rodney is a huge and fat man whom the dreamer fears. The dream-work will choose something in the signifying chain instead of Rodney the huge and fat. Let us say in the signifying chain that there are these signifiers: "elephant", "bus", "mountain", "Rodney", "Cathedral", etc. The dream-work may choose the elephant, in place of the huge and fat Rodney since it is the nearest living animal next to "Rodney". The displacement therefore functions as a metonym whereby in the signifying chain a signifier replaces another signifier.

Nonetheless, it has been during the above discussion, put forward that a dream, as the effect of the unconscious, operates metaphorically and metonymically. These are language categories. It is on such an observation that Lacan asserts that the unconscious is structured like a language.

This statement above in the last line is very important for Lacan's narratology because Lacan does not want to choose between the linguistic and pictorial processes for his narrative theory. His desire is to use language as a structure in which to locate the
position of the subject (individual) in a narrative, as well as in society. Such a claim necessitates a further look into Lacan's theory. Such an investigation is proceeded by discussing Lacan's basic terminology.

7.4.3 Lacan's Terms

The definitions and explanations of Lacan's terms lay a formidable foundation for Lacanian analysis of *Umlimandlela*.

7.4.3.1 Desire

Freud uses, amongst others, this term "desire" in his theorization. He maintains that a sexual (libidal) desire that has not been satisfied in early infant stage during the oedipal phase, lies repressed in the unconscious, the *id*. It is an unfilled desire. (Oedipal phase is dealt with later).

However, Lacan adopts and adapts Freud's "desire" for his narratology. Lacan (1977:viii) defines desire:

> The human individual sets out with a particular organism, with certain biological needs, which are satisfied by certain object. What effect does the acquisition of language have on these needs? All speech is demand, it presupposes the Other whom it is addressed, whose very signifier it takes in its formation. By the same token, that which comes from the Other is treated not so much as a particular satisfaction of a need, but rather as a response to an appeal, as a gift, a token of love. There is no adequation between the need and the demand that conveys it; indeed it is a gap between them that constitutes desire, at one particular like the first and absolute like the second.
Lacan's notion of desire is in some way different from that of Freud. Lacan, in the extract above, has in mind an infant-child whose need cannot be fulfilled biologically only. Sucking from the mother's breast fulfills the biological need to get food only to sustain life. What the child actually needs is to be the object of desire of the mother, the Other.

The child wants to be the object that the mother, the Other lacks but desires, the phallus. Such a desire cannot be fulfilled as a biological demand. The desire remains in the unconscious, unfulfilled and unsatisfied because the biological demand does not satisfy the desire. It cannot, if the other does not become the object of the desire of the Other.

Lacan's desire has implications for the Oedipal complex. The Oedipal complex is discussed together with concepts like, the mirror-stage, symbolic; imaginary and the real.

7.4.3.2 Mirror-Stage

The mirror-stage is an imagined situation whereby the infant is held in front of the mirror. The child does not differentiate its identity with the image on the mirror. It sees itself as the image on the mirror. There is a body-image identity. This is an imaginary self-image, an initial stage of the development of the child's ego.

The infant also begins to see his body in unity with that of the Other, the mother. The unity of the body of the other and that of the Other. The child has now a sense of person-hood or sense of self by identifying an object, the Other's body in the external world. The child is the self within a didayic relationship. This dual imaginary relationship must be done away with, so that the child does not suffer from psychosis (Miller 1984:150). The oedipal phase hence interrupts the didayic relationship.
7.4.3.3 Oedipal Phase

The didactic relationship is disrupted with the entrance of the father in the relationship, which results in a triangular relationship. This new relationship is the oedipal phase. The body-child sees the father as an interference. He sees the father as a threat to his desire of being the object of desire of the Other, the phallus, which the father possesses. The Oedipal complex is resolved when the boy, in fear of imaginary castration by the father, represses his desire to be the object of desire of the Other, the mother. This repressed desire is the unconscious, the Id.

The child now has submitted himself to the awareness of social taboo of incest. He has developed the super-ego. He has subjected himself to the Authority of the father that is law, the Name-of-Father. He occupies a position in the symbolic structure. In this position, the subject is conscious of social laws. He understands that the words like mama; tata; malume; mzala; dadobowo; etc underlined by incest is a violation of social laws.

On the other hand, the girl-child will, during the oedipal phase, have an imaginary desire to be pregnant by the father and have a baby. He represses such a desire or wish in the unconscious, on the submission that she will later get her own husband, and thus thereby come under the Law, having developed the super-ego.

7.4.3.4 Symbolic, Imaginary and Real

It has been highlighted that the child-infant during the earlier stages has an imaginary identity, the desire to be the desire of the Other, the phallus, the pure signifier.

The child is expected to move out of imaginary identity, otherwise he/she will suffer from a mental sickness called psychosis. He/she enters into the oedipal phase. At this stage, she/he uses words that suggest that he/she is aware of the social law of incest.
which, of course, organizes societies. The expressive awareness of these words indicates that the child has entered the symbolic structure, where he/she submits herself/himself to the Law, the Authority of the Father, the Name-of-the-Father. He/she is thus symbolic, through a particular use of a language indicating awareness of incest as a taboo.

The desire of the mirror-stage is suppressed in the unconscious mind. It lies there as a desire to be in contact with the body of the primordial mother, the mother who has been there from the beginning of the world who is in the infinity. In order to reach this body which is a signifier, there will be a continually ceaseless movement of the signifiers to infinity. Lacan calls a desire a ceaseless movement of signifiers in search of the real which is beyond the semiotic signification. Eagleton (1988:168) about the Real writes:

To enter language is to be severed from what Lacan calls the "real" that inaccessible realm which is always beyond the reach of signification, always outside the symbolic order.

In the symbolic order, the subject is the subject of language. The subject, by uttering words underlined by the incest-taboo, is taking a position as a subject. In that position the subject will always want to unite his body with that of the Other, the mother, whilst the subject is the other. The desire to be with the body of the Other is never fulfilled; instead an object is continually substituted in the place of that which is inaccessible. The substituting object, is the object petit a.

However, now that the symbolic, the imaginary and the Real have been explained, a connection between Lacan's psychoanalysis and literature is discussed.
7.4.4  Psychoanalysis and Literature.

Somewhere in this study, it is suggested that there is a relationship between psychoanalysis and literature. In the paragraphs below that connection between the two is discussed in detail.

7.4.4.1  Four Aspects for Literature

Psychoanalysis offers some interpretive possibilities to literature (Eagleton 1988:164). The four possibilities are discussed below.

This study is interested in the analysis of a novel, a genre expressed graphically, that is, in a written language. Lacan's view that the unconscious is structured like a language, becomes an entry-point in a literary text expressed in graphic language, because psychoanalysis will observe the structure of the language of the novel on the basis of the structure of the unconscious. On this basis, a novel can be analyzed and interpreted.

Secondly, psychoanalysis on its own is always geared towards interpretation. The psychoanalyst listens to the speech of his/her patient. The defects in the speech give the analyst a framework of interpreting the patient's problem that lies in the unconscious mind. Also, the interpretation of a dream, which is a narrative, strongly suggests that psychoanalysis will be used to interpret and analyze a literary text. Lacan's psychoanalysis is thus loaded with the potential to interpret narratives.

Thirdly, psychoanalysis also uses the transference technique to analyze and interpret the patient's pathological disturbances. The analyst, will for instance, be in the place of the father, whilst the patient will react verbally to the analyst as if he/she is reacting to the real father. Then the analyst analyzes the patient's reaction and then cure mental illness. The analyst/patient relationship can be transported into the critic/text
relationship. In which case, transference can be absorbed into literature to analyze a literary text. The text is the patient, whilst the reader/critic is the analyst. This is not the same as when the critic analyzes the literary text to collect psychoanalysis data about the author.

Fourthly, Lacan comes out with what is called a repetition compulsion. It is similar to the Russian Formalist parallelism or structuralization in a novel. This principle of repetition compulsion is explained within its contextual use, whereby Lacan analyzes a narrative called "The Purloined Letter" on the basis of this principle.

Thus then Lacan's psychoanalysis is employed in this study on the basis of: Lacan's statement that the unconscious is structured like a language; the interpretation of a dream; as a narrative; the transference, that is, analyst/patient relationship translated into critic/text relationship; and the repetition compulsion.

Nonetheless, before each of the interpretive possibilities mentioned above is examined, there is a need to find out about Lacan's view about a text.

7.4.5 Lacan's Text

The conception of a Lacanian text is different from the structuralist and the Jakobsonian texts, whereby a text is basically defined on the basis of the addresser communicating with the addressee within a particular context, usually a thematic meaning. In the case of a novel, the addresser is the author and the addressee the reader/critic.

According to Lacan a text is produced wherever a language places a subject in a particular position. If a child for instance calls a certain man malume (uncle), he/she is using a language that gives him/her a position of being umtshana (nephew/niece). If he/she calls another man tata/bowo (father) the language places him/her in a position
of subjecting himself/herself to Law. In each position he/she occupies, he/she is a subject. In each case a text is produced. Thus, for Lacan, text is a text when the narration produces positions for the subject within a particular time.

It is therefore, important when interpreting a literary text from Lacan's narratology perspective, inter alia, to examine the position of a subject offered by the literary language in the narrative text. One will find from that, the character as a subject, in Umlimandlela, may be a signifier in metonymical relation to others or may be the phallus the pure signifier.

7.4.6 The Unconscious Structured Like a Language

It has been shown that Lacan, on observing Freud's theorization about the dream-work, concludes that the unconscious operates structurally as a language. The dream-work converts the latent content into manifest content metaphorically and metonymically.

The metaphoric is a substitution of a signifier by a signifier, when it leapt/crossed over the bar of the Saussurean sign. The metonym is a displacement of a signifier by a signifier horizontally along the signifying chain. If the dream-work operates at the level of the metaphor and the metonym then it functions according to the rules of the signifier (Lacan 1977:159-161).

It could be observed then that when Lacan says, "The unconsciousness is structured like language" he is insisting on both functions on the basis of the primacy of the signifier. This is contrary to Saussure's structural linguistic whereby the signifier has a corresponding signified, which is the fixed meaning. This position of Saussure, privileges the signified, whilst Lacan's privilege the signifier.
The privileging of the signifier in language is transported into the literary language, because a word uses the same language from society which privileges the signifier.

7.4.7 Repetition Compulsion

The repetition compulsion is based on the primacy of the signifier. Compulsion is studied in its proper context. The narrative is as follows:

A French Queen is in her palace-room. A king enters the room and does not see a letter lying on the table. This letter comes from the Queen's secret lover. At that moment in the Minister enters. The Minister takes away the letter in full view of the Queen and replaces the letter with a similar envelope. The Minister does this fully aware of the Queen's predicament. The Queen, in her own time, calls the Head of Police and requests him to search the Minister's office in an attempt to retrieve the stolen letter. The Police Chief fails to get the letter in the Minister's office, subsequently he asks the services of a junior Detective, Dupin.

Dupin goes into the Minister's office and sees a letter hanging from a rack. The people whom he has hired in connection with this task of retrieving the letter, make a noise and commotion outside the Minister's office who looks through the office-window to check what is going on outside. This is the moment for Dupin to take off the letter. He does that and puts a similar envelope in its place.

Dupin, according to the Chief Police's promise, gets a reward for his success. Then the narrative ends.

Lacan, schematises the glances of the letter as follows:
The sketches above represent the way Lacan interprets the narrative psychoanalytically. The critical issue to him is not the fact that the letter has been stolen twice but it is a repetition of the same structure. This is what the Russian Formalist calls parallelism or structuralization. The structuralist calls it homology.
In the first scene, there is the Queen, King, and the Minister. In the second scene there is the police, the minister and Dupin. What is repeated in the structure is a function in respect to its participants. The police replace the King, the Minister replaces the Queen, and Dupin replaces the Minister.

The letter is a signifier that moves through displacement. What has occurred is a repetition compulsion.

The purloined letter is the signifier of the unconscious desire. With the contents unknown, it is a repressed desire, in the unconscious, that repeatedly comes out as a symptom. Dupin, who finally finds the letter, is in a position of an analyst who cures the patient by identifying the symptom. In the following paragraph, the relevance of the repetition compulsion is discussed:

The narrative "The purloined Letter" when evaluated on the basis of Lacan's symbolic code, is discovered having to have repeated analogous structures as in scene 1 and scene 2 shown above. The same can be proved of Umлимандле. In the triangular relationship of Gcisani, Camagu and Mpazamo, Gcisani is the sought after "letter". Gcisani is the lover of Camagu, but Mpazamo is also romantically in a chase of Gcisani. This kind of scenario may be shown as:

```
          Gcisani
           /
          /  
         /    
       /      
      /        
     /         
    /          
   /           
 Gcisani --> Scene 1 --> Camagu
          /          /      
         /        /  
        /      /    
       /    /      
      /  /        
     / /          
    /             
   /              
  /                
 /                 
Camagu   Scene 1   Mpazamo
```
However, *Mpzama* is killed by Lumkile, who later marries *Gcisani*. This may be diagrammatically sketched as follows:

![Diagram](image)

Nonetheless, the diagrams above receive an elaborate discussion in 7.4.10. Otherwise on the above sketches only on elementary discussion is held.

### 7.4.8 Transference

Transference as a psychoanalytic treatment occurs as follows:

The patient repeatedly acts out his emotional feelings against the analyst who is in place, say, of the unloving father. The analyst will make the patient to act out unconsciously. Then the analyst will respond in a way that cures the patient. The analyst does this structurally occupying the position of the real father but he/she is not the actual father. It is a symbolic place of the father that he holds. It is like Dupin taking the same structural position as the minister who takes the letter and puts a similar one in its place.
At this stage the applicability of the transference in literature must be examined. It must be remembered that in transference, two subjects are involved. There is the patient and the analyst. In literature, the theory of transference explains the relationship between the reader and the literary text on the basis of desire.

In order to make an analogy, the female body is an object of desire to the male. This object of desire serves as the "screen" upon which the male projects his unconscious desire. The literary text is the object of desire of the reader. It is the screen upon which the reader projects the unconscious desire, for a fulfilling meaning. The reader projects his desire of fulfilled meaning by projecting certain meanings upon the text.

On the other hand, the text, like an analyst, draws these meanings from the reader. Different readers may have different projections on the same text. This explains why critics may have conflicting opinions about the same literary text.

The relationship between the text and the reader is that of displacement, that is, interchanges of the position of patient and analyst. This is the reader and text changing positions in the symbolic as signifiers but not signified.

7.4.9 Recapitulation

- Lacan's theory is that of the subject and the unconscious
- His theory of language helps in explaining how the subject is allocated a position in the symbolic structure,
- The symbolic structure has positions for the subject as the signifier.
- The symbolic structuring is the principle by which the text organizes itself.
- Lacanian interpretation is not based on the Saussurean or structuralist meaning whereby the signifier has the corresponding signified which is the meaning.
- The interpretation on transference is based on the text/reader relation. It does not include author/text relation which is the imperative of the vulgar psychoanalysis.
- In S/s the bar is the line separating the signifier S and the signified s. The bar suggests that the sign is resisting to provide fixed meaning. In a metaphor the signifier "jumps" over the bar to fill the gap of lack of meaning rather than allowing a closed meaning based on the signifier/signified correspondence.
- Lacan's psychoanalysis provides the following for the interpretation of literature:
  - The unconscious structured like language;
  - The transference;
  - The Repetition Compulsion, and
  - The interpretive possibilities for dreams, jokes, etc.
7.4.10  The Analysis of *Umlimandlela*

The Lacanian analysis of *Umlimandlela* is based on how the signifier operates in the novel. The characters are not seen as psychoanalytic patients with the reader/critic as the analysts but rather, at the most, as signifiers.

The attempt by the speaking subject, the apartheid judge, to use the signifier -*nja* (dog) (P.9) in such a way that it has its corresponding signified as sub-humans, is met with resistance against achieving such a Saussurean meaning. Rather, fixed meaning is rendered by the literary text undecidable because the signifier -*nja*; would point to other signifiers on the basis of Derridean differentiability in search of full presence which the signifier lacks.

The signifier -*nja* (dog) refers itself in search of full presence to the signifiers -vukuvuku (the dilapidated) (P.10); *abantu abamnyama* (Blacks) (P.11); Tsolo (Tsolo location); -*Nongqongqo* (P.13); -Kaffir (P.36); Chief (P.291); *ingcinezelo* (oppression) (P.16), etc.

All these mentioned signifiers are in metonymical infinite series trying to define an African identity each bearing a trace of the signifier "oppressed". This assertion proves that the speaking subject (P.9) that wants a fixed meaning corresponding to the signifier "oppressed" to be the signified "sub-human", is in fact misrecognising the identity of the other (Blacks). The Other nationally constitutes an imaginary identity of the other. The other is a repressed wish of freedom. Blacks as a racial group, is thus *Id*, that unconscious desire. The Lacanian desire is that potential infinite movement of the signifier (Eagletom 1988:167).
The signifiers: *mzabalazo* (struggle) (P.11) and "*uKhozi*" (Khozi political movement) (P.26); have the trace of the signifier "survival". It is Black survival as a political entity with an identity. In Lacanian psychoanalysis the signifiers: *umzabalazo*; *uKhozi* and survival allocate to the other, a subject, the position of the collective -ego, that censors the violent wish of freedom of the *Id* and presents an acceptable form of identity of the super-ego which is governed by the reality principle.

The signifier of attaining freedom metaphorically substitutes the signifier of "fight for survival". The latter signifier is a trace in the signifiers: "Contralesa" (P.38); *ubunkulumbuso* (Premiership) (PP. 154 - 227); Comrade King (P.306); etc. The signifiers: freedom; Contralesa; premiership; comrade King, etc. are in metonymic relationship which seeks the meaning of the signifier, Blacks, liberated in the signifier; Blacks as a political group accepted as a human being. It is thus a position of being under law, and of accepting Authority.

The plot-structure of *Umlimandlela* tallies somehow with the above-mentioned psychical development categories. This is explained as follows:

The revolutionary struggle is the *id* of the nation which negotiates to fulfill the desire of freedom. This corresponds with the imaginary "ego". The new South Africa corresponds with the super-ego, marked by the possible acceptance of the Law of the unfolding political order.

Nonetheless, the previous paragraphs explain the identity of the group-subject on the basis of the signifier and desire. In search of an acceptable identity, the group subject changes positions. In the next discussion we examine the role played by *Camagu*, the phallus, the pure signifier.

The death of *Zimkhitha*, *Camagu*’s mother, leaves a hole in the real. *Jolinkomo*, the widower adopts the orphan, *Camagu*. She begins to be the patch in the hole, the
object *petit a*.

The relation between *Jolinkomo* and *Camagu* is underlined by the signifier, the phallus. *Camagu* is the object of desire of *Jolinkomo*, the Other. *Camagu* the other, the pure signifier, is to *Jolinkomo* what Miller (1989:148) calls:

> The sacrosanct genital object that we recently added to our technical vocabulary appears to her as an object to be enjoyed in what is truly the direct satisfaction of need and nothing else.

*Camagu* is to *Jolinkomo* "an object to be enjoyed........." that is the object of desire. *Mr Nkabi*, the late husband of *Jolinkomo*, disrupts that didactic relationship, underlined by the pure signifier; he does this as *Camagu*’s imaginary father. *Camagu*, by falling in love with *Geisani*, is admitting to the law, the Authority, in fear of imaginary castration. He is now the object of desire, the pure signifier, the phallus, to *Geisani*, who is a new object *petit a*.

However, *Camagu*, the pure signifier, the phallus, the very object of desire to *Geisani*, occupies this subject position under the symbolic structure that is similar to the triangular structural existing in Lacan’s; "Seminar on the Purloined Letter". This then brings us to the concept of repetition compulsion, which within the content of *Umlimandlela*, is explained in the subsequent paragraphs.

*Geisani*, *Camagu*, and *Mpazamo* are great friends who are students at Welsh High School. The three of them love sport dearly (P.29). *Geisani* and *Camagu* are deeply in love whilst hiding this romantic affair from *Mpazamo*, who tries perpetually to win *Geisani*’s love, but in vain. This triangular relationship is structurally and diagrammatically schematized as:
*Lumkile*, a character, outside the above symbolic structure, wants to be *Geisani's* lover but tries without success (P.28). He suspects that either *Camagu* or *Mpamazo* is *Geisani's* lover therefore it is an obstacle towards fulfilling his aim (P.29).

He kills *Mpamazo* supposedly thinking he is *Geisani's* lover. Unfortunately the "evidence" in court "proves" that *Camagu* killed *Mpamazo*. *Camagu* gets a life sentence for "killing" *Mpamazo* and for his role in political activities. The now mature Rhodes University graduate, *Geisani*, is looking forward to a marriage opportunity. She is married to *Lumkile* with a full understanding that *Camagu* died in a fire that destroyed the old dilapidated prison (P.83).

The explanation above about some of the contents of the novel, *Umlimandlela*, helps us as a background information to interpret the novel on the basis of Lacanian psychoanalysis.

*Camagu*, though "dead", remains the object of desire to *Geisani*. He remains the phallus that even imaginarily pregnant her to bear a girl called *Camagwini*. The
relationship between Camagu and Gcisani is underlined by the phallus, the pure signifier. Lumkile is not aware of the fact that the object of desire to Gcisani is still Camagu and not him. Lumkile, in the symbolic structure is just a signifier that displaces Mpazamo. This can be diagrammatically sketched as follows:

\[
\begin{align*}
&\text{Gcisani} \\
&(\text{sees Camagu as object of desire}) \\
&\text{Camagu} \\
&(\text{is the object of desire to Gcisani}) \\
&\text{Lumkile} \\
&(\text{desires to be Gcisani's object of desire but does not see that Camagu is Gcisani's object of desire).}
\end{align*}
\]

It can be observed that Scene A1 and Scene A2 may also be demonstrated in terms of relation of psychical categories of the: super-ego; ego; and id.

This demonstration is represented diagrammatically as follows:
Gcisani refuses due to social laws governing or regulating sexual relations to fall in love at the same time both with Mpazamo and Camagu. She has to choose one partner. By obeying social laws, she admits to the Law, that is, showing the development of super-ego.

The ego is governed by the reality principle. This principle dictates to Camagu to pretend not to be in love with Gcisani, seeing that, Mpazamo, his friend, is "contesting" for Gcisani's love. Camagu's pretence serves to keep his friendship with Mpazamo in tact.

The id is governed by the pleasure principle. Wishes and desires go unchecked and uncontrolled. Mpazamo's appreciation for Gcisani is unchecked and goes out wildly. Mpazamo is the thus uncontrollable desires of the id. Scene A1 can also be represented diagrammatically in terms of the Real, Imagine and Symbolic. This diagrammatic sketch is:
The Real is the signifier which is inaccessible lying there in the infinity. *Gcisani* an object *petit a*, substitutes that primordial mother, the Real.

*Camagu* has the imaginary self-identity of manhood. He gets hold of his imaginary identity by projecting his self-image upon the screen, which is the other, the object of sexual desire, *Gcisani*.

*Mpazamo* in the symbolic structure, is in the place of the signifier that can be displaced and replaced by another signifier. In the following structure, *Mpazamo* the signifier, is replaced by *Lumkile*, another signifier.
Lumkile substitutes Mpazamo, as the signifier that "jumps over" the bar to substitute another signifier without the fixed signified of Lumkile being the actual husband of Gcisani. Lumkile is the signifier that constitutes a delusion metaphor.

Camagu, on coming out of prison after twenty years, being the lost phallus becomes a regained phallus in two ways. Firstly, Lumkile makes Gcisani believe that Camagu had died in prison. Believing this, to Gcisani, Camagu, becomes an "eternally" lost phallus, but imaginary as the signifier of desire. Gcisani, never ceases mourning over the "eternally" lost phallus. She lives in the eternity of the phallus in the time of the signifier. As Camagu has never died, on coming out of jail, the lost phallus, the lost object of desire, is regained. Lumkile has never been the object of desire of the Other, Gcisani, but a deluded metaphor.

Chuma, a friend to Gcisani, whilst Camagu is in jail, has lost her lover, Mthimkhulu, through death (P. 155). Mthimkhulu is then a lost phallus, an object of desire of the Other, Chuma.
Camagu is released from prison. His physical likeness to Mthimkhulu (P. 121); the political (P. 154); the criminal (P. 194-195); the death (P. 218-219); makes him the imaginary lost phallus to Chuma. Camagu, is then the signifier, an imaginary gained lost phallus, in this second instance.

Camagu is a double signifier, the double regained lost phallus, creating tension within the novel.

Lumkile on being aware that Camagu is out of jail, attempts to kill Camagu whilst the latter is in the cemetery to rebuild Jolinkomo’s grave (P. 203-206). Instead, Lumkile on being chased by Camagu’s royal guards "dies" as he is devoured by river crocodiles (P. 218-219). Shortly after Lumkile’s death, Camagu and Gcisani arrange to marry each other (P. 322).

However, the above paragraph is a background information to the following psychoanalytic interpretation:

Lumkile is a signifier that is ceaselessly tracing its meaning in other signifiers, without successfully getting a fixed meaning. Lumkile, businessman (P. 14), a political leader (P. 54), criminal (P. 194-199, P. 215), the lost and unmourned phallus, etc. are signifiers in metonymic relation in the signifying chain. This claim will be explained.

In a Lacanian text, the bar in S/s resists meaning, whereby the signified (s) gives a fixed and stable meaning to the signifier (S). The Lacanian sign refuses flatly to signify Lumkile as a businessman in the sense that Lumkile is the signifier and the word "businessman" the signified. The words: Lumkile, businessman, political leader, the criminal, the unmourned lost phallus etc., are rather signifiers moving syntagmatically, each signifier pointing to the other signifiers backward and forward for a full-meaning which each signifier lacks but it is never achieved, and instead, a provisional and temporal one is secured.
Nonetheless, let us examine the concept of unmourned "lost" phallus. This is based on the notion that *Lumkile* is a signifier. A signifier that is in perpetual motion, seeking the full-presence which it lacks. The subject position of phallus is that of a pure signifier.

*Lumkile*’s death creates a subject position of the lost phallus with respect to his relation with *Geisani*. *Camagu*, the regained lost phallus replaces *Lumkile*, the lost phallus, thus relegating *Lumkile* to the position of the eternally unmourned lost phallus.

Another aspect to examine on the basis of Lacanian psychoanalysis is the aspect whereby the *Nguni* royalists want to rebuild the royal house of *King Sabata*, with *Camagu* as the centre of kingship (P. 36 - 49; P. 102 - 103).

The relationship between *Camagu* and the Nguni royalists is basically that of the other and the Other respectively. The Other is the subject and the other the desired object (Lacan 1978: 106). It is a similar interaction between the child-infant and the imagined mirror, whereby the child’s identity (*ego*) is the same as the image in the mirror.

The *Nguni* royalists as the group-subject, the Other, projects their group-identity as a rebuilt tribe on the screen, which is the desired object, the other, *Camagu*, the signifier. The signifier, *Camagu*, is thus the desired object. The other constitutes an imaginary identity of the Other, the subject, and the *Nguni* tribe. *Camagu*, by refusing to be the king (P. 312), becomes the repressed desire of the Other.

In conclusion, however, it can be observed that a character as a signifier is continuously moving and or changing subject-position. The signifier operates metaphorically and metonymically and thus encourages the Lacanian psychoanalysis to offer interpretive possibilities to the novel, as a narrative, a kind of dream-text. Furthermore, the Lacanian reading refuses closed meaning upon the text, an imaginary
meaning due to misrecognition. The critic, is another signifier that points to other signifiers in search of full presence, which it lacks. Each new subject-position is a text-production, therefore the novel is a continuous text production in the desire to full meaning which is never reached.

7.4.11 Conclusion

The novel, *Umlimandlela*, is to a certain extent, a critique on colonization which wants to give the Blacks a fixed identity of being a dog (*injia*), the sub-human being. The Lacanian reading of the novel shows that such an identity is a miscognition. This miscognition of identity can also be observed in the apartheid era during which the Africans have been called *Kaffirs*.

Barthes and Derrida's non-closure of meaning is also experienced in Lacanian reading. The three theories base the non-closure of the meaning on the primacy of the signifier. Barthes and Derrida use the signifier to show the multiplicity of meaning of a text but Lacan shows that the text can have many interpretations because the signified dips below the bar, as a result, the signifier will point to other signifiers for its meaning.

Lacan's binary opposition of Other/other is useful in socio-political critique, as evidenced in the previous discussion, which is on the colonizer/colonized binary opposition. Bakhtin, in his theory of dialogism also uses the concept of the other. His other is associated with the polyphony of the novel. Bakhtin also uses the concept of discourse which is experienced in the writings of Barthes, Derrida and Lacan. However, in 7.5 Bakhtin's polyphony, discourse and dialogism are discussed.
7.5  Bakhtin's Dialogism

The concept of dialogism is central in what (Guerin et al 1992:301) nominates as "the narrative theory of Mikhail Mihaillovich Bakhtin……..". This theory is meant to nourish an approach that accentuates that a word exists within an environment, which is a space of mutual existence of, at the minimum, two social contexts, which are in conflictual dialogue.

The advantage of Bakhtin's dialogism is that it examines in a novel the nature of these social contexts and character of voices produced by them. Such a kind of analysis has been overlooked by the other post-structuralist approaches. Bakhtin's dialogism adds another dimension to this study.

It is however, thought that the novel *Umlimandlela* is so multivoiced that it provides substantive evidence to prove that a Xhosa novel is prone to open to other interpretations other than the closed one and that it enjoys a high degree of freedom in its intellectual expressiveness. The view that isiXhosa authors produce literature that fits to the kinder-garden mind only is thus utter nonsense.

7.5.1  Background Information

Bakhtin, once imprisoned by Russian Communist authority, is regarded as the greatest Russian thinker of the twentieth century in human science (Todorov 1984b:ix). He evolved a theory on dialogism, which is based on the assumption that a single word is the site of social conflict and struggle. Nevertheless, to attend to this assumption properly, the term of dialogism must be explained. The term "dialogism" is derived from the word dialogue, which refers to a communication between two speakers or characters. But Bakhtin does not use this term in that realist notion. He uses it from a materialistic and dialectical position. This is briefly explained in the subsequent paragraphs.
According to Bakhtin, a word, which is an utterance (*parole*), is the smallest unit of a language (*langue*). A language being a social entity, then the word as an utterance is also socially oriented. It is socially oriented in the manner that it always bears the traces of the intentionality of a speaking subject addressing a "listening" subject who implicitly responds.

The addressing process is situated in at least two historico-ideological contexts. The addressing operates in the Jakobsonian communication model's horizontality, as well as its vertical contextuality. It gives a word a textual status, at least, of bitextuality, because of its being located in at least two historico-ideological contexts. This is further clarified:

The subject that Bakhtin speaks of is a collective subject, which is a social group. A word, being a social product, is surrounded by historico-ideological contexts of particular social groups. For instance the word "freedom" in the world-view of the proletariat suggests a struggle towards establishing a socialist state whilst on the other hand to the bourgeoisie class it relates to the context of being free to procure more private property and amass wealth.

The two examples of different contexts illustrate that around a single word, as an utterance at least, two historico-ideological contexts, opposing each other in a dialogistic situation may co-exist. Each context corresponds to a world-view of a particular social group.

### 7.5.2 Voice

Bakhtin, in his theory of language, privileges the *parole* (utterance) above the *langue* (language). He just reverses Saussure's binary opposition which sets *langue* above the *parole*. This privileging of the *parole* affords Bakhtin the space to view the word as a text, a discourse. If he had privileged the *langue*, it would not be theoretically
possible to put a word to the status of a text, a smallest narrative. This text will be a text in the idealist sense of the structuralist. According to Bakhtin, the novel is a continual textual production. Which is a narrative text. This is a process which commences with the bitextuality of a single utterance.

However, in 7.5.1, it has been proclaimed that a word, at the minimum is located in two historico-ideological contexts. Each context is the voice of the social group to which it is related. This means, that at least a word is the site of struggle of two voices in a dialogistic confrontation. The language has no room for a monologist voice due to the intentionability socially implanted in a single utterance.

The next thing to consider is the existence of many voices in the literary text. The plurality of voices is called multivoiceness. In a literary text, the novel, this multivoiceness is coupled with heteroglossia. Bakhtin views a novel as the only literary genre that promotes high possibilities for polyphony.

7.5.3 Heteroglossia

In real life situations there are languages employed by social groups. A particular social group will use a particular dialect. These dialects can be the special language of professionals, intelligentsia, the ruling class, the marginalised, the rural people, the township folk, city dwellers, etc. The existence of many dialects within the same social environment is called heteroglossia.

These dialects are markers of social stratification. Literature transposes these dialects into literary texts where they live as voices of various respective social groups. Bakhtin claims that the novel, is the only literary genre that allows many voices within itself. The plurality of voices is the seedbed of dialogism.
In a heteroglossic literary text, like a novel, the narrator's voice wants to converge the voices into a single focal point but the tendency is that these voices desist converging, thus they remain separately but in a dialogic relationship.

The voice of a particular social group may be detected in a word or statement or proposition or a phrase. Each utterance potentially has a voice that responds to it, as each voice will reflect the world-view of its stratum. In other words, the voice as the mouthpiece of its social group is ideological.

The voice of the implied author speaks through the metaphorical language (symbolism, personification, metaphor, similes, etc.). This voice is also called the voice of literature.

7.5.4 Chronotope

Clark and Holoquist (1984:278) explained:

In the 1930's his interest in time and space assumed a differing shape and direction increasingly emphasizing the immediacy with which these categories are felt in actual experience. The study of such experience is translated into a historical poetics of the novel. The word literally means time/space, and in Bakhtin's use it is a unit for studying texts according to the ratio and nature of the temporal and spatial categories represented.

Kant, a German philosopher, insists that time and space are categories that determine the understanding and the perception of the world around. A Russian physiologist, Ukhtomsky, drawing from Kant's time and space categories asserts that time and space are immediate categories for man to experience the world. This time-space relation is called chronotope.
Bakhtin, integrates the concept of chronotope into the theory of a novel. Bakhtin (1981:84) views the chronotope as the inseparability existing between space and time. It is the inseparability because these two categories live in workable ratio useful for pondering over the narrative's nature.

What the above paragraph means is that an utterance exists in historical time which has its own space of evaluation. An utterance has existed before in history and as a text has its own value judgements during the period.

The word "freedom" will again help in explaining the above assertions. The proletariat views freedom as an ideal historical imperative to fight for as to achieve an ideal political state which has a classless society. There is thus a historical purpose and evaluative judgement attached to the concept of freedom. These two categories are inseparable. They are both embedded in the world-view of a particular social class.

When the same concept is transferred into the world-view of the bourgeoisie class, there is a conflict and confrontation releasable at time/space plane or at chronotopical level. The capitalist class sees, the concept of freedom as an ideal historical imperative that encourages accumulation of wealth for individual purposes even if it is at the expense of other human beings. This is a possibility because at a particular historical period such an ideal is implicitly protected by law since it is perceived as just. This view of freedom is in opposition to that of the proletariat that seeks to establish a classless society.

However, from the above two examples, it can be observed that the two subjects in a dialogical situation are conflicting over the "possession" of the utterance of freedom and each fights for the perpetual rotation of this utterance within its world view orbit. Each social group wants to outplay the other because each does not want to be dominated by the other. This is the point that illustrates Bakhtin's view of utterance as a social site of conflict and struggle.
The chronotope is not only useful to differentiate between the world-views of various social groups but it also helps to distinguish between the literary work of different authors.

7.5.5 Carnivalesque

The carnival was a seasonal customary practice in Europe during the Middle Ages. This practice was meant to undermine and ridicule state rule and Catholic authority officially. It would occur before the Lent. The ordinary members of the church would violate the strict codes of conduct of the church. Profane, obscene, rude and crude language would be used for undermining the church as well as the state authority. Peasants, workers and ordinary folk would wear ropes of Kings and Popes. Some would play the role of buffoonery. Statements of ridicule officially undermining authority and inequalities in society were exposed through jokes, laughter, humor and parodies.

However, while the carnival happened in a distant past and distant culture, its point of entry into isiXhosa culture is that it can be used as a literary technique. Bakhtin (1965:34) explicates:

\[\ldots\ldots\ldots\ldots\text{To consecrate inventive from, to permit the combination of a variety of different elements }\ldots\ldots\]
\[\text{To liberate from the prevailing point of view of the world, from conventions and establish truths, from cliches, from all that is humdrum and universally accepted.}\]

The carnivalseque, as a literary technique, unmask[s] some beliefs held as truths. It questions and undermines some established thoughts or world-views. It uncovers some deceits disguised as universally accepted truths. Its functioning is linked with paradox, paradox, irony, satire, sarcasm, humor, etc. Symbolisms, personification
etc, are not categories of the carnivalesque. They are categories of the voice of literature; the voice of the implied author.

7.5.6 Bakhtin's View Of A Novel

Bakhtin (1981:262 -263) defines the novel:

The novel can be defined as a diversity of social speech types (sometimes-even diversity of languages) and a diversity of individual voices, artistically organized. The internal stratification of any single national language into social dialects, characteristic group, behaviour, professional jargon, generic language of generations and age groups, tendentious language of the authorities, of various circles ............. The novel orchestrates all its themes, the totality of the world of objects and ideas depicted and expressed in it, by means of the social diversity of speech types (raznorecie) and by differing individual voices that flourish under such conditions. Authorial speech, the speech of narrators, inserted genres, the speeches of characters and merely those fundamental compositional unities with whose help heteroglossia (raznorecie) can enter the novel; each of them permits a multiplicity of social voices and a wide variety of their link and interrelationship (always more or less dialogize).

The novel in itself-construction uses the various social languages from real society. Each social language is a voice of a particular social group. The network of these plural voices constitutes the novel. Bakhtin replaces Barthes's codes with social voices. These voices reveal the ideological world of the corresponding social group in consideration of the theme of the novel. In their dialogical interaction the voices deal with the theme.

Bakhtin is departing from the structuralist way of analyzing a theme of the novel where the critic has to consider the plot-structure, the setting, diction and characterization.
Rather than this piecemeal analysis, he uses language (utterance), of course, replacing diction, as basis of discussing a novel's theme. Language (utterance) is not neutral to him. It is a voice of a particular social group. This voice has been installed into the novel to ponder over the theme.

Furthermore, each character, in his individuality represents a particular social group. Bakhtin here is leaning towards Lukacs's typicality of representation. His theory of a novel is in a way situated in the historical dialectical materialism.

7.5.7 Recapitulation

- Bakhtin's theory is deeply involved in analyzing and interpreting the entry of the social dimension in literature, especially the novel.
- His theory is materialistic and dialectical but not in the Marxist sense whereby literature is one of the formations of the superstructures determined in the base structure.
- Bakhtin's materialism is in the order of the notion that the graphic material (the written word of the novel) is privileged to the speech. He also privileges the utterance (parole) to the langue as against the Saussurean structural linguistics that privileges the langue to the parole.
- Bakhtin's dialectics are based on the word or utterance as a point of social conflict between for instance the exploited and the exploiting class.
- The plurality of ideologies in literature manifests itself as a plurality of corresponding voices that desist convergence. Such a situation is prevalent in a polyphonic novel.
- To analyze the dialogic interaction of voices in a novel, Bakhtin uses a literary technique called the carnivalesque or carnivalization.
- In such an analysis it should be noted that a word or utterance (slove) contains some implied premises.
• The utterance or word operates within the time/space dimension. The dimension is called the chronotopical value of the utterance,

• The novel, *Umlimandlela*, is analyzed and interpreted on the basis of dialogism and carnivalesque.

7.5.8 **Analysis of Umlimandlela**

Bakhtin's theory is deeply concerned with the social dimension of a literary text (Holoquist 1989:26). In order to deal with the social dimension of *Umlimandlela*, Bakhtin's social theory deploys these terms: dialogism, heteroglossia, chronotope, voices, multivoicedness and carnivalesque.

In *Umlimandlela*, voices appear in a variety of forms. In the first instance, the plurality of ideologies in this novel manifests itself as a plurality of corresponding voices. The voices are of: the ruling class; the marginalized and the despised social group, the professional group, the rich social class, the traditional royalists, the colonizer, etc. On the other hand, there are voices, as narrative techniques rather than mouthpieces of particular social groups. These are the voices of the narrator and that of the implied author respectively.

The dominant discourse of the novel *Umlimandlela* is that of oppression. The voice of oppression appears in many ways. The judge's verdict in this extract is the typical voice of the oppressor (colonizer).

_Ukuba ibingeiyiyo into yokuba uselikancukancana elingaka ngendisithi mfana wam,amba uyokujinga okwenja entambeni,kodwa ke ngemfesi zake nkundla nyaxolelwangeleti uya kuhlala etrongweni usebenze nzima, ubulaleke yonke imihla usadla ubomi kude kudlule iminyaka engamashumi amabini._ (P.1)

(If it were not for the sake of your youthful age, I, my son, would have sentenced you to hang like a dog, but

332
because of the mercies of this court you are pardoned
such that you will stay in jail till twenty years pass by).

The utterance above as voice should be understood within its own chronotopical
dimension which is underlined by the discourse of historical existence of apartheid
oppression within its own social value judgement. The apartheid discourse formulated
its own rules that constituted the blacks as politico-social outcasts that deserve no
dignity and fair treatment in spheres of life, including the judicial system.

This voice or discourse above is a mocking reply to the voice of the marginalized and
oppressed indigenous people (represented by Camagu, Jolinkomo, Nkabi,
Mthimkhulu, etc.) who demand to be accorded basic human rights in their country of
birth, South Africa. In this implicit dialogue between the colonizer and the colonized,
the latter is regarded as sub-human that cannot be allowed to enjoy any basic rights.
The colonized is the other, whilst the Other is the colonizer. The Bakhtinian "other"
and "Other" are ideological positions respectively.

The voice of the other is foreign to the discourse of the Other as it is a "voiceless"
voice. The rude and crude response of the Other to the other is unmasked by the
carnivalesque which manifests itself as a parody that breaks down the utterance of the
colonizer (the Other) into the voice of the Other and that of the implied response of
the other, thereby, implying an existence of a dialogue between the Other and the
other.

The novel, Umlimandlela is however, narrated at a third-person level. The third
person narrating instance of a narrative technique thus has no social language
associated with it. It is just a narrating voice, which is just a background against which
other voices speak. In this utterance the narrator's voice speaks:

*Laxoxwa ityala likaCamagu, ehla ngokuhla
amangqina. Ayekho ayesithi ngenjikalanga leyo*
yesihelegu ambonile uCamagu esiya ebaleni ehamba yedwa (P.22).

(The case against Camagu, was presided over, witnesses spoke at large. There were those (witnesses) who claimed that in the afternoon of this gruesome happening, to have seen Camagu going alone to the sports field).

The speaking subject above is a non-ideological voice that provides a background information which facilitates for the other voices to participate in a discourse. This non-ideological voice does not enter into dialogical confrontation with other voices. For instance, in this particular example, the narrative voice is a background against which the legal discourse of oppression takes place. It is an apartheid legal discourse that constitutes the marginalized, of which Camagu is a representative, as of lower status to be offered a legal representation in a court of law. Justice in the apartheid legal discourse is to deny fairness of treatment to the colonized. This is ironical. The carnivalesque thus operates on the basis of dialogism to uncover the irony underlining the oppressive legal discourse.

However, the narrator's voice is not the implied author's voice. The implied author is not the physical-psychic unity, called a writer, existing outside the novel in our case, Saule. The implied author is what Bakhtin (1981:187) calls the creative ideological centre. Its creativity shows itself in the language used. In this extract there is the implied author's voice:

*Yimini leyo awayethandazela ukuba ingaze ifike. Yada yagaleleka ke, xa kanye unyaka usaqalayo ukuswabuluka, ulahle ingubo endalanentwala zayo (P.9).*

(It is a day for which he always prayed that it should never arrive. But it arrived, when the year was beginning to stretch his body, throwing away its old blanket with its lice).
The first sentence is an utterance that is the narrator's voice. The second part, personifying the year as a human being throwing away its old blanket with lice, is a poetic language. It is the voice of literature. It is the voice of the implied author. It functions at the level of the Saussurean sign whereby the reader has to find out the fixed meaning of the metaphorical language. In our case, the signified is the early part of the year (in January). However, the metaphorical language, because of its operation on the basis of the Saussurean sign limits the possibilities of multivoicedness and therefore dialogism.

The multivoicedness of the novel, *Umlimandlela* is provoked by utterances of typical voices of particular social groups. These groups have implied evaluations. Biancofore and Ponzio (1981:68) confirm:

> Bakhtin places greatest importance upon implied evaluations because these have fused with the life of the social group. They have organized its behaviour and choices.

It is a value-system of judgement of a particular social group that gives it a particular social identity. This makes the premises upon which an utterance is made understood both to the addresser and the addressee. Let us examine this utterance:


(His mother was a girl from the *Mpendla* clan, in the *Ngwandi*’s family, but he was called *Jola* because *Jolinkingo* would call him that way. It was the habit of that lady to say Jola to everybody, as a result, *Camagu*’s mother, *Zimkhitha* was known that way whilst alive).
The implied evaluation in the utterance above is that the marginalized have their own way of identifying themselves as social beings. This way of self-identification has defied historical times. The clan name (i.e. Jola, Mpandla, Ntshilibe, etc) is central to their identification as the indigenous people of Africa. It is not just a label, as the surname label brought to the African culture by the Christian colonizer.

This voice of the marginalized and oppressed is leveling a damning replay to the Other who defines the other within the framework of the apartheid discourse as sub-human beings. It is a voice, even if it is speaking in wilderness, that says we know who we are therefore we need not create a caricature of our identity in the terms of others. This shows that the utterance of identification and self-identification of a social group is an ideological issue.

The voice of the oppressed or colonized, creating their own social image on the basis of the clan-name utterance can be heard throughout the novel. This is evidenced by the utterances "-Cirha" (P.283), "-Rhadebe" (P.111), "-Tshangtsa" (P.59. P.104, P.322); "-Ntshilibe" (P.39, P.45); "-Khomazini" (P.44); "-Zimeni" (P.103); "-Tshawe" (P.39, P. 64, P.86. P.97, P.28, P320) etc.

These utterances of self-identification link the colonized with their deep historical past, in particular, the pre-colonial past which was free of any foreign ideological discourse that undermined the dignity and freedom of the indigenous people. The indigenous had their own ideological discourse that constructed society on the basis of clan names. Having a clan name, meant to be acceptable: to society, to the ancestors, and to Qamata (God) as a human being.

The clan-name was or is part of the religious discourse. In this discourse the clan-name is the key with which to open the door to communication with the spiritual world. The clan-name is the basis of self-identification with the spiritual word. The clan-name is thus the basis of self-identification.
The utterance "Kaffir" (p.36) is a damning response to the indigenous religious discourse which claims that the sacrificial animal and the use of a clan-name, in the divine ceremony, are able to appease the ancestors and Qamata (God). The colonist's religious discourse, embedded in Rev. Liwa's implicit claims that God is appeased through faith in the blood of Christ but anything besides the blood of Christ is a ritual in the domain of heathens. Christianity according to them, is the only truthful religion in the world.

This undermining response, to the other's religious discourse, is unmasked by the carnivalesque which breaks down the utterance "Kaffir" into voices of the other and that of the Other. This splitting of utterance into voices which are in dialogical confrontation, is called parody. The carnivalesque functions in this case on the basis of the parody.

The utterance "Kaffir" is not ideologically free. It is an utterance of ideological and historical significance. It is an utterance that condones why the colonist should oppress the religion of the colonized since his historical arrival in the land of the indigenous. Bakhtin (1981:191), on the social and historical significance, writes:

Speech representation or speech images cannot be separated from the represented or images pertaining to one's world view and the living vehicles of the latter, namely people; people who think, speak and act in concrete social and historical situations.

The utterance occurs in an socio-historico-ideological context, which is the worldview of the collective subject. For instance the utterance:

_Ukuba ebekho uNkabi, bezingasoze izinto zibe nje?_  
_Kodwa imini inye, slikhuleke (p.22)_

(If Nkabi was still alive, things would not have been like this. But, one day, we would be free.)
What makes the above utterances to be a voice, is not the fact that it is a copied speech of a character, *Jolinkomo*, it is because it can be associated with a social group. It is the voice of the oppressed, that is, the colonized as well as women.

The utterance provokes the discourse of apartheid and the discourse of women's rights. In the discourse of apartheid this is a constitutional separation of people; the oppressed living in the ghettos (*Tsolo*) and townships (*Rhuhusana*) and the oppressor living in luxury in the town of (East London). This happens in the absence of the right for the marginalized indigenous to live where they would love to settle down.

Women in marriage (*Lumkile* and *Gcisani*) are not equal partners. Men have a legal upper hand that they misuse for their own convenience. The societal norms are such that women are not free to choose their marriage partners.

On the other hand, the utterance (P.22) goes beyond the present time-space boundaries. It orientates itself ideologically to the past, present and the future using the space-value of various historical times. The colonial oppression started with the destruction of social, political and judicial African systems and replaced them with Euro-centric respective systems which were thought, by the colonizer, to be superior and perfect. But, since then there was never stability within the African societies.

African kings were called chiefs (P.247). In future the discourse of liberation will substitute the utterance "chiefs" with the utterance "kings" (P. 306). In the utterance (P.22) there is a voice of liberation opposing the dominant voice of oppression. The novel substitutes "Chief" with "King" to suggest social changes. Biancofore and Ponzio (1989:70) confirm:

Bakhtin points out the role of prose art which is capable of taking possession of the world as index of social changes and puts on the stage the "intentionality of speech (raznora chivosi)"
Language as a social property enables the novel which is a product of linguistic work, to have affinity towards intentionality of speech. It is this intentionality of speech that has implications for the emergence of heteroglossia.

In the utterance, (P.22) ......... *kodwa imini inye, sikhutuleke* (but one day we shall be free), there is a mocking, and sarcastic laughter at the colonizer whose discourse of oppression maintains but the indigenous people will never get back their land and the colonial system is the divine plan of God that will remain in place to eternity. The voice of liberation in reply is mocking at such a discourse, saying, now we are free; we are in a democratic State (P.154). This illustrates that intentionality in the utterance creates a dialogue between the voice of oppression and the voice of liberation. The existence of these different voices, refusing to converge into a single focal point, is called heteroglossia. Parody, in the novel, *Umlimandlela* is the general condition for the possibility of heteroglossia.

The novel, *Umlimandlela* is however, multivoiced or polyphonic. There are many voices presenting discourses that reject convergence. Some of these discourses oppose one another. This is due to the carnivalesque as parody. There is a discourse of oppression, which is conflicting with the discourse of freedom/liberation. The apartheid discourse opposes the discourse of democracy.

As the novel moves forward, the voice of liberation or freedom becomes more dominant than the voice of oppression. As the novel approaches the "end", however, the marriage discourse strongly emerges. The novel is a discourse in which there are many discourses. There is also a discourse about the novel. This shows that in the novel discourse, there is also a discourse of poetry writing.
7.5.9 Conclusion

Bakhtin is obsessed with the novel to the point of assuming that it is the only genre that has the potential to be multivoiced and dialogic. This study asserts that Bakhtin's assumption is not based upon intensive research with respect to dialogism, in other genres, like poetry and drama. If Bakhtin's concept of social conflict is based at the minimum, on a word, a unit of language, there is no point that some poems or dramas or short stories cannot be polyphonic and dialogic. We therefore need more research in isiXhosa modern literature in respect to dialogism in poetry, drama and short stories.

Bakhtin's dialogism may however, not necessarily be useful in literary criticism only. It may be utilized as a tool for socio-political critique. The premise that social language is not ideologically free, is a spring board from which to examines the language spectrum of a particular society. For instance, in the New South African society, there are voices, which are in dialogical confrontation. There is the voice of the poor that contradicts the voice of the ruling elite. There is also a voice of Afrikanerism that conflicts with the voice of the United South Africa. It could therefore be surmised that Bakhtin shares the same view with Derrida and Lacan, that language is a social property. As such, it has its social yesterday.

7.6 Résumé

The post-structuralist approaches dealt with in chapter seven show some common features. The commonest characteristic is that they all defy the traditional or structural way of looking at the literary text.

Furthermore, these post-structuralist approaches (late semiotics: Derrida's deconstruction, Lacan's psychoanalysis, and Bakhtin's dialogism) view a literary text as a discourse of some kind. The French philosopher, Foucault, has an intensive
theory about the concept of discourse. According to him, a literary text is a discourse of many discourses, amongst which there is a literary discourse. This means that a literary text, like *Ukhozi Olumaphiko*, consists, among others, of the literary, historical, sociological and political discourses.

All the post-structuralist approaches discussed shift from seeing a literary text as communicating a meaning to viewing a text as a discourse. This shift goes hand in hand with a shift from a literary work to a literary text. The concept of literary work corresponds to what Kristeva calls in her semanalysis a phenotext. The phenotextual text is underlined by the logic of narrating past events. It operates on the basis of meaning = signifier +signified. It has no capacity to account for the nature of association of signifiers, say, in a metonymical or a metaphorical relationship or a binary opposition. Barthes's late semiotics, Derrida's deconstruction and Lacan's psychoanalysis have theories that explain the relationship between signifiers. Kristeva calls such a theorization a genotextual account. It is an account whose signification goes beyond that of the phenotextual, to infinity. An example of such an account is the repetition compulsion in Lacan's theory.

The novel, *Umlimandlela*, has some repetition compulsion but, on the other hand, it can be explicable in terms of Genette's stucturalism which is a phenotextual account. This then will prove that the novel, *Umlimandlela*, is underlined by the co-operation of the phenotext and the genotext. This co-operation of the phenotext and genotext is called the complimentary logic.

Barthes's late semiotics, Derrida's deconstruction, Lacan's psychoanalysis and Bakhtin's dialogism are materialistic in the sense that their theorization does a lot with social language. This materialism is not the same as the one advocated by the Marxist doctrine. This study does not include Marxist literary approaches within the fold of the post-structuralist project. Furthermore, the Marxist literary approaches operate on the basis of the Saussurean sign but not the primacy of signifier.
On the other hand, Bakhtin's dialogism theorises from a sociological perspective, as does to a certain extent, the Marxist literary approaches. Bakhtin's sociological theorization which admits to dialectical materialism, is not included within the Marxist literary theory project, because Bakhtin's theory will implicitly take the language of the Marxist doctrine as a social voice amongst other voices. It is thus a voice that inherently has an opposing voice. This will be unacceptable to Marxism which views itself as an absolute voice or word which is the absolute truth and nothing more. This explains why, Bakhtin, by the Communist authorities, was imprisoned for his theory on dialogism.
Chapter Eight

General Conclusion

This chapter aims to bring forth some comments on what has been discussed in the previous chapters. In doing that, it hopes to tie up some theoretical loose ends, though aware of the fact that to do that to a satisfactory level a much more voluminous writing than this is needed. At another level, these comments wish to, indirectly, show that the contemporary literary theory has constructed this study into an intellectual "reactor" which is a possibility of generating, through the bombardment of ideas, a million, rich thoughts around the isiXhosa novel. In order to generate such thoughts in a systematic way, this chapter divides itself into the following nine paragraphs:

8.1 Common Humanity

Psychoanalysis "sees" the dream as a narrative. No matter whether it is an African or Asian or European dream, it is but a narrative; and there is nothing that suggests that dreams from different cultural "unconsciousnesses" exhibit fundamental structural differences. The dream-work functions in the same way for all dreams irrespective of the cultural origins of the dreamer. This suggests that there is a possibility that cultures belong to common humanity to such an extent that there are no fundamental differences in the structure of the narratives they produce.

It is then the view of this research that literary approaches from outside the boundaries of the African culture (i.e. Russian Formalism; French Structuralism; Dutch Structuralism, etc.), are apropos for the critical evaluation of the isiXhosa novel because all cultures share a common humanity. Conradie and Jonker (1998:121) substantiate on this common humanity:
a set of deeper-lying contrasts (eg. Between male and female, subject and object, life and death, nature and culture, good and evil, God and human being, friend and enemy, hero and villain) ....

Irrespective of racial origins, the unconscious is underlined by the binary oppositions (male/female; life/death; nature/culture; good/evil; etc). These antitheses are part of the human race sign systems. It is then no wonder that the French Deconstruction (i.e. Derridean Deconstruction) is suitable for reading *Unyana Womntu*, a narrative produced by the Xhosa culture.

In order to maintain that a particular alien literary approach is suitable for the critical evaluation of an African narrative, does not have to say that there are no problems at all during the literary encounter of the two different cultures. We have Bakhtin's dialogism in respect of the terms carnivalesque and chronotope in mind to assert this. This is explained below:

As already explained in this study, the carnivalesque is the cultural practice of the West during the medieval times. In Xhosa culture we do not have a cultural practice mocking at the religious authority as it has been done during the carnivalesque. This concept is of aesthetic value at the figurative level whereby in literary criticism, it refers to the presence or emergence of the marginalized voices of the proletariat. This occurs in particular literary texts in defiance of the status quo.

In such a narrative or literary situation, the carnivalesque manifests itself as jokes, parodies, sarcasm, satire, anecdotes and any related literary technique. It is then at the theoretical level that the concept "carnivalesque" is indigenized by the African literary criticism thus resolving the problem of introducing a foreign concept in African culture.
The concept of the chronotope is of mathematical origin. It relates itself to time/space relation. Bakhtin transforms this concept into a literary technique of analysing a narrative. He uses the concept for the comprehension of the world-view portrayed in a literary text. He studies Western literary writings like Don Quixote, Goethe's literary works and so on to understand the world-view expressed in the works.

In Goethe's works he discovers that, in Rome, there are constructions like aqueducts and some other architectural structures. He concludes that such structures and constructions provided images of different historical times. Chronotopical interpretation is thus possible for the isiXhosa novel. For instance, in Umlimandela, there are different architectural structures. At Ncarhumi there are traditional African kraals. At Rhabusana, there are sub-economic houses. In East London, there are modern western architectural structures. This shows that around East London there are traces of the pre-colonial times and colonial times. There are traces of African civilization and Western civilization respectively.

Bakhtin calls for the integration of the historical time with the hero's life. This improves the aesthetic value of the novel. Furthermore, the above concise and brief explanation on the relevance of chronotope to isiXhosa novel corresponds to the way Bakhtin elaborates on this chronotope. He explains it with examples extracted from western literary texts.

In concluding the discussions, it should be pointed out that this research does not preclude the possibility of the emergence of the African literary approaches despite common humanity. African literary scholars like Satyo, Mtuze, Saule, Qangule, to mention a few, have been shown in this study to have been applying some form of African structuralism in analyzing an African novel, an isiXhosa novel in particular. The other literary approaches supplied by this study broaden and deepen the debates of these scholars on the isiXhosa novel. These latter approaches somehow further equip the African literary critic with skills so that he/she is, according to Mphahlele by
(De Kock 1987:39) able "to penetrate literary complexities". Specific complexities in an isiXhosa novel will call for the application of a specific literary approach besides ordinary structuralism.

8.2 Altering Dimensions in the isiXhosa Novel

Satyo (1977) evaluates Sinxo's novels critically. These novels exhibit a simple plot structure. On the other hand, this study analyzes Saule's novels which are of complex plots. This shift from a simple plot-structure to a complex plot-structure suggests a presence of an evolution in the writing of the isiXhosa novel. The writing of the isiXhosa novel is not a static action but a changing phenomenon in time.

Furthermore, added to the syntagmatic plot-structure shift of the isiXhosa novel, there is a paradigmatic shift in the thematic structure of the isiXhosa novel. The novel *Umzali Wolahleko* for instance, portrays the negative effect of the African for his/her movement from the rural area to the urban area. The complicated westernized African life in towns and cities is shown to be corrupting to the African's innocent life of the rural village. The corrupted African is epitomized, in the main character, *Ndopho*, who leaves the rural life for the urban one. He becomes a drunkard and thug.

Symptomatic reading reveals the ideological snare of this narrative. The novel scares off the African from the urban area, which in relative terms is a concentrated capitalist centre. He/she is indirectly persuaded to remain in the rural area, which is in the economic margin. This is compatible with colonizer's twentieth century political desire to keep the African in the so-called reserves.

The abolition of literary censorship in South Africa encourages the circulation of isiXhosa literary texts that depict the oppressive socio-historical situation of the Apartheid South Africa. For instance, Saule writes *Ukhozi Olumapikho*, to undermine
what (Ashcroft et al 1989:83) call "silencing and marginalization" of the indigenous oppressed "African majority" by the imperial centre. There is thus a movement away from producing conforming literature.

This shift in thematic structure, as illustrated above, will in most probability call for "new" literary approaches. Umzali Wolahleko may be analyzed by a structuralist approach that valorizes the primacy of the signified to keep the status quo. Saule's novel that questions a particular political ideology may be analyzed by a literary approach, like Bakhtin's dialogism. This approach splits the voice of the marginalized to subvert the voice of the imperial centre.

It could be inferred from what has transpired above that the evolution of the isiXhosa novel accompanied by change in some literary dimensions can be a necessary condition for the application of other literary approaches, besides structuralism. The existence of particular literary dimensions in an isiXhosa novel at a specific historical period, also points to the existence of historiographical literary texts within the isiXhosa culture and that there is also a possibility of the New Historicist literary approach for the isiXhosa novel.

8.3 New Historicism

The concept of New Historicism is based on Foucault's theory of discourse analysis. In this theory, Foucault, inter alia, theorises about the will to truth and knowledge. These two concepts are also central in the conceptualization of New Historicism. This is explained below.

The novels analyzed in this research prove that the isiXhosa novel demands, on the part of the literary critic, a great deal of comprehension of contemporary literary theory. Recourse to such a theory provides this study to be a treasure of insightful knowledge.
This novel, according to Foucault, provides this knowledge due to its (novel's) will to truth. Foucault (1982:54) describes the will to truth as "a historical, modifiable, and institutionally constraining system".

What Foucault suggests, is that each historical epoch is underpinned by certain discourses that propound their own blend of truth through certain institutions. For instance, Umzali Wolahleko is circulating a discourse that upholds a truth that urban life is not for the African. In this instance, the publishing institutions of the time, circulate through isiXhosa literary discourse what is upheld as truth by the political institutions of the time. These political institutions circulate political discourses that uphold as truth that the African is so close to nature that the political system and social system of the urban will corrupt his/her innocent being.

The literary discourse of Ukhozi Olungaphiko replaces the truth of Umzali Wolahleko's literary discourse. An African like Mfazwe is portrayed to be staying in the same residential area with Europeans without being converted into a thug suggesting that the African has the potential to adapt himself to urban life without being morally corrupted. This shows that truths of a succeeding discourse overthrow that of the proceeding one. It is preferable to say that a discourse in its will to truth produces knowledge, instead of saying it produces a truthful knowledge.

Having now clarified the relationship between the "will to truth" and "knowledge", we examine the bearing of these two terms to the concepts of New Historicism. First we need to define what New Historicism is. Basically, New Historicism is the textuality of history. Montrose (1989:20) confirms:

By the textuality of history, I mean to suggest, firstly, that we can have no access to a full and authentic past, a lived material existence, unmediated by the surviving textual traces of the society in question, - traces whose survival we cannot assume to be merely contingent ..., and secondly, that those textual traces are themselves
subject to subsequent textual mediations when they are constructed as the "documents" upon which historians ground their own texts, "histories".

What the extract above means by "histories" in the New Historicist sense is that New Historicism is the study of the way the object of discourse at a specific historical era is dealt with by various discourses of the time. These can be political, religious, scientific, philosophical, sociological discourses. The study of a past discourse "document" may give a hint about the world-view of people at a particular time. This is possible because the discourse "document" in its will to truth, produces knowledge about the "material existence" of people in that specific era. The study of such discourses is the "textual mediation".

What the above implies, is that when a literary critic for example, views *Unyana Womntu* as an allegory of feminist struggle, he/she must also examine how political, religious, sociological and literary discourses at the time of production of this literary text, upheld the views of the feminist struggle from the feminist theory perspective. The totaling effects of such various discourses constitute the history of the feminist struggle. This history will be different from that effected by the political, literary, scientific, social, theological philosophical discourses about feminist struggles propagated from the male point of view. The feminist discourse refuses to have its own history interpreted within the precincts of the male dominated discourse. These two discourses have two different histories that are not intersecting with each other.

If, however, *Umlimandlela* and *Ukhozi Olumaphiko*, were to be analyzed from the New Historicism perspective, it would be noted that in the novels there are two antagonistic histories, namely that of African nationalism and western imperialism. The latter history suppresses the former, which is turn refuses, such a suppression. Thus the two novels in their will to truth produce knowledge through two conflicting discourses. This then suggests that these two novels demonstrate that the respective discourses (i.e. African nationalism discourse, imperialistic discourse) propagated are
underlined by the power/knowledge interplay.

The prospects offered by New Historicism for the analysis of the isiXhosa novel are bright. Such an analysis will be enriched by a cross-fertilization of insights from diverse epistemological zones. And that research can prove that the novel is not an innocent narration because the power/knowledge inter-link is an ideological underlining. It is thus recommended that some serious research, on the applicability of New Historicism for the analysis of the isiXhosa novel, must be undertaken urgently. Such a research can have a positive bearing on current research on African Renaissance. However, because of time limits, there will be no elaborations on this last proposition.

8.4 Comparative Literature

IsiXhosa literature is one of the historically oppressed artefacts in the intellectual world. This study, by employing various theoretical approaches for the interrogation of the isiXhosa novel, allows the isiXhosa marginalized literature to "enter" what (Coates 1993:277) nominates the "intellectual discourse" with a brave face. This assertion will be explained within the framework of comparative literature or comparative literary studies. First, then, we need to define the concept "comparative literature". Wellek (1968:78) defines:

It will study all literary creation and experiences. In this conception (which is also mine), comparative literature is identical to the study of literature independent of linguistic, ethnic and political boundaries.

South Africa is a non-Marxist state at the moment. The novels, Ulumlimalile, Ukhozi Olumaphiko and Unyana Womntu are products of a capitalist culture. Yet, these novels have been analyzed on the basis of various Marxist approaches. This crossing of political boundaries has offered this research rich intellectual insights. The
novels, being a produce of capitalist culture do not spurn the Marxist interrogation. This crossing of boundaries is a form of comparative literature.

Russian Formalism is a theoretical produce of Russian culture. *Ukhozi Olumaphiko* has undergone a valid interpretation of this approach which has, to a certain degree, fired the critic's intellectual imagination to ponder over the social history of South Africa. The fact that *Ukhozi Olumaphiko* is written in isiXhosa does not prevent this approach from offering valid interpretations about an isiXhosa novel. Different ethnic origins of the literary text, as object of study, and the literary approach, do not have negative substantial effects upon the respective textual analysis.

Furthermore, Russian Formalism afforded *Ukhozi Olumaphiko* to be in dialogue with an English novel, called Shandy's Tristene. These two novels became mirrors of each other. This situational dialogue between these two novels empowered this research to understand what the Russian Formalists mean when they assert that the form of a novel is its content. The highly defamiliarized form of Shandy's Tristene forces the critic to concentrate on the form. It is at this point that form = content. With novels like *Ukhozi Olumaphiko*, a critic hesitantly proclaims that form = content because the novel is not defamiliarized to the point of having a haphazard form like that of Shandy's Tristene.

What the above paragraphs demonstrate is that the critic can hardly afford not taking part in comparative literature or comparative literary studies when using contemporary literary theory. New Historicism, for example, encourages the consideration of a wide range of discourses from diverse epistemological zones when evaluating a literary text. This research is, to a certain extent, an invariable form of comparative literary studies. This is the point that indicates that when an isiXhosa novel is interrogated by contemporary literary theory, it "enters" the "intellectual discourse".
In order to accommodate the fusion of diverse discourses, during a textual analysis, the post-structuralist project "speaks" of the text. Barthes (1971:10) explains:

And to continue the dimentary metaphor, I shall summarize these few remarks by saying that if up units now we have looked at the text as a species of fruit with a kernel (an apricot, for example), the flesh being the form and the pit being the content, it will be better to see it as an onion, a construction of layers (or levels, or systems) whose body contains, finally, no secret, no irreducible principle, nothing except the infinity of its won envelops - which envelopes nothing other than the unity of its own surfaces.

Barthes is liquidating the view that a literary text has a deep structure and a surface structure, i.e. content and form respectively. He maintains that a literary text is part of the larger text which has no deep structure but rather countless surface layers. In other words, the text is the epistemologico-sementical universe with a flat surface of signs stretching in all possible directions to infinity. When a literary text seeks its meaning into say a philosophical text and other discourses, its signifiers just move in all directions possibly found in the text.

Derrida (1976:158) vindicates Barthes's view of the text with his famous statement: "There is nothing outside the text". What Derrida implies is that a text is not closed. The signs as texts are signifiers that move ceaselessly on the infinite surface of the text seeking meaning on the basis of differance. Thus, to Derrida the isiXhosa literature as an intertext discourse grafts itself into other texts or intertexts existing in the Text. Thus this phenomenon of graphing implies to "enter" into "intellectual discourse", which is technically called comparative literary or comparative literary studies.
8.5 Feminist Theory

This paragraph wants to show that there is a crisis within the borders of the feminist theory. In the first instance, this crisis will be indicated by means of assistance of the Derridean deconstruction. Secondly, it will show how this specific theory (feminism) is advancing into sexual racism. Thirdly, it may not be able to interrogate to commanding heights the novels whose themes are nationalism or Imperialism or both concepts.

The novel *Unxana Womuntu* has a high propensity of suppressing antitheses existing within its linguistic structure. It conducts its oppressive activities by using a literary language that undermines the presence of the binary oppositions of male/female, superior/inferior, and reasonable/mad. The novel gives as a result a reading as if it is just a narrative that narrates about a character *Dora* and the other one, *Bantu* due to this oppressive operation. The usage of these first names wants to give an illusion of gender equality. But a Derridean deconstruction reading will point out that the antithesis male/female generates the binary pair *Bantu/Dora*. This pair, in turn generates the antithesis reason/mad.

When *Dora* asserts that she is not mad to give up her bad habits of excessive liquor drinking to regain her conjugal rights, the text generates the antithesis mad/reason which becomes undecidable within the Xhosa culture because it is unreadable to assert that the antithesis male/female generates the binary pair mad/reason. It is madness to privilege "madness" above "reason" because the Xhosa culture cannot hear it. *Dora* is using a language of silence. The privileged madness has thus no closure. It is under an erasure, i.e. reason. It is at this level of erasure that the text becomes an allegory of feminist struggle whose language of equality between the male and female is the language of madness within the Xhosa culture. This voice of madness becomes an academic discourse about the feminist struggle. As an academic discourse, it becomes within the broad literary discourse, an allegory of
feminist discourse whereby Dora, the "oppressed" the "mother" the "sex object", the "separated female", the "once virgin", the "woman", has to emancipate herself from the male domination. After Dora's death, Noziqhama continues the female struggle in a male dominated world.

The crisis related to the antithesis male/female is that in the Xhosa culture, the words indoda (male) and mfazi (female) reflect on the complex structuring of the Xhosa society. In the Xhosa culture, in the strict sense, indoda is a circumcised male. The uncircumcised male is inkwenkwe (boy). An uncircumcised male of even seventy years and more, within the Xhosa culture, is not an indoda, he is still an inkwenkwe. He is only allowed to speak on behalf of the amakhwenkwe. Umfazi is a married female. A divorced female is umahuyekwendeni. Inkazana is an unmarried, mature female. Intombi is an adolescent female that may be married. Intombazana is a young girl, at puberty stage.

Within such structures, the married females are not allowed to speak on behalf of unmarried females. If Dora propagates the philosophy of the liberation of women, on behalf of which category of Xhosa females is she pronouncing the feminist doctrine? Dora, being an elite African woman, would the woman loyal to African traditionalism accept that she is also speaking on their behalf? It is usually this last category of African women who accept the antithesis male/female as natural. Feminist theory is in crisis of legitimacy within the broad Xhosa culture. This assertion challenges for the quantitative research in this aspect.

In the second instance, there is no single literary feminist theory. There are shades of feminist literary theories whose common centre is to liberate the female oppressed by the male. A feminist literary theory advocated by Smith (1985:123 - 5) will be uncomfortable about how Saule narratively advances the feminist struggle in Unyana Womuntu. Smith (Ibid) writes:
I will outline some of the principles that I think a Black feminist critic could use. Beginning with a primary commitment to exploring how both sexual and racial politics and Black and female identity are inextricable elements in Black women's writings, she would also work from the assumption that Black writers constitute an identifiable literary tradition. 

The way, for example, that incorporate the traditional Black female activities of root-working, herbal medicine, conjure, and indivigery into the fabric of their coincidence, nor is their use of specifically Black female language to express their own and their characters thoughts accidentally. The use of Black women's language and cultural experiences in books by black women results in a miraculously rich consign form and content and also take their writing far beyond the confines of white/male literary structures. The Black feminist critic will find in numerable commonalties in works by Black women.

Smith upholds the view that a black male author lacks the legitimacy of writing a narrative of female liberation. He has no first hand experience of female oppression. It seems to Smith that an author, to be able to write about the suffering of animals, like sheep, must be a sheep first. Smith seems to have an oversight of the fact that a writer may use his powerful imagination to write about an experience he does not primarily physically feel. The experience can be at an intellectual level. It is from this level that he may tap female images of oppression. Any writer of substance irrespective of gender, to which he/she belongs, may contextualize such images in an imaginative way. It seems that Smith is substituting political racism with literary racism. She is practicing the sex racism she purports to fight at an intellectual level. This suggests an intellectual crisis within the ranks of the feminist literary struggle. Otherwise attempts, by Black male writers such as Saule, towards the advance of the feminist struggle, cannot go unnoticed to the eyes of the National Democratic Revolution.

The third crisis faced by the feminist theory is that it, qouting from (Mackinanon 1989:38), "has no theory of the state". Feminism as a doctrine interested in the
feminist struggle, has no theoretical view of its own about the nature of the state it envisages. Its proponents and followers tend to adopt diverse views on the nature of the state compatible to the feminist struggle. Some are Marxists, social democrats and so on. This shortcoming is placing limits to the variety of literary texts that can possibly be interrogated by the feminist theory. For instance, *Ukhozi Olumaphiko* and *Umlimandlela* have a common concern namely that of transforming the state. The feminist theory may not adequately deal in an imaginative manner with such literary texts having the themes of nationalism and imperialism. In order to deal with such novels the feminist theory will be parasitic upon the Marxist theory of the state or any usable state theory.

However, in all, there is a dire need to research deeper and broader on the feminist theory with respect to the evaluation of the isiXhosa novel.

8.6 Allegory

It has been pointed out previously in this study that *Unyana Womntu*, due to erasure, is an allegory of the feminist struggle. This paragraph wishes to show that *Umlimandlela* and *Ukhozi Olumaphiko* produce allegories of different dimensional order from that of *Unyana Womntu*.

The love relations existing between *Lumkile* and *Geisani (Umlimandlela)* and between *Mfazwe* and *Nokuzola (Ukhozi Olumaphiko)* enter discourses of oppression and colonialism as allegories of political dimension.

The metaphor "Mother Africa" allocates a female status to the continent of Africa. The novels, *Umlimandlela* and *Ukhozi Olumaphiko* reverse this process of allocation. The females (i.e. *Geisani* and *Nokuzola*) are made to symbolize the African continent whose indigenous inhabitants share a common dehumanization experience of colonization. *Lumkile (Umlimandlela)* and *Friday (Ukhozi Olumaphiko)* symbolize
the colonizer, who comes to Africa with a so-called "civilizing mission" based on "love" for the human race, yet, his agenda is to exploit the treasured resources of the African continent.

*Lumkile* exploits Geisani's academic skills in business management to enrich himself deceiving himself by thinking that Geisani’s lover Camagu, will never return from jail. This is symbolic of the colonizer who exploited Africa under the illusion that the indigenous people would never "return" from the jail of being alienated from Africa's wealth and come back to claim back what is rightfully theirs. Camagu's return from jail is symbolic of that return of the indigenous to be citizens but not the oppressed in their own motherland. *Ukhozi Olumaphiko* reveals this return at the realist level when South African Africans return from the diaspora to their country of birth to enjoy the basic human rights.

*Friday*, in *Ukhozi Olumaphiko*, an apartheid collaborator, fakes love between himself and Nokuzola, the latter being Mfazwe's lover. This faked love successfully alienates Mfazwe from Nokuzola who symbolizes the African continent. This is analogous to the colonizer's faked "love" for Africa, which is so hot, ironically, that the patriotism of the indigenous is equated with hatred against Africa. In South Africa, the patriotism of the indigenous lands them in prisons like the one on Robben Island.

The death of Nokuzola is symbolic of the death of the old undemocratic South Africa. Cikizwa replaces Nokuzola in the love life of Mfazwe. Cikizwa symbolizes the new South Africa for which Mfazwe has been looking forward to for many years.

As closing remarks, it must be noted that the allegorical interpretation of Saule's three novels fertilizes the realist structuralist literary interpretation.
8.7 The Intsomi-Dream-Theory

After studying and reviewing the structuralist theories as has been the case in this treatise, one comes to the realisation that, a theory suitable for the critical evaluation of literatures in indigenous languages could be formulated. It is the view of the researcher that such a theory could be called The Intsomi Dream Theory.

This study among other things, has proved that that the intsomi (Xhosa folktale) is a proto-narrative in the Xhosa culture. It is also a narrative just as much as the dream and the isiXhosa novel are. There is thus a narratological interlink between a dream, intsomi and the isiXhosa novel. In this study, it has also been established that this link between the dream and the novel is based, inter alia, on the Lacan's principle that the unconscious is structured like a language. In the following lines the narratological relationship existing between the intsomi and the dream is substantiated.

The intsomi, in its untold state is the latent content in the unconscious mind of the "culture" that produces it. The intsomi-teller is the dream-work that transforms the intsomi-latent into the manifest content. The images constituent of the latent content are transformed into verbal signs and bodily signs of the manifest content, the actual instomi told around the fire by the umakhulu (grand-mother) to the abazukulwana (grand-children).

The intsomi narrator (umakhulu), during these post-modern or post-post-modern times is the repressed signifier in the African unconscious mind. That signifier, in the Life-Text, is replaced metonymically by the television-screen, radio-sound and book-pages. Umakhulu is hence the unstable sign moving on the surface of the Text, leading to the emergence of the binary opposition Text/intsomi-text. This serves to explain why currently it is problematic to recontextualize the intsomi to its original umakhulu.

358
In its (the intsomi) original context, the abazukulwana stay around the circular fireplace in the hut listening to the narrating voice of umakhulu in the evening. This voice is not aware of the other voices existing around the fireplace. The seemingly neglected voice is that of fire sparks calling each umzukulwana to his/her death.

It is not the skilled-narrative voice of umakhulu that visits drowsiness upon the abazukulwana around the fireplace. It is the voice of fire sparks. The drowsiness is the manifestation to submit oneself to the call of death. Bachelard, in Psychoanalysis of Fire, calls this experience of death-call the Empedocles complex.

Zimkhitha, in Umlimandlela under the spell of the Empedocles complex submits to the death-call. On the other hand, her infant son, Camagu, cannot submit to such a call because of the interruption of the Novalis Complex. This complex is related to fire as love. Nkabi's wife the umakhulu, using Bachelard's (1964:46) expression is experiencing internal heat generated by the fire of "human love", saving the infant, Camagu, from being burnt to death in his submission to the rule of Empedocles complex.

Related to the fire of love is the Navalis Complex. This complex refuses Camagu to obey to the death call, whist the Empedocles Complex calls Zimkhitha to death to occupy a space, in the infinity, a space occupied by the primordial makhulu.

The novelist metaphorically occupies a space where Qamata resides. It is from this space of creating that he/she passes on his God-like attributes of creativity to the implied author, his/her own creation who in turn creates the narrator who has the narrative attribute like the premodial umakhulu. The reader or listener in relation to the novel occupies a space identical to that of the primordial umzukulwana. The reader of the isiXhosa novel occupies an intellectual space around the fireplace of narratology.
In umakhulu's intsomi there are characters like Hlanganyana which are signifiers, displaced by other signifiers in the universal narrative, the Text. For instance, the rogue Lumkile of the Umlimandlela-text displaces in the intsomi-dream, the Hlanyangana-signifier horizontally. This suggests that the isiXhosa novel text may read its meaning in the intsomi-dream-text. The implication of this is that it is a myth that there are solid boundaries separating the intsomi text and the isiXhosa-novel-text. The two "texts" rather are joined together by continuity in the evolutionary process of the isiXhosa literature.

What this paragraph suggests, is that the discussions conducted thus far in this study could be the basis of further theorizing about narratology with respect to the isiXhosa novel. The Intsomi Dream Theory is a hypothesis for further investigation and development.

8.8 Symptomatic Reading

The literary approaches used by this study interact in various ways. Russian Formalism interacts with the traditional approaches because it replaces some assumptions of the latter. Structuralism consolidates some concepts formulated by the Russian Formalism. Post-structuralist approaches question, interrogate and subvert some tenets of structuralism. Such an integrative literary evolution prevents this study from being reduced to an encyclopaedic illustration of the use of contemporary literary theory.

Furthermore, it can be observed that running through the previous chapters is the symptomatic reading of the isiXhosa novel. In the subsequent paragraphs, it is shown that the literary theoretical approaches based on Barthes's, Freud's, Lacan's, Althusser's, Marx's, and Bakhtin's theories unify these chapters by using symptomatic reading.
Reading how Marx reads Adam Smith's political economy motivates Althusser's symptomatic reading. Althusser writes on this symptomatic reading in the text, "Reading Capital." Althusser in "Reading Capital" shows that Marx, on writing about Smith's political economy in "Capital", is making a symptomatic reading on Smith's political economy.

Althusser maintains that Marx reveals that Smith's writing on political economy has holes, silences, and omissions; this silence is, inter alia, on the concept labor-value. Marx reveals that Smith is trying to answer an absent question; what is labor-value?

Althusser further carries on, maintaining that Marx's symptomatic reading reveals what is also hidden in Smith's political economy; it is the fact that when a mode of production of a particular society changes, a new society emerges. Such a change is underpinned by a phenomenon called "the society effect".

The relevance of the contents of the paragraph above can be illustrated with the aid of the text studied. In Umlimandlela there is a narrative of the pre-colonial era when the African has his traditional economic system and the society is not differentiated into economic classes. The novel does not specify this in specific terms. It simply mentions the existence of a traditional political system whereby the king is the head of the nation. Symptomatic reading reveals the existence of this socialist economic system. During the colonial times, the metropolis centre transformed the pre-capitalist socialist economy into a capitalist mode of production. This change of mode of production led to the emergence of a new society underlined by the presence of the African proletariat (peasants, laborers) which had never existed before within the African society. This is the instance of "the society effect" to be shown to exist in Umlimandlela.

From what has been said above, the following is outlined: The literary text does not mention the reason for the emergence of "the new society". The literary critic, should
reveal the relationship existing between what, Althusser (1978:21) calls "non-vision" as the silence or hole or omission, whilst the "vision" is what is immediately "observable" in the literary text.

The Freudian symptomatic reading is of a psychoanalytic nature. Freud believes that though the psychic is not observable, its sickness can be detected in speech-language. The jokes, tongue-slippages, and so on are symptoms of the mental illness. The traditional psychoanalytic literary critics transfer this notion of psychic ailments to the analysis of literary texts. These critics assume that the contents of the literary texts are the symptoms of the author's mental illness. Thus, traditional psychoanalytic literary symptomatic reading has its focus on the inquiry on the writer's psychic.

The literary implications of the Freudian literary analysis will be, for instance, the portrayal of Dora as a drunkard, is the symptom of Saule's unfulfilled sexual wish to be the mother's desire, the phallus, during his infant stage. His mother was probably engaged in some time in activities of such a nature that Saule's wishes had never been fulfilled. By portraying Dora as a drunkard who has no time to look after her son, Ndodiphela, Saule is symptomatically revealing his unfulfilled wish that has left a scar in his psychic as a psychosis.

Whilst Freud's psychoanalysis is a symptomatic reading that has been assimilated in literary criticism as to reveal the nature of the repressed desire of the author, Barthes's symptomatic reading in S/Z shows that the realist codes suppress the activities of the symbolic code to such an extent that an illusion is created that the literary text operates on the basis of the Saussurean sign. Barthes's late semiotics offers a symptomatic reading that reveals that a literary text has a network of signifiers. This primacy of the signifier allows the existence of antitheses. The analysis of Unyana Wommitu, has shown in this study that this literary text is underlined by antitheses that allow it to be read in a creative and imaginative way, rather than the less challenging realist reading.
Derrida’s symptomatic reading shows that it is an error to assert that there is a text beneath another text; the latter being the meaning of the former. His symptomatic reading "sees" intellectual illness in the structuralist reading.

Instead, the healthy way of reading a text is to take cognizance of the fact that the text has an infinite surface upon which, for instance, the character-signifier moves ceaselessly. It may stop temporarily when arrested to get its meaning in the signified. This assertion may be explained as follows.

The character Lumkile is a signifier. Saying that Lumkile is the husband of Geisani, is to arrest this signifier to give it its meaning (signified). This occurs within a "split of a second" but afterwards the signifier, Lumkile, reads its meaning into other signifiers, like for instance, Hlanganyana, izimu (orger), uNomahamile, imbula, isihange (murderer), capitalist, and so on.

Lacan privileges the signifier as Derrida does. His postulation is innovative. He maintains that in Saussure's formula S/s the signified leaps from beneath to the top of the bar in its refusal to give a Saussurean meaning. This jump, for instance, will not allow the signifier "Kaffir" to be a truthful meaning for the Black person. The colonizer gives the Black person the identity he/she fears to be associated with. The same can be said of the signifier "chief" used in Umlimandlela. This signifier from the colonizer's perspective, is meant to refer to the male African royal who has a different social standing from that of the western counterpart. The signifier refuses to be tied to that signified, and Lacan's symptomatic reading sees this specific signifier as the unwanted desire expelled from the colonizer's psychic but projects the "other" on the African. The colonized has a different and inferior cultural identity from that of the "Other", the colonizer. Lacan's symptomatic reading thus reveals ideological currents underlining a somewhat "innocent" labelling given to Black people.
Bakhtin's symptomatic reading also reveals the ideological undercurrent of the social language. This ideological aspect of language has been dealt with in this study in great length. Bakhtin's symptomatic reading is also used with reference to the concept of the chronotope. Bakhtin (1981:84) defines:

We give the name chronotope (literally time space) to the intrinsic connected of temporal and spatial relationship that are artistically expressed in literature.

Bakhtin uses the concept of chronotope (time-space) as a literary technique that helps to observe how a literary text gives image of man and the empirical world. According to him, time and space co-operate in literature in constructing, aesthetically, the fictional world that artistically represents the real world. This is explained underneath.

In *Umlimandlela*, the Africans are portrayed to be living in ghetto-houses at the Tsolo squatter-camp. The existence of such houses shows a particular historical time different to the one prior to this. Before this, the Africans were residing inside grass-houses living as agriculturalist-pastoralists. The change in the space in which they live is due to contemporary demands that have not been there before. The twentieth century economic system disrupted the dynamic pre-capitalist African economy which promoted peaceful co-existence of man. The African had to move to the city for economic survival. In order to be near the workplace, he had to build himself the ghetto-hut which is a chronotope of space revealing a specific historical time of the emergence of the African proletariat. Bakhtin (1981:84) on historical time bulges:

Time, as it were, thickens, takes a flesh, becomes artistically visible, likewise space becomes changed and responsive to time, plot and history.

In *Umlimandlela*, "space" further responds to "time" as follows: The ghetto-houses at Tsolo are demolished and replaced by modern constructions at *Rhubusana* Township. There are church buildings, shop buildings and brick houses. Yet at
Nyarhuni there were kraals, and some mud huts. These spaces around East London show different civilizations. The Nyarhuni structures represent a traditional life-world and an African civilization. The space at Rubusana reveals a western and Christian civilizations. These two different images of time and civilization contribute to the construction of the plot and also have impact upon the hero, Camagu. This is explained:

The traditional African civilization constructs a life-world in which Camagu is to be a king, whilst the western civilization mould him into a practising lawyer. These impacts create tension in the narrative because Camagu has to choose between being a king or a practicing lawyer. Also the western civilization has brought to Africa a legal system that fails an innocent Camagu. Both space and historical time have the potential to build the plot of the novel as well as the characterization of the novel. Such observations are not given but can be revealed through the chronotopical symptomatic reading; it is a kind of comparative literary studies.

In conclusion, in the above paragraph it is shown that symptomatic reading, up to a certain degree, is a form of centripetal force of this study. The nature of symptomatic reading for each literary approach is unique. However, it should be cautioned that it does not necessarily mean that this research is, in its totality, a symptomatic reading. It is something more than symptomatic reading.

8.9 Concluding Remarks

The rationale of this research is to extend the borders of literary criticism in respect to Xhosa literary studies. Contemporary literary theory is employed to achieve this objective which is, to a great extent, achieved. The informed insights derived from such an exercise show that literary contemporary theory provides a valid interpretation of the isiXhosa novel. As such, then, this research brings in a new dimension to isiXhosa literary studies whereby, within a single study, a number of theoretical
approaches is brought to use for critical evaluation. This is currently indeed a landmark in the critique of the "isiXhosa" novel, in particular, African literary studies in general.

On the other hand, more research in respect to the isiXhosa novel has to follow on issues like Historiography, New Historicism, Feminism, Reader-response theories and so on. IsiXhosa literature criticism is part of the intellectual universe. The employment of such literary approaches, mentioned above, enriches debates on the isiXhosa novel. Such an intellectual activity does not pretend to exclude the generation of theories of African origin. Common humanity allows literary theories to defy ethnic, linguistic and political boundaries.

High Schools, Colleges, Technikons and Universities should be deeply engaged in the activity of analyzing the African novel written in the medium of the African vernacular within the framework of the contemporary literary theory. The undertaking of such an adventure in these institutions of learning is long overdue. This actually has a potential to enrich the quality of novel writing in the African vernacular. Also the African culture's ability to intellectualize literary knowledge will be improved.
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ADDENDA

APPENDIX 1: UKHOZI OLMAPHIKO

A young man called Mfazwe graduated from University during the 1980's as a teacher. He assumes a teaching post at Funda High School at his hometown Bholo, in the Qaka Township.

He politically conscientized the students at Funda High School. During this period Black communities, under the political guidance of the UDF (United Democratic Front) are engaged in a political struggle which was, inter alia, vehemently opposed to the formation of Black local councils.

The mayor Ntshipho of Qaka Township has a son, whose name is Friday. The chairperson of the Qaka Residents Association is Ndlela (P. 18). Ntshipho and Ndlela are close friends.

Mfazwe is detained at the Grahamstown police station. He refuses to be turned into a police spy (PP. 14 - 15).

In detention, he learns that Ndlela and Ntshipho are political spies (P. 18). During his detention, one of the detainees dies. The following day the police-van takes him to Funda on release. When he arrives at school, he observes a confrontation between the police and students. (PP.19 - 22).

He leaves the school ground to go home. He discovers that his home has been burnt down. Also the local beer hall was in flames (P. 23). He learns from his neighbour, Father Gaba, that he is accused of spying for the police. (P. 26). It also dawns on Mfazwe that the detainee who passed away is K.K. Rev. Hlathi's son (P.28).
Mfazwe, confused about what is happening at Qaka, goes to Nokuzola's home. Nokuzola is his girlfriend. He learns from Nokuzola's mother, Live, that Nokuzola is attending a public meeting at the local hall. On arrival at the hall, Mfazwe sees his girlfriend sitting next to Friday on the stage. Friday puts his arm around Nokuzola and brings her close to him and thereafter rises up and calls Mfazwe a police spy (P.36). The crowd in the hall attacks Mfazwe but he escapes unhurt.

Mfazwe spends the evening in Father Gaba's house. He learns from Father Gaba that the turmoil that occurred early in the day left two dead, Machule (Mfazwe's cousin) and a certain young girl (PP.40-41).

In the deep silence of the night, Friday and his henchmen, come to search for Mfazwe at Father Gaba's house. Mfazwe manages to escape and goes to his uncle at the rural village of Sihlahleni (PP.42-53).

On Sunday, Mfazwe and his nephew Siqithi take a taxi to Qaka. Siqithi is to attend K.K.'s funeral. K.K. is a well-known activist. Mfazwe is to attend Machule's funeral (P.57-59). The apartheid security forces blow the mourners, in the cemetery during Machule's burial service, with teargas. This teargassing is accompanied by violent thunderstorms. The panicking mourners leave the cemetery unceremoniously (PP.59-62). Mfazwe, with few remaining mourners bury the dead (PP.62-64).

Mfazwe goes back from the cemetery to Machule's home. The police arrive. Siphiwe and Siphiwo, two high school students, advise Mfazwe to go away and study at Rev. Hlathi's house (P.66). From Rev. Hlathi's place, Mfazwe goes to the national road and take a taxi to Sihlahleni where he arrives with his parents in his uncle's house.

Mfazwe's uncle has a tractor that he uses for ploughing the fields. The engine of the tractor ceases. Siqithi and Mfazwe take a car to buy the necessary parts for the tractor at Bholo. Mfazwe is also a mechanic. They procure the tractor parts. Siqithi
drives the car to Qaka. They meet a group of youths that want to kill Mfazwe as they accused him of being a police spy (P.81). One of the youths, Thembekile, saves him. Thembekile tells Mfazwe that the next Sunday, there will be a community meeting that deals with some of the political issues of the strife torn Qaka township (P.82).

On the appointed Sunday for a public meeting at Qaka, Mfazwe takes a taxi to attend the meeting. It is towards sunset (PP.84-86). The taxi sustains a puncture (P.88). There are no casualties. Mfazwe goes on foot to Qaka. He concludes that since it is late during the day, the meeting could have been closed, and therefore he should go to Rev. Hlathi's place (P.88).

In Rev. Hlathi's home Mfazwe is met with warmth by his niece, Rev. Hlathi's wife, but the latter's husband is absent, and there is a meeting in the house. Ndlela, the local mayor (P.91), chairs the meeting. Mfazwe and Ndlela cannot see eye to eye in the meeting (P.92). After the meeting Mfazwe tells Rev. Ndlela's wife that Ndlela and Ntsipho are police spies (P.95). Rev. Hlathi's wife gives Mfazwe a letter that has been left by Nokuzola (P96). He does not read the letter but instead is keen to meet Rev. Hlathi who is welcomed by his wife. Rev. Hlathi does not stay. He goes away leaving Mfazwe behind.

Mfazwe is awaken in the night at Rev. Hlathi's house, by sounds of gunfire or firearms (P.98). Mfazwe gets up and secretly follows the car, a yellow Cressida associated with the night's gunfire (Pp98-99).

The Cressida stops next to Friday's home. A distance from this home, he meets a wounded dying man (P. 99 - 100). He also sees dead and wounded men drawn out of the Cressida. Mfazwe stealthily goes to Rev. Hlathi's place. Rev. Hlathi is amazed to see blood on Mfazwe's left shoe.

Mfazwe tells Rev. Hlathi that the blood is that of those killed by Friday (P.105). The
latter proposes that the former should skip the border of South Africa (P.106). *Mfazwe* is given a car to drive to King *Mhlambiso* in the district of Mhlambiso (P.108).

On his arrival at the king's palace at Mnqwazi, he is taken to a room where on its wall, amongst other things, hang pictures of renowned sportsmen. *Mfazwe*'s picture, as a cricketer in his earlier days, is there (P.113). In this room he meets *Mzolisi*, the king's son. *Mzolisi* tells *Mfazwe* that he (Mfazwe) is going to skip the country's borders for a military training at Bushmensland (elaBathwa), under the military wing called Intsimbi (The Iron) (P.116).

After some time in the room in the presence of the prince, *Mzolisi*, a beautiful princess, called *Cikizwa* enters (PP. 117-118). She brings food for *Mfazwe*. After some time, *Mzolisi* tells *Mfazwe* that he has received a message from Rev. *Hlati* that tells about the mysterious disappearance of *Mfazwe*'s parents but there is a strong suspicion that they are under police detention (P.119).

A short and well built man (*Ndima*) takes *Mfazwe* with a brand new car to Gombo so that the latter takes a train to Thongo where he will meet a man with a donkey cart that will take *Mfazwe* to Mgazi at Bushmensland (elaBathwa). *Cikizwa*, madly in love with *Mfazwe* bids farewell (PP. 122-123). The short man (*Ndima*) gives *Mfazwe* a magical herb to swallow to avoid police arrests on the way to Gombo (PP. 126-129). In a police roadblock, the police amuse themselves with the shortness of the driver (*Ndima*) in the car carrying *Mfazwe* (P.12). As a result, they even forget to check their identities. *Mfazwe* takes a train to Thongo at Gampo.

Towards dawn, at about four o'clock in the morning, the train suddenly stops and thus *Mfazwe* wakes up (P.138). It is dark outside. The train stops at a curve, but *Mfazwe* climbs down from the passenger train and ascends a nearby hill. From the top of the hill he has a full view of what is happening. He sees police in camouflage
molesting the Black passengers (P.140).

Some people are put into police-vans. The police-vans go away with these people inside. The train departs and Mfazwe is left behind (P.141). He goes on foot to Thongo. Following some hints, he received from Mzolisi, Mfazwe moves towards Bushmenland (elaBathwa) (P.143). He moves up a mountain that has a dangerous precipice. A hunter saves him from going down the precipice (PP. 145-146). The hunter gives Mfazwe a skin-container that had green leaves, biltong and magic fat inside (P.148). Mfazwe goes forward to Mgazi where there is a military camp of the Ntsimbi political movement.

On his way, the South African Police (PP. 150-152) catch up on him. They take him back to Thongo by police-van. He is again released (P. 152). Mfazwe goes on foot to Mgazi. On the way, a van picks him up (P. 153). Unfortunately the speeding van overturns. Mfazwe who is sitting next to the canopy-door gets out, leaving the rest cramped inside the overturned van. The van bursts into flames and the rest of the passengers are burnt beyond recognition.

Mfazwe, spends the night sleeping in the veld. In the morning he wakes up. He smears himself with the magic fat, and then inspects the burnt out panel-van. He finds himself surrounded by eight men armed with guns pointed at him (P. 157). When he thinks of escaping, more armed impi suddenly appears from the bushes. These are the soldiers of the army of the government of Bathwa. These soldiers are defending the country against rebels.

The impi search him and find bank notes on him. They accuse him of being impimpi (police spy) (P. 160). They attack him with the back of the revolvers (P. 162). After that one of his arms is tied with a rope, and he is pulled into the bush till a river reached.
In the river, a corpse in soldier's uniform is seen coming down. *Mfazwe* is instructed to dive into the river and bring out the corpse whose uniform is similar to the one worn by the *impi* that has taken "captive" of him. With the corpse having been regained, the *impi* with *Mfazwe*, crosses the river and move on till the military camp is reached (PP. 166-169).

On reaching the *impi's* military camp, *Mfazwe* is interrogated by the senior staff, general *Joma* and Commander *Mwanga* (PP. 170-172). After interrogation he is given food. One of the soldiers tells *Mfazwe* that he is going to be killed (P.174).

After the meal, *Sikhotsholo* and another soldier take *Mfazwe* to the veld for execution.

In the veld, while *Sikhotsholo* and the other soldier are about to shoot *Mfazwe*, four rebel soldiers at Bathwa, supporting the South African government, appear and shoot *Sikhotsholo* and his friend. *Mfazwe* takes the revolver from the dead *Sikhotsholo* and quickly kills the four soldiers. He lifts the groaning soldier, leaving *Sikhotsholo* behind. He also carries along the revolver of *Sikhotsholo* and his friend, *Ngqithi*. He takes the wounded soldier on his back to *Joma* and *Mwanga* (P.178).

*Joma* and *Mwanga* release *Mfazwe* so that he goes to Mgazi, where the military camp of Intsimbi is situated. *Mwanga* gives *Mfazwe* the late *Sikhotsholo's* revolver. His left hipbone is damaged. The soldiers of Intsimbi take him on a stretcher to the Intsimbi camp at Mgazi. *Mfazwe* is treated at the military camp's hospital, called Mzimhlophe. The delayed treatment of the hipbone results in only partial recovery of the bone (P.181).

In the military camp, Mthontsi, *Mfazwe* meets *Siphiwo* and *Thembekile* who hail from Qaka. In the military camp, *Mfazwe* is blackmailed as an *impimpi* (P.202). He admonishes his fellow comrades that the sound in the sky is that of the South African
Defence aircrafts. He is not taken seriously (P.205). He hides in his bunker. The rest become victims of air raids.

The South African government goes to the negotiation table with the Intsimbi. Hostilities cease. The exiles are to come home and political prisoners released (P.207).

*Mfazwe* returns home, but cannot stay because he has to go to Johannesburg to be part of the negotiation team of Intsimbi. At the Johannesburg airport, he meets *Cikizwa* and his son that he had with his deceased girlfriend, *Nokuzola*. (PP.213 - 215)

**APPENDIX 2: UMLIMANDLELA**

In about 1959, *Camagu*, an infant boy arrives with his mother *Zimkhitha* at Tsolo, a ghetto Black Township, near East London.

*Zimkhitha’s* shack catches fire, which burns her to death. *Camagu* is saved from that fire by a widow called *Jane Nkabi* (P.13) who belongs to the *Mpondomise* or Jola clan. She calls people by her clan name, which the adopted *Camagu* assumes. At the age of eighteen, in about 1974, *Camagu* is arrested allegedly for killing his friend, *Mpazamo*. At the period, *Camagu, Gcisani* and *Mpazamo* are students at Newell High School at Tsolo. They are all determined to go to Fort Hare University for further studies.

*Gcisani* is *Camagu’s* girl friend. They hide their romantic affair, even from *Mpazamo*, who unknowingly proposes love to *Gcisani* now and again. The rest of the people at Tsolo always guess who *Gcisani’s* lover is; *Mpazamo* or *Camagu* (P.22).
A high school drop out, Lumkile, also has deep feelings for Gcisani. Lumkile proposes his love to Gcisani. This again creates confusion in the township in such a way that some members of the Tsolo community cannot cease to be amazed at the suspected romantic relationship between Lumkile, the rogue, and Gcisani (P.23). Lumkile could not succeed in winning Gcisani’s love. As a result, he finally resolves that one day, he will achieve his romantic goals under any circumstances.

The arrest of Camagu, for allegedly killing his friend, shocks Jane Nkabi who also suddenly dies. (PP.20 - 21).

Camagu is sentenced to twenty years (P.1). He starts serving his sentence at Chwebeni prison, which, within a short time after his arrest, is burnt down by fire; most of the prisoners die but Camagu escapes unhurt. He has been transferred to Nongqongqo prison near East London (P.13).

The Tsolo shack township is destroyed by the apartheid government and most of its residents are resettled in a modern township called Rhabusana, near East London. At this point in time, Gcisani is a mature lady. Lumkile tells her that Camagu has died at Chwebeni and he also proposes marriage to her. Eventually, they are married and settled at Rhabusana Township.

After almost twenty years, Camagu is released, in about 1994, on parole under a new political dispensation which is to see to it that free and democratic elections take place in that year. By that time Camagu has passed a law degree in prison through correspondence.

The released and homeless Camagu roams the streets of Rhabusana in the evening trying to find his home. Camagu is unaware that traditional royalists trace him so that he can be enthroned to be a king of the Nguni people. During this night of roaming the streets of Rhabusana, two royal spies discover that he has been released from
Nongqongqo.

Whilst roaming the streets of at Rhubusana in the evening, Camagu saves an old minister of religion Rev. Liwa from being robbed by thugs. In return Rev. Liwa takes Camagu to his parish home for the night. Geisani is informed about Camagu's presence at Rev. Liwa's home. The following Saturday, when Camagu comes back from the graveyard to check on Jane Nkabi's grave, he meets Chuma who is stricken by Camagu's likeness to his boy friend, Mtimkhulu, Rev. Liwa's son, who died in detention as a political activist. A somewhat fancy relationship encouraged by the Liwa family, develops between Chuma and Camagu.

The entire Saturday, Lumkile is out on political campaigns. He is the nominee of his party for the seat of premier in the province.

Geisani, in the absence of Lumkile, visits the parish home of Rev. Liwa. She meets Camagu. In the evening of the Saturday, Geisani vocalizes in a dream her concern about Camagu. Lumkile who is sleeping next to her, takes note of such a dream talking. He becomes jealous and finally establishes that Camagu is around.

The royalists have assembled at Nxarhuni in the royal palace. They have sent out spies who confirm that Langaliyakhanya (Camagu's royal name) is in Rev. Liwa's place.

Early on Sunday morning, Camagu takes a taxi to revisit Jane's grave. At this time, Lumkile has taken Geisani to his butchery. He puts her into a deep freezer and sets an overall on fire, hoping the whole butchery will be on fire so that Geisani dies there. Zandi, her taxi-driver and some local men however, save Geisani. Geisani is taken to the Frere Hospital.

Lumkile unaware that Geisani has been saved, follows Camagu to the graveyard.
He reaches for Camagu armed with a gun. Zandi, two policemen, two royalist spies and some local men appear. Lumkile is chased. He drowns in the river where he is devoured by crocodiles.

Camagu is taken to the Frere Hospital for treatment of some bruises sustained during the scuffle with Lumkile. At Frere Hospital, Camagu survives an attack by Lumkile's bodyguards. Camagu and Geisani are discharged.

APPENDIX 3 UNYANA WOMNTU

Bantu (the husband) and Dora (the wife) are on separation. Their only child is a son Ndodiphela. Bantu is an accountant with an M.A. degree. He is about thirty years old and a successful businessman. He was born at Cacadu where he practises as an accountant.

Dora stays on her own in a beautiful mansion. She drinks a lot. This type of behaviour worries Bantu. Bantu, on account of his marriage's bad state, takes Ndodiphela to his uncle in a rural village near the town of Cacadu.

One morning Bantu phones Dora whose marriage name is Bandlakazi. Dora answers the phone rudely pretending not to be familiar with the voice of the speaker (P.7). Dora is also experiencing a hangover. After some time, clouded with argument between Dora and Bantu, Dora agrees to see Bantu that morning.

Bantu visits Dora at about ten o'clock on that same morning. In Dora's room, Bantu experiences a bad smell of alcohol, tobacco and that of Dora's sweat (P.9). Bantu tells Dora to reform. If not, they should divorce because he has been tolerating and pursuing her for a number of years to reform (P.11). Dora reacts with a heap of insults against Bantu, who in despair, leaves Dora alone.

392
Bantu, on leaving Dora, goes to his office. He experiences despair about his marriage. He cannot stick to his routine work as an accountant (P.14). In the afternoon, he goes to the soccer field, where an interesting match is played.

In spite of his watching the soccer match, the worry about his marriage haunts him. He leaves the sports field and visits a friend, called Noziqhamo, a lecturer at Cacadu University in the Department of Political Sciences (P.15).

He goes to his house from Noziqhamo. He has a problem of insomnia but at last sleeps and dreams about Dora, wearing a white soldier’s uniform (P.16). He wakes up but realizes that time has run out as he has to go to work.

He goes to work on foot. On entering the first room, towards the main one, which is an office, he meets two strange men. He opens his office door and asks the two strange men to enter his office (P.19).

The two men are crime investigating officers. They are Mngombeni Mbarela and Bonakele Khwezela. They initially do not reveal their identities as detectives. They ask Bantu when las he has seen his wife Bantu, not wanting to discuss his marriage with strangers, tells them he has seen Dora some time ago (P.20). Bantu also has to explain how he spent the previous day. Bantu explains that in the afternoon he left his office to attend a soccer match but left the playing ground at half past three (P.20).

It is after such questions and answers that the strangers inform Bantu that his wife Dora, is dead. Bantu realizes that he is dealing with detectives and becomes nervous about not having told the truth about his interaction with Dora the previous day. Bantu apologizes for such an omission, but his apology is not accepted. Instead, he
is accused by Mnombeni to be Dora's killer (P.21). Then Mnombeni and Bonakele ask Bantu to follow them to their car; as he is under arrest. On the way, Bantu becomes emotionally disturbed as it dawns upon him, though innocent that he is accused of killing Dora. He uses his karate skills to attack the two investigators. He is finally subdued and handcuffed. He is then molested (P.22).

The detectives take Bantu to the charge office where he is required to submit a written evidence (P.25). After submitting the written evidence, Bantu is locked behind bars. In the prison cell he meets his schoolmate, Ncutshe Langeni. They both attended Somgxada High School. He is accused of contravening a particular liquor act. Ncutshe is a qualified lawyer who left the bar to take up a business selling liquor.

Noziqhamo visits Bantu in jail. He provides her with all the details about his arrest. Bantu requests from Noziqhamo to contact his firm of lawyers, Ngalo and Jolela (P.31). Noziqhamo is convinced that Bantu is innocent (P.33).

The judge presides over Bantu's case. The witnesses are the milkman (P.39); Sergeant Nkonzo; Mrs Nkungu (P.42). The prosecutor, Saqhwithi, brings the attention of the court to the fact that Bantu denied the fact that he was at Dora's house on the day of her death. Bantu also fails to convince the court that he has attended a soccer match on the day of Dora's death (P.46). The case is postponed to a further date so that Bantu organizes witnesses to testify that he has attended the cricket match at Nqaba.

When the case resumes, Ngalo tries to defend his client, Bantu, but in vain. Bantu is sentenced to death. Noziqhamo and her brother, Ntozintle, try to get photographs from journalist, of the soccer-match, so that there may be evidence.
*Bantu* is in central prison, Njaziyaluma (P.65). The prison catches fire. During the confusion, caused by fire (P.77), *Bantu* escapes. *Nozihango* helps him to skip the borders, *Nozihango* uses her car to carry *Bantu* to the country of Nceba (P.100). Near the border, *Nozihango*’s car overturns *Bantu* crosses the border on foot into Nceba, *Nozihango* hikes back home (P102).

*Bantu* is rearrested at Nceba on Langeni’s farm. Langeni pleads with the police not to arrest *Bantu*, but in vain.

*Bantu* is taken back to Njaziyaluma to face his death sentence. *Nozihango* learns about *Bantu*’s rearrest over the television.

*Nozihango* and *Ntozintle* search for the journalist that can possibly have a photographs of the soccer-match so that it can be evidence in court to prove that he has attended the match on the day of Dora’s death.

The photographs with such evidence, are secured from a journalist early in the morning on the day that *Bantu* is to be executed (P.117). *Nozihango* and *Ntozintle* approach *Bantu*’s lawyer to petition the judge of the Supreme Court so that Bantu is not hanged, seeing that there is evidence proving that at the time Dora’s death, *Bantu* was at the Nqaba stadium (PP.118-119).

The judge phones the hangman to save *Bantu*’s life (P.119).