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**A CRITICAL ANALYSIS OF LANGUAGE AND STYLE IN SOME NOVELS OF
E.S. MADIMA WITH SPECIAL REFERENCE TO CHARACTERIZATION**

by

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Submitted in fulfilment of the requirements for
the degree of

MASTER OF ARTS

in the subject

AFRICAN LANGUAGES

at the

UNIVERSITY OF SOUTH AFRICA

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NOVEMBER 1991

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DECLARATION

I declare that A CRITICAL ANALYSIS OF LANGUAGE AND STYLE IN SOME NOVELS OF E.S. MADIMA WITH SPECIAL REFERENCE TO CHARACTERIZATION is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

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1991.11.29

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DEDICATION

This work is dedicated to my parents, Andries and Makgotso, and most of all, my late grandmother Maemu.

ACKNOWLEDGEMENTS

I am deeply indebted to, most of all, my promoters, Professor C.T. Msimang and M.J. Mafela for their selfless and scholarly guidance in putting this work together. No words can adequately express my gratitude for their enlightening comments. Thanks once more for their unending patience and understanding. They were always there to help and guide me.

I am also very thankful to Mr Ruhr Martin, a lecturer in the Department of Sociology:UNISA, for being there to edit this dissertation. The time and attention he dedicated to this work means much to me. My heartfelt thanks also go to Mr Nigel Helme who did the second editing of this work.

To Mr T.M. Sengani and Mr M.R. Madiba I say: " A ni ntshileli". I am greatly indebted to them for the illuminating discussions we had, your comments and review of this work.

I also thank Messrs T.J. Selepe, N.W. Tshamano, Z.S. Nofemela, H.M. Sirayi, D.I. Mathumba, and Mrs H.E. Motlhabane, Mrs T. Ntshinga and all those that I have not mentioned here, for their comments, encouragement and the reading materials I borrowed from them.

I cannot neglect thanking Mrs J.A.Boshoff, Mr P.C. Taljaard, A.E. Kotze and J.C. Le Roux for always being there to help me whenever I had problems with the computer.

Last but not least, I would like to thank Professor S.M. Serudu for helping me in the formulation of my topic for this dissertation. Finally, I would like to express my sincere gratitude to Professor G. Poulos for his unstinting support and encouragement throughout my studies.

For all those who have helped me, in whatever way, to put this work together, I say:

- " Muthu ndi muthu nga muñwe!
- " Motho ke motho ka batho!"
- " Umuntu ngumuntu ngabantu!"
- " Munhu i munhu hi van'wana"

SUMMARY

CHAPTER ONE

This is an introductory chapter in which aims and objectives together with the scope and method of research are highlighted. The biographical note about the author of the novels being evaluated is included in this chapter. As an orientation, a host of definitions of language and of style receive attention in this chapter. Reference is also made to the indispensability of language and style in literature and the relevance of literature to society in this chapter. The terms novel and characterization are also briefly reviewed.

CHAPTER TWO

In this chapter, much attention is devoted to modes of expression as adopted by Madima in some of his novels. Imagery and classification of imagery are outlined in this chapter. The use of metaphors, personification and similes to build imagery is also investigated. Idioms and proverbs also enjoy some attention in this chapter.

CHAPTER THREE

This chapter deals with an evaluation of Madima's use of dramatic and expository styles. Stylistic devices, such as humour, suspense and the rhetorical question, are also analyzed to determine their literary importance in enhancing the quality of language in some of Madima's novels.

CHAPTER FOUR

This chapter consists of an analysis and appreciation of the use of names of characters in the cited novels. The main aim

in this chapter is to determine how effectively the author uses names of characters to supplement other stylistic devices to facilitate the efficient communication of his message. Only a few names of characters, especially those of main characters, from each of the three novels will be analyzed.

CHAPTER FIVE

This chapter consists of a general conclusion to the whole work.

CHAPTER ONE

1.1 AIMS AND OBJECTIVES OF THE RESEARCH.

Brett's postulation (1965:5) that 'a work of art says something' serves as a strong motivation for the significance of this study. It is common knowledge that language is the medium through which any work of art says something.

Indeed, every artist uses language to shape his own experience of or his own response to reality. The effective communication of a writer's message depends largely on his use of language and style. The main concern of this dissertation is the appreciation of Madima's means of expression of his perception of life per se. In other words, critical evaluation and reflection on language and style in some of Madima's novels, with special reference to characterization, constitute an immensely important focus of this research. An attempt will be made to cast a critical and discerning view on the way language works and how it has been used in some of Madima's works of art as a literary medium. Most importantly, this is an inquiry into how Madima's language and style contribute to the overall quality of his works of art. It is hoped that a penetrating investigation of Madima's language and style will help highlight its literary value and effect.

Although there has recently been a great burst of interest in the research and criticism of African literature in general and Venda literature in particular, little research has been conducted on the literary value of language and style. Even in English, a language that has been subjected to both extensive and intensive research, very few satisfactory theories and practical procedures to deal with the prose medium have been evolved. It is no speculation

that very little has been done to conduct a research into the nature and place of language and style in the Venda novel. This indicates the general tendency of academics, critics and other scholars of concentrating much of their attention on the assessment of other elements of the novel rather than the ones which this dissertation will be preoccupied with.

It is hoped that an inquiry of this nature will reveal an aesthetic integrity of a masterfully ordered manipulation of language of which the major stylistic devices are pervasive ingredients of expression. Although this research covers merely a portion of Venda literature, it will serve as a starting point and it will remind critics and scholars of the extensive research yet to be done on this important area of literature. It is, however, not claimed that this is the only tenable view of a study of language and style. This is, simply, an attempt to persuade the critics and researchers to 'shift' their attention to a much neglected but indispensable and valuable field in literature.

1.2 SCOPE AND METHOD OF RESEARCH.

The extent of this dissertation will constitute an inquiry into three novels by Madima, namely, *A si ene*, *Maḁuvha ha fani* and *Mmanga Mawelewele*.

An assessment of stylistic devices will form part and parcel of the scope of this dissertation. Their assessment will help in determining their role in enhancing the quality of language in Madima's novels. This reveals the researcher's intention to determine the way in which stylistic devices are employed to render Madima's works of art more expressive. An understanding and appreciation of the literary value of language will lead to the admiration of the aesthetic excellence of language as a literary medium of

expression. Analysis of language with special reference to characterization will be a yardstick with which to measure the quality and place of Madima's novels in Venda literature in particular and African literature in general. The foregoing statement implies that this study necessitates a look at the artist's use of language in the portrayal of characters in the three cited novels.

Traditional critical approaches, such as textual, thematic and sociological approaches, will be adopted in this dissertation. Both primary and secondary sources, discussions with interested scholars and critics as well as the author of the novels being evaluated, it is hoped, will bear fruit in this study. The different opinions held by various critics with regard to the word style will also be highlighted.

1.3 BIOGRAPHICAL SKETCH AND LITERARY CONTRIBUTION OF E.S. MADIMA.

1.3.1 A biographical outline of E.S. Madima.

The dawn of the 5 August 1922 heralded the birth of E.S. Madima, who was to become one of the most prolific of Venda writers. Nobody ever thought that he would be accorded respect and envy by both his admirers and rivals. It was at Vhufuli, in the Sibasa district, that the Madima family was blessed by his birth.

As it was common practice in those days, E.S. Madima grew up looking after goats (with his sisters). With the passage of time, he was promoted to a herdboyc who looked after cattle. He started attending school at Goldville in 1931. He was not only a 'brainy' student, but an industrious and a committed one too. This was confirmed in 1939 when he passed standard VI. His results were the best in the Louis Trichardt

Circuit. He then worked, from 1939 up to 1940, as an unqualified teacher at Goldville. In August, the same year, he was transferred to Makonde where he taught for the rest of the season. Madima realized that in order to serve his community better, he had to become a qualified teacher. This commitment to serve his community landed him at Lemana Training Institute. While he was there, he became Lucy Hwilimann's protege for almost two years. She assisted Madima financially. He earned the Venda people much respect because of his academic excellence. He completed the Teacher's Course in record time.

E.S. Madima taught for the first time as a qualified teacher at Muhuyu School. His prominence led to his appointment as a caretaker of the post box of Muhuyu School. In 1955 Madima moved to Tshivhase High School. He also held the post of Assistant Secretary for the Vhembe School Board from 1965 until 1970 when he terminated his service. He was also a reporter for the then well-known Bantu World. Madima's star also twinkled brightly in school music competition. He left teaching and took up a post in the Department of Education. When the use of computers was introduced for the first time in Venda, E.S. Madima was one of the few recruited for training in computer programming. In April 1975, he joined the Department of Justice. In 1976, he went back to teaching. He taught at Mphaphuli Senior Secondary School until 1980. He was later employed by the Department of Education as a translator.

It is, perhaps, proper to close this section by quoting the words of W. Kenny (1966:59) which show the importance of an author's life history in the study of his works of art.

" Part of our experience of the total work of fiction is our sense of the author, our awareness of and response to the qualities of his mind and his

personality."

Kenny is joined by Scott (1977:1) who also holds that 'reference to the life history of an artist whose work is being evaluated is indispensable'. He goes further by arguing that 'to understand what a creative artist is really saying, it is imperative to know something of the man himself'.

1.3.2 Literary contribution of E.S. Madima.

Since his early school days, E.S. Madima used to visit his maternal uncle in Alexandra Township. These visits had a great influence on his perception of life. He became aware of the diversity of human life. It then dawned upon him that urban life differed markedly from rural life. It is interesting to note that Tsonga books served as Madima's literary inspiration. This is the case because, at Lemana Training Institute, only Tsonga books were used. After realizing that books even by Black writers could be accepted for publication, Madima vowed to himself to write a book in Venda. The following is a list of all the books written by him.

TITLE	GENRE	PUBLISHERS	PLACE OF PUBLICATION
A si ene	Novel	Educum Publishers 1984	Johannesburg
Mmanga Mawelewele	Novel	Educum Publishers 1961	Johannesburg

Maduvha ha fani	Novel	Via Afrika, 1970	Pretoria
Vha lila ngae	Short Story	Via Afrika 1972	Pretoria
Ndi vhudza nnyi?	Poetry	Van Schaik 1973	Pretoria
Hu na Savhadina	Drama	Van Schaik 1974	Pretoria
Ifa la Muvenda	Folklore	Mbeu Book-shop 1978	Sibasa
Maambiwa ndi one	Novel	Juta and Co. 1990	Johannesburg

Although this research's emphasis is not on a thematic study of E.S. Madima's novels, it is inevitably necessary to comment on the thematic significance of his works of art. Madima's vow to write a book materialized when his first novel was at long last published in 1956. *A si ene* is the title of Madima's first novel.

The storyline of A si ene.

Adziambei is exchanging vulgar words with her mother. Her father intervenes to stop the quarrel. Maluta goes to his fiancée's home, his aim being to take Muhanelwa home as his wife. Muhanelwa is, unfortunately, against the idea. While still at Muhanelwa's home, Maluta falls in love with Adziambei. They elope to Hammanskraal where they stay with the Ranwane's family. While there, Fanyana (Maluta's former

colleague) deceives Thavhani and Adziambei and goes away with the latter. After Adziambei's disappearance with Fanyana, Maluta goes on with the preparations to marry Muhanelwa. Maluta is reunited with Adziambei just before Muhanelwa's visit to him. To get rid of Muhanelwa, Maluta then hires gangsters to kill Muhanelwa. Fortunately, instead of killing her, the gangsters send her home by train. Maluta's mother persuades Muhanelwa to stay with her irrespective of what had happened.

The idea that Muhanelwa is dead haunts Maluta endlessly. He eventually becomes mentally deranged. His health deteriorates so much that Adziambei asks him to go home. She sends him home by train. Word reaches Maluta's people that Maluta is very ill and lying at the bus stop. Muhanelwa, Maluta's brother and another elderly person leave to take Maluta home. Maluta dies when he sees Muhanelwa.

In *A si ene Madima* is comparing urban life and rural life, their interaction and their influence on people.

The storyline of Mmanga Mawelewele.

Ailwei is a cousin to Mawelewele. The former is staying at a village where people still lead a traditional way of life, while the latter is staying at a missionary station.

Mawelewele is very naughty and disrespectful. He is, however, very good at sport. But nonetheless, his academic performance leaves much to be desired. He eventually leaves school and goes to work on a farm. Ailwei, in the meantime, continues with his studies. As the English saying has it, that perseverance is the mother of success, Ailwei ultimately qualifies as a teacher. Mawelewele starts realizing that he has wasted his time. Eventually, Mawelewele repents and starts leading a decent life. He is,

at a later stage, sent away to train as a church minister. In this novel, the writer shows that pride can lead one to disaster.

The storyline of Maḍuvha ha fani.

Vho-Meriamu and Musiiwa are left under the care of their father's first wife, namely, Vho-Mubvatshoṭhe. The latter treats them cruelly. Realizing that the situation is worsening, their father takes them to their paternal aunt. He is, unfortunately, killed on his way back home. Musiiwa works for a missionary who helps him pay for his schooling. Musiiwa then trains as an Agricultural Officer. He is fortunate and successful in whatever he does. He ultimately becomes a well-known businessman who is loved and revered by the people in his village.

Vho-Mubvatshoṭhe, the very same person who was ill-treating Musiiwa and his sisters, now frequents Musiiwa's home. Musiiwa does not, however, seem to bear her any grudge for the cruel way in which she had treated them in the past.

In short, Maḍuvha ha fani is a reflection of Madima's 'visits' to the past and back to the present. In pointing out the merits and demerits of the past and the present, Madima also exposes human foibles.

In Hu na Savhadina, Madima ridicules those who think money can buy love. He uses a humorous style to expose this human weakness. Vha lila nḡae reflects on an important aspect of Madima's personality, his humour. This book teems with humour that 'tickles' the reader endlessly. The lack of poetry books in Venda inspired Madima to write Ndi vhudza nnyi? Ifa la Muvenda is concerned with the names of people, praises and other important Venda cultural aspects.

The prizes won by Madima for some of his books endorse their literary worth. For *Maḍuvha ha fani*, Madima won the literary competition organized by the then Department of Bantu Education. The Republic Festival literary competition was won by his *Vha lila ngae* in 1971. In 1973 *Hu na Savhadina* won the competition that was organized for the Centenary celebrations of the University of South Africa.

An account of Madima's life, of his struggles, his rapid rise as a teacher, his powerful influence on his pupils and admirers, and his venture into the field of poetry, proves that he is a literary artist to be reckoned with. Madima believes that any research on his literary works of art will never be complete without his own famous words that:

" When the day's work shall be spent, Madima will be no more, but time and his works of art will tell who he really was."

1.4 A REVIEW OF THE TERMS "NOVEL" AND "CHARACTERIZATION".

It is quite fitting to make an attempt to understand what the concept "novel" is all about before advancing any theoretical discussion of its elements as indicated in the topic of this dissertation. Reference to views and definitions of the concept "characterization" will follow since it also features prominently in this research.

1.4.1 The term 'novel' defined.

The novel is one of the most important and popular forms of literary expression. The popularity and significance of the novel can, perhaps, be attributed to the fact that man has always loved story-telling since the beginning of time. A novel is there, to use Ntsanwisi's words (1959:1) to

'satisfying man's craving for a story'. He (1959:3) further states that:

" A novel is a reflection of human endeavour characterized by virtues and foibles."

Brooks et al (1975:4-5) are very much in accord with Ntsanwisi:

" A novel is a reflection of human efforts in life."

Their statement show that they see a novel as a kind of narrative that enhances and reflects on people's awareness of life. To them (1975:4-5), a novel is:

" ...a created thing which draws us as human beings by its human significance."

In Malope's view (1974:3), a novel in modern times is:

" ...a means whereby people give expression to the things that affect them in their daily life situations. It is a means through which people give expression to their fears, hopes, and aspirations."

From the above quotation, it is clear that a novel is a means by which people reveal their experiences in life. Woodberry (1970:133 and 138-142) contends that " it is in the novel where the aim of literature is pursued so purely and with such unrestricted freedom". It is a form of literature wherein impulse has the largest play. The novel gives freedom of movement and a life in the imagination to impulses that life confides. It enlarges life and provides

that supplement to reality which human nature requires for wholeness.

Although novelists confess that a novel is meant for entertainment, they agree that its basic preoccupation is to penetrate and expose the inner workings of the human mind. By so doing, the novelists reveal and describe emotions not obvious from behaviour. One important characteristic of a novel is its teaching power. It is through the medium of this literary form that teaching can be plainly brought about and emphasized. Woodberry's words (1970:131-132) hereunder support the idea expressed by the foregoing lines.

" All knowledge gains by being put into the form of a prose, it travels faster, it enters the mind more vividly and also enlists the emotions more powerfully. Novel vivifies intellectual interest and follows in the wake of scientific discovery and exploration."

Msimang, in a citation of other critics' views, comes up with a more all-embracing and elaborate definition of the concept 'novel'. According to him (1983:27) a novel is:

" ... a relatively long fictional prose narrative with complex characters and plot. It is about human beings and their actions in real life."

Before leaving the novel's place and purpose as a literary form, it is imperative to point out that there is a common feature apparent in almost all of the views and definitions of the term 'novel' as cited above. This is that a novel is, like any literary form, about human beings and their reactions to the situations in which they find themselves.

1.4.2 Towards defining the term 'characterization'

Human beings and their conditions are the focus of any literary work of art. The different views on the novel as espoused by the critics in the preceding section endorse this perception. Ntsanwisi's view (1959:2) stated as follows:

" A story must directly spring from living people technically called characters."

Ntsanwisi's opinion suggests that creative characterization constitutes a foundation for a good novel. Chatman (1983:107) defines the concept 'characterization' simply as:

" ... the manner in which the writer shows qualities, actions, sayings and reactions of the people in his mind."

On the basis of Chatman's definition, one can regard characterization to be the art of creating fictional people, which nonetheless endows them with real human identity. In other words, it is the depiction of persons, their actions and their way of life in general. Heffner advances a definition which is even more simple and to the point. This, however, does not suggest that his view of the term characterization is deficient. It captures just as much as the others. He (1965:257) defines characterization as :

" Character portrayal or character depiction."

In other words, characterization is the writer's way of delineating the people participating in the story of his novel. It is through the art of character depiction that the reader can acquire knowledge of what goes on in the minds of characters, by means of what they do, say or the way they

respond to situations. The ideas and experiences of the author, are in this way revealed through characters.

Malope joins Ntsanwisi, Chatman, Heffner and many other scholars in advocating the indispensability of characters in any literary work of art. He (1974:95 and 97) is of the opinion that 'the effect produced by any narration of events is essentially dependent, not on the events themselves, but on human interest which is directly connected with them'. He maintains that it is not possible to tell a story successfully without presenting characters. The following further indicates Malope's strong defence of the role and purpose of characterization in literature:

" A story without characters will just be like a car without wheels. Characters are the very life in the novel. They serve as mirrors through which people can see themselves and can thus come to a better understanding of themselves."

Msimang's (1983:99) view of characterization is not least in significance and description. To him characterization is:

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

A skilful writer manipulates his language to portray vivid and believable characters. With language as a literary medium, a writer is capable of infusing life into imaginary characters. Mayhead's (1965:81 and 91) total support of this is expressed as follows:

" Characters come to life because the author creates them as if they have lived truly. He makes it

possible for the reader to slip into the skin and experience of their behaviour and reactions to given situations."

From the above, it is clear that every character is fundamentally a product of language and, of course, the creativity of the writer. The reader comes to know of a particular character because language has been employed to describe him or her in the process of his depiction. This argument reveals and also emphasizes the indispensability of language as a tool in character portrayal.

In conclusion, there seems to be a general consensus of opinion among the critics and scholars, as implied in the views and definitions of the terms 'novel' and 'characterization' discussed above, that any literary work of art is about human beings and the situations in which they find themselves. In view of the above argument, one cannot accord any language less focus, since its role in the presentation of the events and characters in a literary work of art is indispensable.

1.5 LANGUAGE AND STYLE: THE INSEPARABLE ELEMENTS OF LITERATURE.

Language and style are concepts which are slippery to handle. Perhaps this is what accounts for the lack of curiosity of critics and researchers in the systematic inquiry into the nature and place of language and style in literature. These terms are like Siamese twins. They are like body and soul, which, if separated, signify lifelessness. Reference to language necessitates consideration of style.

The fact that the two concepts are interwoven with each other, does not rule out the possibility of the existence of

an analytic distinction between them. An attempt will be made to isolate language from style, the primary aim of which is to provide sufficient theoretical background for each. Reference to the views and definitions of these concepts by critics and scholars will supplement the theoretical information necessary for their understanding. This information is essential in determining the purpose and place of language and style in a literary work of art. Style is a basic element of language. It complements and harmonizes with language. Language and style, jointly, make available a wider and more sophisticated understanding of the nature and role of human speech. The link between them is irreducible. Enkvist et al (1964:vii - viii) attest to this point:

" Language and style support and nourish each other.
The bond between them is unbreakable."

Enkvist and his co-authors maintain that neither can the growing specialization and the consequent compartmentalization of all branches of academic study separate the two.

1.6 LANGUAGE AND STYLE DEFINED.

For the purpose of this research, it is necessary that a ground-work be laid by giving attention to definitions and views on language and style, as advanced by various critics. In the light of the above, the preliminary task in this section will be to provide a theoretical background for the concepts in question. This is of cardinal importance since it will lead to a more practical and objective perception of language and style in general. In other words, this will offer much insight into the conceptions of language and style.

A problem in this regard, is the difficulty of advancing a definition which is truly representative. This task is further compounded by the differences in point of focus between different literary authorities, in their definitions of these concepts. This calls for an objective and careful approach to their analysis. These concepts will receive attention separately for reasons already cited.

1.6.1 Towards a general and literary understanding of the concept 'language'.

The origin of language has always been a subject for speculation. Some researches have been conducted to trace the origin of language, and to determine the actual forms and structure of man's first language. But this seems to lie forever beyond the reach of science. In this research, however, no attempt will be made to track down the origin of language. As a matter of fact, much attention will be devoted to language and style in some novels of E.S. Madima.

It is not an academic falsehood to assert that many literary critics accord the language of the novel less importance than the language of poetry. By doing this, they forget that the concerns of novels are equally important as those of poetry. Novelists, just like poets, are characterized by their powerful expression of their experience. They are also excessively concerned with the language and style they use. It is with the help of language that novelists are capable of expressing their imagination and creative ability.

Of many definitions of the concept language, Henry Sweet's (The New Encyclopedia Britannica Vol.10, 1974:644) appears to receive the wider acceptance. According to him language is:

" ...nothing but the expression of ideas by means of speech sounds combined into words; and the latter combined into sentences."

From the above definition, one can see that language is a necessary instrument for the communication of ideas. For this to materialize, speech sounds come into play, and then combine to form words that also combine to form sentences which then convey the message being suggested by the ideas. Conveying or communicating ideas is an act of rendering ideas meaningful. Without being first communicated, such ideas and their meaning will remain unknown. The definition of language in the Academic American Encyclopedia, Vol.12 (1982:580) is as follows:

" Language is the external expression and communication of internal thoughts."

Thoughts are said to be internal because they exist in the mind. The implication of the above definition is that ideas first exist in the mind and are then externalized or given an external shape by means of words (i.e. language). The ideas which initially existed in the mind are then given a form or brought out of the mind through the medium of language. In this way, one can see that language is used to express ideas. Ideas which are abstract are then concretized. It is this act of 'concretization' that gives the ideas some form that explicates their meaning.

Murray's perspective on language is simple and to the point. According to him (1978:123) language is:

" ... a means by which the writer transmits his thoughts or ideas to his reader."

Murray's argument elaborates further on the point already

highlighted that man conceives ideas and expresses them to fellow beings by means of language. Whatever happens in an individual's mind (i.e. the conception of ideas) becomes communicable when expressed in language. In other words, ideas will only be known to the one who conceives them, unless they are expressed by means of language. This means that their existence will only be realized if they are expressed in language. Hough (1969:3) also reiterates the same point by maintaining that language is:

" ...the dress of thought. The thought that exists in some pre-verbal form, is clothed in language."

The authorities referred to here, appear to share the opinion that language is a means of communication by which thoughts are conveyed. There are some critics who hold that the definitions already advanced are lacking. They feel that much emphasis has been laid on the expression of thought as the sole purpose of language. According to these authorities, emotion is as important as thought and that the latter should not overshadow the former. However, one can dispute this argument on the grounds that thought is also taken to embrace feelings. Gopnik (1970:17) is one who holds this position. His definition of language reads as follows:

" Language is the verbal vehicle through which the writer's ideas, thoughts or feelings are carried to the reader."

The above quotation points out that language is used for the expression of ideas or feelings. Brett (1965:2) also supports the argument that language is an expression of feelings. Hereunder follows his definition of the concept language:

" It is an outlet through which the emotions of an

artist are transmitted from his world to that of the reader."

From the above definitions, one can come to the conclusion that human beings use language to express their inner impulses. Enkvist et al (1964:14) define language as:

" ...the verbal garb of the writer's thoughts and feelings."

In the New Encyclopedia Britannica, Vol.22 (1986:567), Aristotle also supports the views already expressed about language. He does this by asserting that 'things of the world are imprinted on man's mind in the manner that they are understood and ultimately communicated to others by the resources of language'. He further contends that 'it is language that embodies human perceptions'.

According to Vygotsky, as cited by Epstein (1978:18-19), language is:

" ...the most intimate revelation of internal mental states."

This, in other words, means that what is in the mind is demonstrated or revealed by means of language. Love and Payne (1969:53) seem to share Vygotsky's opinion. Their definition of language is as follows:

" Language is the medium in which the writer's mental operations manifest themselves in his work of art."

From the above argument, the implication can be drawn that language serves to reflect one's mental state. This supposes that it is through language that what happens or exists in the mind is expressed. The writer, like any person, uses

language to display the power of his mind. His experiences find expression in language. He uses language to express the relationship of his ideas to the world in which he finds himself. Through language an artist is capable of displaying his vision of life. The words of Ryan (1963:79) hereunder sum up the importance of language most cogently:

" A novelist tries to present his perceptions about human experience so that they will seem as significant to the reader as they do to him. If the novelist is to accomplish this purpose, he must touch the springs of emotional response through appeals to the senses. Language is his (the novelist's) only instrument to do this."

Anne Cluysenaar's (1976:24) view of language merits attention as it sheds more light on the significance of language. It reads as follows:

" Every language is a vast pattern-system through which an artist does not only communicate but also analyzes and reflects on human experience. It is the medium through which he channels experience and builds the house of his consciousness."

Man, as a thinking being, is conscious of his situation; and his awareness can only be communicated by means of language. The very same language reflects an individual's understanding of reality. It is a repository and record of all the experiences of people. To understand and interpret his own world as well as to survive, man needs language.

The views and definitions cited above help to demonstrate, generally, the significance and the role of language. It is necessary that the literary relevance of language be highlighted as well.

Literature does not develop in a void. It is the transformation of reality into an art-form, utilizing the language of the time, getting its shape, direction and field of concern from the social, political and economic forces that interact in a particular society. In literature, an artist is the conscience of the people, the interpreter of his society. His language must, therefore, reveal his involvement in the conditions of his people. He must burn in the fires of their conflicts, contradictions and complexities. A writer committed to the reality of his situation will readily find and use language that articulates powerfully the needs, emotions and conditions of his people. He uses all the powers of his language to recreate the breath and life of his society. Literature cloaked in a powerful language stimulates dulled consciences into a reawakened state. Such powerful language enables this literature to bring to the fore a clear understanding of the compact power and dynamism of word and image.

Ives and Mitchell (1964:39 and 55) point out that 'language is an essential ingredient of any human culture'. Language is employed in nearly all activities. People interpret and explain their existence with the help of language. It is language that renders peoples' lives meaningful.

Literature cannot exist unless it has something to express. Language is the essential element of expression in any literary work of art. Literature is an art constructed in language. In other words, literature is created and expressed through the medium of language. Gray (1984:120) aptly elaborates on this point by contending that language in any literary work of art functions as:

" ...an intermediary between the reader and some message. A work of art reaches its audience through the medium of language."

Gray's view reminds us that without language there can be no literature. The fact that language is a uniquely human activity seems to be agreed upon by most critics. Language separates man from other living beings. It is the most basic phenomenon in human society. People have long recognized the force and significance of language in human life. The latter, in its present form, would be impossible and inconceivable without the use of language. Hereunder follows Muller's perspective (1982:157) on the importance of language:

" All the wisdom and the knowledge of the universe would amount to nothing without it (i.e. language). We use words, we use language, we learn to say what we want and what we do not want, what we feel. We learn to express ourselves , to communicate, and as we grow older we acquire more words, the better to express the more complicated world we discover ourselves in."

Muller's quotation shows in no uncertain terms how indispensable language is for human existence. The words of Ives and Mitchell (1964:10) also throw some light on the nature and significance of language. They maintain that:

" ...human speech , unlike the cry of an animal, does not occur as a mere element in a larger response. Only the human animal can communicate abstract ideas. We live in an environment which is largely verbal in the sense that we spend most of our waking hours uttering words or responding actively or passively to the words of others."

King (1939:vii) in this regard, argues that:

" If man is the tool-using animal, surely the most

valuable, delicate and ingenious of all the tools he has fashioned for his use is language. It is a tool all of us use at every moment of waking existence. It is a tool by which human beings communicate with one another. It is the lever by which people have lifted themselves above the beasts and become more or less civilized beings."

Of great importance concerning the views expressed by Muller, King and Ives and Mitchell, is the fact that they all regard language as a means of expression. To them language is a tool with which a human being records and communicates his interpretation of the universe.

1.6.2 Towards a general and literary understanding of the concept 'style'.

In this part of the research, definitions and theories will be given attention, in an attempt to enhance and deepen our understanding of the concept 'style'. Reference to theories by various critics and scholars will help to show the divergent opinions held with regard to the concept style.

It is not an easy task to deal with the style of long and complex structures such as novels. Style is sometimes regarded as a trivial area of literature. However, the indispensability of style in communication cannot be watered down. Without style, the understanding and interpretation of life would be inconceivable. Style is the foundation of the art of literature. It is also part of the whole rhythm of the novel.

Writing starts with the writer. He must have something to say. Most important to this study, he must know how to say it. It is at this juncture that style comes into play. The writer has ideas, and language by which to convey or express

them. Clear and persuasive expression of those ideas will depend on the writer's style.

A brief reference to how the word style originated will be made, for the sake of providing a strong theoretical background for the concept style. The word style has its origin in Greek. It came to other languages through Latin. In Venda this term came through English, hence the use of the word 'tshitaila'. This term, however, developed a figurative meaning through Latin. It was derived from the instrument known as stilus in Latin. The instrument was made of metal, wood or ivory. It was used, in the ancient times, to imprint words upon waxen tablets. It was through the transition of thought, known as metonymy, that this word was transferred from the object which makes the impression to the sentences which are impressed by it. The writer who wielded the stilus would make a firm and full impression, while, on the other hand, a writer of rapid and fugitive habit would press the instrument more irregularly and produce a less consistent text. These different forms of writing brought about by differences of temperament would thus reveal the nature of the writer. The one who examined the waxen tablets would maintain that the nature of the writers of those inscriptions is revealed by their stilus; thus, as argued in the Encyclopedia Britannica Volume 25 (1911:1056) that 'the style is the medium by which the temperament is transferred to the written speech'.

The writer may have bleached ideas, but he can infuse vitality into them with style. To supplement the foregoing statement, Barnet (1985:45) cites Conrad's argument that:

" Writing is a hard labour for life because one is not only concerned with prettifying the language, but also with the improvement of one's thoughts and then getting the words that communicate these thoughts

exactly."

Every time a person speaks or writes, he does so in one style or another; deliberately chosen with the aim to have one's ideas expressed in a particular way. To achieve this aim, the writer has to struggle with the word alternatives until he finds the formulations which best express his ideas.

To move closer to the concern of this section, it is clear that style exists on many levels. Epstein (1978:3) contends that:

" Style may be how one dresses, talks, or observes and reports".

From the above quotation, it is clear that style has to do with the way a writer uses language to express his ideas. The following example can, perhaps, clarify this point. If one is listening to music or speech, one's response to it, be it excitement or sorrow, is a sign of the recognition of style. This means that the style could have been pleasing if one's response was excitement or that the style could have been displeasing if one's response was sorrow. All this is but a primary act of stylistic judgment. To elaborate further on this, the following example can, perhaps, serve a good purpose in this regard. Two people may sing the same song, but the one who sings it appealingly will, undeniably, win the admiration and attention of the audience. This is because of the singers' different styles.

The term style has so wide a range of meanings that a precise definition is elusive. An attempt to sort out the various meanings that are attached to this concept will only be possible through a rigorous scientific investigation and discussion of the concept style. Style is an element of

language that enhances the literary quality of any work of art. It is a technique of persuasion. A writer's persuasiveness is largely determined by his style. Kenny (1966:58-60 and 97) views style as:

" ...the verbal texture of literature. It is an author's way of using language. It is the reflection of the author's way of perceiving experience and of organizing his experience."

People conceive ideas and resort to language for the expression of those ideas. Individuals use language differently, depending on their styles. People may share the same language and be subjected to the same situation, but they will differ when it comes to recording and conveying their experiences or ideas. This is the case because each of them will use the language in his own way.

Cohen echoes the same sentiments as expressed by Kenny in his definition of the term style. According to Cohen (1973:49), style:

" ...pertains to the author's choice of words and their arrangement in patterns of syntax and imagery."

From the above definition, it is evident that one's style is greatly fashioned by one's choice of words. This shows that style facilitates the expression of one's ideas. Kelsch and Kelsch are also in accord with this. Their definition (1981:89) is:

" ...the way a thought or a controlling idea is expressed. It is what results from the linguistic and grammatical choices of the writer."

When ideas form in the mind of the writer, the latter will need to use language to 'expose' those ideas to the reader. A language with which to express one's ideas is not an end in itself. The author must have his ideas expressed appealingly and vividly. This calls for the author to draw some words from his source (i.e. his language) and arrange them in a way he believes will express his ideas or thoughts unequivocally. To make their point, Kelsch and Kelsch (1981:89) argue that style is :

" ...the choice and ordering of specific words by a writer that trigger certain mental and emotional reactions in the reader. By so doing, images are summoned up in the mind of the reader."

If there is effective and vivid expression of ideas or thoughts, then the basic intention of the writer is realized. This means that the writer has succeeded in communicating his ideas.

Ryan (1963:72-73) also supports the views already cited. Her definition is simple but detailed. It goes as follows:

" Style means the author's use of language - his choice of words, his way of combining them, his way of arranging them in patterns to effect a rhythm and order that will evoke particular emotional reaction."

Ryan's definition, unlike many others, lays much emphasis on the choice, combination and arrangement of one's ideas. This shows that she is just as committed to the order of her ideas as to the effect their order will induce in the reader's mind. She strongly feels that a writer cannot just dress his ideas in a disorderly jumble of words and leave it

for the reader to make sense of a text. Ryan (1963:73) further contends that:

" ...the writer can arrange and tune his language to create the texture and tone appropriate to the quality of the experience he presents and the theme the experience defines."

Ryan's definition is suggestive of the fact that style is nothing but the way a writer manipulates language to accomplish his purpose in writing.

According to Cooper (1968:206), style is:

" ...nothing else but the art of conveying the meaning appropriately and with perpicuity."

Cooper's definition indicates the place of style in literature. It focuses on the effect produced by the writer's style. Unlike Ryan, Cooper does not talk about choice, combination and arrangement. He appears to be more concerned with the outcome of the communication of the writer's ideas. But, nevertheless, this does not suggest that he holds a different view. They are all concerned with the effect produced by the communication of their ideas.

Brett (1965:4) further argues that in literature language is a literary medium designed to give aesthetic pleasure. Such language must express or evoke feelings. For this to be attained one has to 'style' one's language in the best possible way. All this depends entirely on an individual's skill to manipulate words. A writer has to combine and arrange his words in a way that will systematize his ideas so that they are ultimately communicated or expressed convincingly.

Pretorius and Swart (1982:10) voice their view with regard to the term style as follows:

" Style is a way in which a writer uses the linguistic means at his disposal to produce a definite effect on the reader."

Pretorius and Swart are, in a way, suggesting that a writer has a multitude of linguistic devices (or tools) with which, if properly and skilfully chosen, he can express his ideas and feelings clearly and appealingly. Potter's (1967:107) definition of style "as the artist's way of doing things", seems to fall short of those advanced by others. It is unsubstantiated. It does not pin-point the exact literary purpose of style as the others do.

Cameron (as quoted by Lodge 1966:63) defines style as follows:

" ...the writer's practice of choosing certain verbal formulations in preference to others for a special literary effect."

In view of the above definition, Lodge is acknowledging the fact that style deals with the way in which a writer manipulates his language by choosing, and ordering those chosen words, in a manner that will evoke feelings in the reader. In support of the argument that style is the 'means by which a writer obtains certain effects in communication', Riffaterre is quoted by Lodge (1966:58), contending that style is :

" ...the means by which the writer ensures that his message is 'decoded' in such a way that the reader not only understands but also shares the writer's attitude towards it."

According to Scharbach (1965:230 and 231), style is concerned with 'how the writer displays his ideas or feelings'. He further cites Read's view on style, that it is 'synonymous with the expression of earnest conviction on any topic'. From the above statement, it can be seen that Scharbach is also concerned with the ultimate goal of the effective and clear expression of ideas or feelings.

Enkvist et al (1964:15) advance Brooks and Warren's definition of style as follows:

" Style is the selection and ordering of language."

Enkvist and his co-authors share the same sentiments of other critics regarding the definition of the term style, by advocating that one has to select those words that best convey one's ideas, and order them in a way that will produce the intended effect. They (1964:13) quote De Quincy who defines style as:

" ...management of language."

As an example, one can liken language to a company whose owners want it to prosper. To attain this, the management of the company must be both competent and efficient. It is the running of the company that will determine its prosperity. In other words, the skilful selection and ordering of words amount to the management of language. This facilitates the vivid expression of one's ideas. Once one manages one's language with ease, selecting and ordering of words will follow automatically.

Stevick (1967:193, 196 and 201) cites the opinion of Ohman regarding the term 'style' as follows:

" It is the way of clothing ethereal forms of thought

in neatly tailored patterns. It is the way in which ideas or feelings get into words. It is an author's success in compelling one's language to conform to one's mode of experience."

In terms of the above postulation, it is clear that style empowers the writer to communicate his experience (ideas) exactly as it exists in his mind.

Before dropping the issue of the definition of the concept style, it will be useful to look at Blankenship's opinion, for it sums up all the other views already referred to, most cogently. According to Blankenship (1972:58 and 209), style is:

"...the effective use of language. It is an overt manifestation of the writer's language in which he expresses his own thoughts. It deals with what the writer writes and how he writes it. It reflects on the writer's organization of his experience and his sense of life."

It is interesting to note that almost all the views referred to above express the same purpose and place of style in literature. This is an indication of the fact that although critics view style in the same light, they differ in their ways of coining their definitions. The critics' different ways of coining the definition of the term style is like a 'literary show', in which they are engaged in an attempt to say that style is the manner in which the writer uses language resources to communicate his ideas or feelings more vividly and persuasively.

1.7 SUMMARY

The definitions of the terms language and style help to 'lay

bare' the meanings of these concepts. Their place and significance in literature is thereby highlighted.

Hough's (1969:3) contention that 'language is the dress of thought; and style the particular cut and fashion of the dress' demonstrates how vital are language and style in literature. It also dispels the myth that language and style are one and the same thing. It is evident from the various definitions above of the two terms, that although language and style appear to be inseparable, they are two independent elements of literature which complement each other.

Much of a language's vigour springs from the effectiveness of the writer's style. It is the style that accounts for the total effect of the writer's language. At the same time, the effectiveness and impact of style depends on one's language intensity and power. Language couched in an impressive style imprints the message being read on the mind of the reader more vividly. The excellent expression of the writer's experience derives from both language and style. The two lend vitality and vividness to a work of art; thus increasing a reader's capacity for the understanding and conceptualization of the writer's message. Artistically and skilfully styled language has an effect upon the reader's mind. It awakens impressions of touch, taste, smell and hearing. It makes an earnest appeal to the physical, social, moral and intellectual systems. Such language will, undoubtedly, lift the reader's heart.

Language and style invite the reader into direct contact with the writer's experience. These two make it possible for the writer to share with the reader memories of his life. They (i.e. language and style) help to articulate the writer's perceptual and inner world more eloquently. They are the deepest fountain of her means of expression. They guarantee the full integrity of any work of art. All other

elements of literature, such as plot, theme, characterization, milieu and time, rely on language and style. This point is suggestive of the fact that the exposition and analysis of these elements in any literary work is possible through the use of language and style.

CHAPTER TWO

2. MADIMA'S MODES OF EXPRESSION.

A work of art will remain meaningless unless a reader is capable of interpreting it. In other words, a writer has a reader as his target. A writer's language must, therefore, be appealing. This calls for a writer to use the language that will stir up the reader's emotions, a language that will appeal to the reader's senses. Such a language is capable of drawing the reader into the communication process, thereby letting the reader have a share in the writer's pool of experience. The reader's response is, to a large extent, determined by the writer's use of language. It is in the light of the power of the writer's language that imagery comes to the scene. To be more exact, for the writer to charge his language with more power, image-making is an indispensable device. Charging one's language with power does not mean using language that will sound strange to the reader's understanding of the universe. This will result in the whole act of reading being marred. Ryan (1963:54) contends that the reader's sensitivity or understanding should be taken into account so that the reader can respond accordingly to the power of imagery used.

Ryan's argument is endorsed by Egudu (1978:8) who argues that in order to elicit an intended response from the reader 'imagery has to be resorted to'. In the context of Egudu's argument, one finds that a writer uses language which is imagery-laden. Egudu, however, warns against random image-making as this may confuse the reader. He further contends that both the writer and the reader's understanding or sensitivity to imagery depends on their cultural and social background. Hence, it is not surprising to find that some images used by European writers make no sense to the African reader and vice versa. What Egudu is suggesting is

that the writer will have to use the type of imagery which the reader is familiar with. This creates a 'meeting-point' between the writer and the reader.

Russel backs up the argument advanced by Ryan and Egudu by asserting that 'the use of powerful and moving language brings about a more active participation in the feelings of the writer by the reader'. To further strengthen his argument, Russel (1980:109-110) cites Quintilian's opinion that writers must themselves feel the emotions they wish to promote in others. This, as he argues, is possible by forming in the reader's mind what he calls 'phantasiai' (i.e. visions) of the absent things. He states further that from vividness of vision will come vividness of expression. With the help of the vision formed in one's mind, one will seem to be actually seeing what one is writing or reading about. The reader then finds it easier to meet with the soul of the writer. If this imaginative height is reached, then the reader has an almost direct share in the writer's experience or feelings. Only those writers endowed with a mental power that can visualize what the naked eye cannot, can manipulate the resources of language to their advantage.

Kelsch and Kelsch (1981:105) also share this view. This is evidenced by their contention that 'the use of images enables writers to score consistently because of their clear and almost flawless and purposeful manipulation of their language resources'. This means that one's language is a source from which to draw one's images. This, admittedly, depends on one's vocabulary and language skill. In the light of views expressed above, one can conclude that a writer needs a powerful language to reveal the wisdom of his experience. Any work of art which lacks imagery tends to be literarily and artistically barren. Consequently, such a work of art is devoid of the power of appeal and conviction.

2.1 TOWARDS UNDERSTANDING THE CONCEPT 'IMAGERY'.

Any literary study of language and style, as outlined in the topic of this dissertation, cannot do without some reference to the concept imagery. The term imagery, as it applies to literature, is the subject of considerable critical discussion. For the purpose of this dissertation, it is, probably, best to adhere rather closely to the kind of conventional meaning which literary and ordinary dictionaries can supply.

A writer often moves away from the use of an ordinary language. He, instead, adopts a language that conveys his ideas more artistically and convincingly. Novelists are as committed to their work as poets. Their work is also packed with powerful images. Raban (1968:169) maintains that, 'imagery in fiction operates as a half-hidden current'. He contends that although imagery seems to be less conspicuous in prose writing, novelists use it in illuminating an event, a character or a setting, etc. For a novelist to touch the heart of the reader, his language must be rich in imagery.

For Gray (1984:102), imagery refers to the 'figurative language in a piece of literature. It is built by all those words which refer to objects and qualities which appeal to the senses and the feelings.' Gray's argument is echoed by Murray (1978:60) who holds that imagery is 'the use of all objects and qualities which make an impression on any five senses thereby creating an image that is purely descriptive.' It is, perhaps, Abrams who advances the most basic and straightforward definition of the concept imagery. In his opinion (1981:78), imagery refers to 'mental pictures'. These mental pictures, built by the writer's words in his work of art, are experienced by the reader. They are taken collectively to signify all the objects and

qualities of sense perception referred to in any work of art.

In the words of Stone and Bell (1977:115), images 'communicate the sounds, smells, sights, colours and tactile feelings of life.' These images are not just figures of speech, although they appear in that form, but are all those means whereby sensory experience is conveyed in an effective and powerful language. Potter (1967:49) endorses this view, by contending that imagery 'should be viewed as sense-impressions represented by the concrete words and phrases in a work of art. These concrete words are image-making words which recall to the reader an emotional, spiritual or a physical sensation.' Of importance here, is the thing (object) or quality which the image refers to and not the word itself. Ryan (1963:53) holds that images 'enable the reader to visualize setting, characters and action.' Imagery, evoked by appeal to different senses, enables the reader to recreate a scene or character's behaviour more vividly. It heightens the emotional effect of any work of art. This ultimately invites the reader to participate in the story more actively. Ryan views imagery as 'the use of magic words which help in bringing out scene, characters and action lively and appealingly'. A writer uses words to create things (images) in the mind of the reader which the latter can see, smell, touch and taste. A writer uses ordinary words in a figurative way to enhance the quality of his language. Stephen (1986:25) contends that imagery, in its basic form, 'is descriptive language that creates pictures in the mind of the reader'. Such pictures create impressions in the reader, thereby eliciting some response from the reader.

The above cited opinions, more or less, share the same view although they are expressed differently. This can, perhaps, be attributed to the nature of their varying ways of using

language (i.e. their different styles). In the words of Rosenheim (1960:44), all are in agreement that imagery 'conveys to the mind the sensory aspects of objects and qualities. Such imagery creates within the reader, by appealing to his memory and imagination, an impression of how things look, feel, sound, smell or taste'. In short, imagery increases clarity in the mind of the reader. It is simply an appealing and powerful way of making a point clear, convincing and real. It enables the reader to gain access to the writer's experience. Imagery is the embodiment of a meaning contained in a work of art. Its function is not merely the use of interesting pictures and sensations to make ideas more lively, but that of the effective, vivid and eloquent communication of the writer's experience or feelings.

It should, however, be noted that imagery must adapt itself organically to the theme of a work of art. Should this be realised, the relationship between images and the situations which give rise to them becomes closer. Such imagery becomes more suited to the characters using it. To be more exact, such imagery becomes more closely intergrated with the theme and the atmosphere of the work of art in question, as well as the exigencies of the action.

2.2 THE PERCEPTION OF IMAGERY.

If the reader is to share in the writer's experience, he must perceive imagery. To perceive imagery, special attention should be paid to the words and phrases used by the writer. This perception depends on the reader's experience and personal responsiveness to the images that are conveyed by the writer's words and phrases. Words and phrases suggest a particular picture in the mind of the reader. Potter (1967:50) warns the reader against a 'stock response', which may lead him into too conventional an

impression of the imagery in the context of a particular work of art.

2.3 TYPES OF IMAGERY: A REVIEW.

Critics hold divergent views regarding the classification of imagery. For the purpose of this dissertation, only the classification expounded by Potter will be referred to. Potter (1967:50) classifies imagery into four types, namely, visual, auditory, olfactory, gustatory and kinesthetic imagery. According to him, visual imagery and auditory imagery are the major types. He classifies imagery according to each type of sense.

2.3.1 Visual imagery.

Generally speaking, literature is marked by the extensive use of this type of imagery. Hence, the general conception that imagery is exclusively visual. This is, of course, due to the common occurrence of visual imagery in imaginative literature. This type of imagery occurs as a result of the formation of visual pictures in the mind of the reader. In other words, the words that the reader reads from a text create objects which the reader can visualize with his mind. Potter (1967:50) advances a cogent argument by contending that:

" If a word or phrase is used to suggest a visual image, an individual's mind then perceives the object or whatever is being referred to, and then the latter's qualities are associated with what is being referred to."

The simile in the following extract creates a visual image in the mind of the reader.

" Adziambei ene o vha o naka, hu si na hu no pfi afho. Ma[^]to awe a tshi nga na[^]ledzi."

(Madima, 1984:2)

" Adziambei was very beautiful, and no one could doubt that. Her eyes were like stars."

The last sentence of the above quotation contains a simile which creates a picture in the reader's mind, namely, the picture of the stars. This picture calls one to think about the characteristic of the stars. Stars are wonderful to watch. Their sparkling nature appeals to the visual sense of an individual. To be more exact, stars are known for their beauty. The reader is compelled to associate Adziambei's eyes with the beauty of the stars. The reader then comes to the conclusion that a person with such sparkling eyes should, justifiably, be beautiful. With the help of this simile, a picture of a beautiful Adziambei forms in the mind of the reader.

Hereunder is an extract with a metaphor that, like the above simile, also appeals to the visual senses of the reader.

" Nahone u di[^]do[^]wedza nae a tho ngo zwi funa vhunga ndo pfa phungo yawe ya feisi dipeni. Ndi ene ngwena."

(Madima, 1961:60)

" I never wanted to get used to him because it was rumoured that he is very good in fisticuffs. He is the crocodile (figuratively - He is the champion)."

With the help of the above metaphor a picture of a crocodile appears in the reader's mind. The reader then assigns the qualities of a crocodile to Mawelewele. A crocodile is known

for its viciousness and strength. The reader then concludes that Mawelewele is powerful. The thought of this strikes his companions with awe. No wonder Ailwei in the quoted statement is shown as always trying to avoid Mawelewele.

It can be observed that the creation of visual images determines one's response to what one is reading. It is not surprising to find the reader being charmed by Adziambei's beauty and intimidated by Mawelewele's fighting prowess.

2.3.2 Auditory imagery.

Some critics refer to this as aural imagery. Potter (1967:50) argues that 'reception of information through the ear leads to the formation of auditory imagery.' Madima's novels are also marked by the high presence of this type of imagery. The following extract has a personification device which can illustrate this point.

" Tsimbi ila ye ya vha i tshi vhidza vhana ngei
tshikoloni na zwino i tshee kha wonoula mushumo."

(Madima, 1961:11)

" The school bell which used to call school children
is still doing the same work." (Literal translation)

The ringing of the bell produces a sound that creates auditory imagery. This type of imagery is auditory because it is induced by the ringing of the bell (the sound of the ringing bell). For the school children, the ringing of the bell creates a picture of a school, and this reminds them that it is time to go to school. In the light of the above example, it is clear that there is a transition from auditory imagery (sound) to visual imagery (i.e. the bell and the school). In

short, the whole process starts as a sound produced by the ringing of the bell and ends up with the reader visualizing the situation in which the bell is ringing, and then a picture of a school forms in his mind.

2.3.3 Olfactory imagery.

According to Potter (1967:51), this type of imagery is 'brought about by the use of words or phrases which are suggestive of smell.' In the following extract, Madima uses an hyperbole that creates olfactory imagery.

" Duvha lone lo vha li tshi vho tou nukha, na lone li tshi nga ndi la tshilimo li tshi tou 'nzirr'."

(Madima, 1970:52)

" The sun was smelling(very hot), as hot as during summer."

Madima uses this hyperbolic statement to describe the intensity of the heat. This he does by saying that the sun was now smelling. The word 'nukha' (smell) creates an olfactory image in the reader's mind. The reader then concludes that the sun is extremely hot. Perhaps an example can shed more light on this question of olfactory imagery. If there is a smell, it quickly comes to one's mind that something is rotten. A picture of something dead forms in one's mind. Madima rarely uses this type of imagery in his novels.

2.3.4 Gustatory imagery.

Potter (1967:51) contends that gustatory imagery is 'created through tasting.' One is capable of differentiating between salt and sugar even in total darkness. By just tasting, a

gustatory image forms in one's mind. If, for example, what one is tasting tastes like sugar, then one sees sugar in one's mind. This also happens in imaginative literature whenever a writer uses words that suggest taste. This can be illustrated by the following extract.

" Vhana vha vhathu vho zwi ðivha uri vha ðo la vha fura, vha nwa vha kambiwa, ngauri Vho-Nyadzanga vho vha vha sa ingi mituku."

(Madima, 1954:2 - 3)

" The children (literal) knew that they would eat and drink to their satisfaction, as Vho-Nyadzanga never prepared sour porridges (the latter represents badly brewed beer)."

By reading the above extract, gustatory images are formed in the mind of the reader. The reader sees, with the 'eyes of the mind', food and beer. The creation of the gustatory images is facilitated by the last portion of the extract (i.e. ngauri a vha biki mituku - she does not prepare sour porridges - literal). The mere mentioning of the word 'mituku' (i.e. something sour or sour porridges) appeals to the reader's senses of taste. The whole last portion of the quotation suggests to the reader the type of food and beer the characters are going to have. In view of the above extract, people will be served with delicious food and good beer, because Vho-Nyadzanga is depicted as being very good at cooking and brewing.

2.3.5 Kinesthetic imagery.

To quote Potter (1967:51), kinesthetic imagery is created 'by means of a sense of touch.' The latter embraces sensations of pressure, heat, cold, etc. Madima also uses

this type of imagery to heighten the power of his language. Note the following extract.

" Fhala muedzini hune phepho ya nga yo lala hone vha pfa zwikunwe zwi tshi tou tomokana."

(Madima, 1970:2)

" At the valley, where it is as though cold slept there, she felt as if her toes were being plucked from her feet."

In the above statement, Madima has used both a personification device (i.e. hune phepho ya nga yo lala hone - where the cold seems to sleep) and an idiomatic expression (i.e. vha pfa zwikunwe zwi tshi tou tomokana - she felt as if her toes were being plucked from her feet - literal), to create kinesthetic images in the mind of the reader. These images induce a feeling of extreme cold in the reader. In other words, it becomes registered in the reader's mind that it was extremely cold when Vho-Meriamu and company started their journey. These kinesthetic images further enable the reader to project himself into the situation of the characters concerned. He can experience or imagine the cold the characters had to brave as they started their journey early that morning.

All the extracts cited above to illustrate various types of imagery, show Madima's dextrous skill in the application of various figures of speech to reach the heart of the reader.

2.4 IMAGERY IN MADIMA'S NOVELS: A GLANCE AT SOME FIGURATIVE DEVICES.

After an extensive discussion of diverse opinions on imagery, looking at the way in which imagery is built

becomes the next logical step. Aristotle, as quoted by Murray (1978:62), points out that image-creation demands a profound command of figures of speech. This simply means that image-making can be realised with the help of figurative language. The figurative devices, such as metaphors, similes, personification, hyperboles, ideophones, etc., are the main forms of image-making devices. Writers use figures of speech and other types of stylistic devices for the effective expression of their feelings or experience. For the purpose of this dissertation, a brief overview of some similes, metaphors, personification and symbolism will be made. Reference to the three cited novels of Madima will be made to demonstrate the extent to which Madima uses the cited stylistic devices to depict his characters. Proverbs and idioms will also be looked at, since Madima has made use of them to reveal the personalities (and behaviour) of his characters.

2.4.1 SIMILES AS STYLISTIC DEVICES.

The significance of similes in literature cannot be overemphasised. Writers often use similes to enhance the quality of the language of their works of art. In *Encyclopedia Americana*, Vol.15 (1972:22) similes are defined as:

" ...figures of speech by which two things which have strong point or points of resemblance are compared."

In the *Encyclopedia International*, Vol.16 & 17 (1973:495), similes are said to be:

" ...a comparison of a thing with another. They draw an explicit or direct comparison between elements that usually belong to different categories. The

resemblance between the object and the image is stated or expressed by means of the words such as 'like' and 'as'."

The equivalents of words such as 'like', 'as' in Venda are 'sa, u nga, no nga, etc.'

2.4.1.1 Some similes in A si ene.

Madima's language and style, in all his novels, are marked by the high presence of similes. This indicates Madima's acknowledgment of the significance of similes in enriching one's language and style.

The following extract can help demonstrate Madima's deft manipulation of similes to create images that give a clear physical description of one of his characters.

" Adziambei ene o vha o naka, hu si na hu no pfi afho.
Ma^oto awe a tshi nga naledzi. Ma^ono awe a
matshenatshena."

(Madima, 1984:2)

" Adziambei was very beautiful, and no one could doubt that. Her eyes were like stars. Her teeth were snow-white."

In this extract, the writer starts off by remarking generally on Adziambei's physical appearance. He then quickly uses an image-creating device (i.e. a simile). The image created gives a colourful elaboration of the physical appearance of Adziambei. It is with the help of this image (simile) that a reader is able to understand what complements or contributes to Adziambei's beauty. In this case it is her eyes. The writer likens Adziambei's eyes to

the stars. Stars are a marvel to watch. The glitter and sparkle of the stars are now qualities that are attributed to Adziambei's eyes. With the help of this simile a beautiful Adziambei becomes more beautiful in the mind of the reader. The ultimate realization of this beauty in the mind of the reader shows the writer's success in using his language to communicate what had firstly existed only in his own mind.

The use of a simile by Madima, as he comments on the physical appearance of Adziambei, also brings about imagery in the following quotation:

" Adziambei ene o vha o fhelela, o onda a sala a tshi nga luṭanga, muthu a si tsha vhuya a ri ndi ene."

(Madima, 1984:52)

" Adziambei was so lean that she was now like a reed. As a result , it was extremely difficult for one to recognize her."

Maluṭa (Adziambei's boyfriend) is lying in the hospital after being attacked by township thugs. This is a harrowing experience for Adziambei. She is so worried by the thought of losing Maluṭa, that ultimately her health is adversely affected. She starts losing weight. To express the deteriorating health of Adziambei, Madima uses a simile that depicts her physical state vividly. This simile makes one imagine the size of a reed. The latter is so thin that it is easily blown about by wind. If a person reaches such a state, then (he) she must surely have suffered immensely.

In the following passage, a simile has been used to reveal Adziambei's undying love for Maluṭa.

" Adziambei o tou tshenuwa o farwa nga ndevhe. A tshi vhona Maluṭa a tou takala sa ṅwana. Vha mamana, a sokou fhufha na Thavhani vha tshi nga vhadziaupembela."

(Madima, 1984:46)

" Adziambei was surprised to realize that someone was holding her by the ears. When she saw Maluṭa, she became as happy as a child. They kissed, she then jumped around with Thavhani like people celebrating."

Just to recap, Maluṭa had left Adziambei with Ranwane's family when he went to work in Germiston. He stayed at his work-place for the whole week. Adziambei had to stay with people she did not know. He only came back on Saturdays. Madima then uses a simile that portrays Adziambei as an extremely happy character. When a child is happy, he/she does not try to lock up his/her happiness. He/she expresses his/her feelings unreservedly. The simile used reveals Adziambei's unqualified love for Maluṭa. It also reveals her relief after being left with strangers for the whole week. She was so moved by his presence that she acted like a child. Her extreme happiness is justified considering the situation she was in.

Masela loved Adziambei so much that he was even prepared to kill Maluṭa (the latter was Adziambei's boyfriend). Masela then organized with three other guys that they should waylay Maluṭa and kill him. They, indeed, one day met Maluṭa with Adziambei. The latter were attacked by Masela and his gang. In the ensuing fight, Maluṭa was badly beaten. While the other three men were beating Maluṭa, Masela was wrestling with Adziambei. She scratched him on the face. The extent of the damage she did to the face of Masela is expressed eloquently by the simile used as follows:

" A edzisa u kakarika, vha mu kovhola nga mabelevhele a mbo di fhasi hwiri; malofha a tshi bva hothehothe na maṭoni. Adziambei ndi musu a tshi khou tsumbudzana na muṅwe wavho. Ndi Masela! Ene o mu itani? U mu vetekanya he a sala khofheni hu tshi nga ndi tsimu yo liṅwa nga phulu dzi sa athu lera. Vha vha vha a mu vhuela vhothe-ha zwino."

(Madima, 1984:49)

" He (i.e. Maluṭa) tried to fight back, but they hit him with belt buckles. He then fell, bleeding all over, even from the eyes. Adziambei was wrestling with one of them. It was Masela. What damage did she do him? She scratched him and left his face looking like a field that had been ploughed by wild (undomesticated) bulls. They all then came for her."

The simile used in the above quotation helps to reveal Adziambei's physical strength. This is evidenced by the damage done to the face of Masela. The simile used calls for one to think about or imagine the state in which a field ploughed by undomesticated bulls will be in. Since wild bulls are uncontrollable, their work would be terrible. In the light of the above simile, one can visualize the badly scratched face of Masela. Adziambei is, therefore, portrayed as a fearless character. She did not just give up because she was a woman and confronted by a man. She fought so fiercely, that to defeat her, the other three guys had to come to Masela's assistance.

Madima uses another simile, in the passage below, that also helps the reader to gain a comprehensive understanding of Adziambei as a character.

" " Na nne-vho ndo vha na zwiito, zwino ndi tou fela

ḍakani sa khwali."

(Madima, 1984:51)

" " I was also mischievous. I now just die in the bush (i.e. far away) like a 'khwali' (i.e. a wild bird)."

Adziambei said the above when Maluṭa was alleged to have passed away following the attack by Masela and his gang. The rumour that Maluṭa was dead left her desparate. Without Maluṭa, she felt lost. Moreover, she did not know the place (i.e. Hamanskraal) and the people very well. She then likened her situation to that of a 'khwali' (i.e. a wild bird). If the latter dies, no one cares, but if it is a human being, his/her corpse will be treated with respect. ✓His/her next of kin will see to all the necessary arrangements for a dignified burial. The use of the above simile reveals Adziambei's concern about the fact that she was in a strange place and among strange people who might not care for her. This also reveals the fact that Adziambei is now regretting that she had eloped with Maluṭa. If her affair with Maluṭa had been approved by their parents, she would now be able to turn to her parents. But since she had left without their consent, they may not be prepared to accept her back or want to have anything to do with her. The same simile also indicates that a human being reaches a stage where he/she becomes aware of his/her mistakes and also needs the support and sympathy of his fellow men.

2.4.1.2 Some similes in Maḍuvha ha fani.

Madima's language in the above novel also draws its power and liveliness from his application of similes. The following extract attests to this.

" Mmbwa dza makhuwa dzi nga vhathu vhone. Ila ye ya luma mukalaha washu nda wana yo tou naiwa i tshi nga i sa ri humbela pfarelo."

(Madima, 1970:57)

" White people's dogs are like human beings. The one that bit our old man (our father) was so ashamed that it appeared as if it was going to ask for forgiveness."

Meriamu likens the (White people's) dogs to human beings. This is the case, because one of the dogs that bit her father appeared to be regretting its action. Only human beings can distinguish between right and wrong. Human beings are both responsible and accountable for their actions. But here dogs seem to be acting like human beings. Deep down, this simile helps reveal some aspects of Vho-Meriamu's life. These are her beliefs and attitudes towards the Whites and everything that belongs to them. For her, Whites are good and the same applies to their pets. The fact is that any dog, whether it belongs to a White or a Black, will act like the dogs being praised by Vho-Meriamu. Of course one cannot rule out the possibility of an exceptional case, but this can be in the case of either a White or Black's pet. But perhaps one has to consider the relations and attitudes between various race groups.

The quotation hereunder, includes a simile that creates an image for the reader that sketches the character of Vho-Limvumvu:

" A tshi ralo muthada u tou tshimbila sa mboho o fara hafha kha khundu. A fhira a vhala magokoko othe nga munwe."

(Madima, 1970:88)

" The guy was walking like a bull with his hands on his waist. He went past counting all the tins one by one."

Here again, Madima displays his skill at depicting one of his characters. The simile used here portrays Vho-Limvumvu as a proud and disrespectful person. As a 'mukoma' (headman), Vho-Limvumvu is invited to a work party (davha). He arrives late. The manner in which he walks shows that he takes himself to be very important. It reveals his sense of self-importance. This also shows his disrespect for the king. He does not even greet the king on his arrival, nor ask for pardon for being late. The picture drawn in the reader's mind about Vho-Limvumvu is clear. It is that of a proud and disrespectful character.

Madima further unmasks the character of Vho-Mubvatshothe by using a simile as in the following extract:

" Vho-Mubvatshothe vho do vhuya vha tou dzumba hwenda wanga vhusiku. Nda vhaaisala nga matshelo vha tshi vhudza vhatu vhe' ndo xedza hwenda ngauri thi londi zwithu. Nda di sala ndi tshi tshimbila sa tshienda-nkhunyu tsha nemeeme."

(Madima, 1970:29)

" Vho-Mubvatshothe once hid my garment of salempore at night. I was hurt when the following day, she told people that I had lost it because I do not look after things. I then had to walk naked, like a 'nemeeme' without wings (i.e. a flying ant without wings).

When Vho-Meriamu was still a child, she had to be without her garment of salemore, because Vho-Mubvatsho[^]the had hidden it. To appeal to the reader's sense of compassion, Madima uses a simile that indicates that Vho-Meriamu had to walk around or live unclothed, because her 'ñwenda' had been hidden by Vho-Mubvatsho[^]the. Since Vho-Meriamu was a child to Vho-Mubvatsho[^]the's husband's late second wife, one would expect her to look after the child as her own. But she instead ill-treated her. From the above simile one can conclude that Vho-Mubvatsho[^]the was not a loving and caring character. She was a sadist and her cruelty is manifest in hiding Vho-Meriamu's garment of salemore and her insensitivity to the fact that Vho-Meriamu now had to walk around naked.

Madima, again uses a simile to indicate Vho-Mubvatsho[^]the's character as follows:

"" Muthu u sia mishumo a sokou gidima na miswoswo.
Kana hu pfi aya ma[^]dana e nda sokou hwalelwa ndi [^]do
a ñea'ni? Ndi amba ngauri a [^]la u fana na
mutshenzhe.""

(Madima, 1970:30)

"" A person just leaves the work and runs around 'miswoswo' shrubs (i.e. succulent shrubs with poisonous milky sap). What do you think I will give to these good-for-nothing children that have been brought for me (to look after)? I am saying this because they eat like termites.""

Vho-Mubvatsho[^]the said the above to her husband upon seeing that he was cleaning the grave of his late second wife. She then accused her husband of not doing something to provide food for the children of his late second wife. She then

exaggerated their way of eating, by likening it to that of termites. This compels one to think of the way termites eat. They nibble and leave nothing over. The simile used also reduces the children in question from the status of human beings. This comment by Vho-Mubvatsho^h also reflect her character. The fact that she did not like to see her husband cleaning his late second wife's grave, reveals her to be a jealous character. The simile she used also depicts her as being inhumane, because she speaks ill of, and also ill-treats, her husband's late second wife's children. In short, she is being portrayed as a cruel and uncaring character.

2.4.1.3 Some similes in Mmanqa Mawelewele.

Madima again displays his skill in creating images that more clearly communicate his message more clearly in the following extract:

" A dovha a vha renga uri vha imbe luimbo luthihi
lu^hta^hnu ene o dzula sa khosi phanda havho kha
tshidulo."

(Madima, 1961:37)

" He then paid some money so that they should sing one and the same song five times, with him seated on the stool like a king right in front of them."

The simile in this extract draws in one's mind a picture of a king seated. The reader then starts realising a sense of the comfort and authority that Mawelewele is experiencing, as the choir sings several times in front of him, on his orders. In this instance, Mawelewele feels like a king and sees the choir members as his subjects. In essence, the simile used here helps to reveal the character of

Mawelewele. He is depicted as a person who likes to 'show-off'. He likes to be admired. Hence, his drawing of other people's attention to himself by ordering the choir to sing the same song five times with him seated like a king. Mawelewele, more exactly, is depicted as a very proud person.

In the following extract there is a simile that 'lays bare' the character of Mawelewele:

" A ri ambi u vusana ha tshikanga tshi no nga tsha
Nya_lalumba tsha u vusa mueni a tshe o ima."

(Madima, 1961:16)

" We don't mean the unbecoming greeting as that of
Nya_lalumba who greets a visitor while still
standing." (Literal translation).

In the above extract, the writer displays his abhorrence of the wayward behaviour of Mawelewele. To describe Mawelewele's disrespectful behaviour, Madima uses a simile which likens Mawelewele to a woman (which does not necessarily refer to a specific person, but refers to any person who may display such a character) widely known for her bad way of greeting others. If one goes to her home she never gives one a seat. She greets and talks to one while standing. This type of behaviour is not in accordance with Venda customs. The writer is actually not levelling an attack against Mawelewele's behaviour only, but also against anyone who may show the same behaviour.

Hereunder follows a quotation that contains a simile that reveals a perception of rural people about Christian people:

" Zwenezwo ra vhona vhana vha vhasidzana vha Vharudi

vha tshi fhira na zwiñwe zwitukana zwa havho vho pakata zwikhwama zwa bugu, vha tshi tou tshimbila sa Makhuwa vho vhambela."

(Madima, 1961:4-5)

" We then saw girls of the Black Christians passing with some small boys carrying bookcases, walking in a row like Whites."

The above quotation is a comment made by one of the people from a rural area. The on-looker is impressed and also appreciative of the sight of Black children going to school. The on-looker is moved by the manner in which the children were walking. This quotation highlights the encroachment of Western ways upon the life of Blacks. This was especially, dominant, in those Black communities which had been converted to Christianity. The adoption of Christianity by Blacks was often accompanied by the adoption of some of the cultural tendencies of White people. Hence, the manner in which these children were walking. The use of the simile above also reveals the influence of the Western ways upon the attitude of some Blacks. Due to the influence of Christianity and/or Western ways of life, Black people started looking down upon their traditional ways of life. They, as a result, started imitating White ways of life. The above simile depicts Blacks starting to discard their own ways of life in preference to those of Whites. In other words, it shows Blacks' loss of self-esteem. Now they started feeling guilty, or not in tune with life, if they displayed any tendency that had to do with African tradition.

Madima comments on the forgetfulness of Ailwei by using a simile as follows:

" Nne nge nda pfi ndi na khangwa dzi no nga funguvhu,
nda vhidzwa nga leneli langa, fhedzi nga ihwe ndila.
Ndo vha ndi tshi vho tou pfi Alway."

(Madima, 1961:13)

" I, for it was said that I have the forgetfulness as
that of a crow, was called by this one name of mine,
but in another way. I was called Alway."

The simile cited above shows that Ailwei is as forgetful as
as a crow. In the country , rural areas, crows often go to
the villages to still eggs. As people see them, they chase
them; but to the people's surprise, they will be back.
People then conclude that crows are forgetful. Ailwei's
situation is similar. He is given a new (Christian) name and
yet he cannot memorize it.

The same simile also helps to reveal the problem of naming
among the Blacks that arose as a result of the dawn of
Christianity. People were discouraged from using their
African names. They were then given 'Christian' names as
their new names. Unfortunately, some of the Blacks forgot
their new names. This is endorsed by the case of Ailwei.
When it was realized that he had not memorized his
'Christian' name, he was called by his original name but
with a slight modification. It was Anglicized and pronounced
as Alway. The fact that his forgetfulness was compared to
that of a crow, proved that he was extremely forgetful or,
perhaps, slow in learning what was foreign to his culture.

Another simile is used to depict a madman who went to the
hall where school music competitions were being staged.
Consider the following passage:

" Zwe la vha lo ambara zwone a zwi ambei. A thi athu u

vhona zwithu zwi tshenusaho u fana na hezwo. Mavhudzi
a tshi nga daka."

(Madima, 1961:64)

" What he was wearing cannot be explained. I have never
seen frightening things like those. His hair was like
a bush (forest)."

From the above quotation, one gets the impression that the man did not look after himself well. He did not wash himself or his clothes. This is further evidenced by his unkempt hair. The extreme disarray of the man's hair is revealed by the use of a simile that likens it (i.e. his hair) to the bush. The simile forms a picture of a dense forest in the mind of a reader. The latter, knowing that trees, plants and grass in a forest grow in a disorderly way, then 'sees' a picture of a man with extremely unkempt hair. The reader then concludes that the man in question did not keep himself and his clothes orderly and clean. The picture drawn with the help of the simile used above, helps to reveal that the sight of the man was really frightening and that the man qualified as a lunatic.

The last two similes referred to in *Mmanga Mawelewele* have little to say about character portrayal. They either generalize or refer to minor characters.

From the foregoing appraisal of these similes, one cannot fail to see their role in enhancing the quality of Madima's language and style. They enrich Madima's language, and therefore, facilitate the vivid description of the personalities of his characters. This is especially true for the character of Adziambei in *A si ene*, Mawelewele in *Mmanga Mawelewele* and Vho-Mubvatshothe in *Maḍuvha ha fani*.

2.4.2 METAPHORS AS STYLISTIC DEVICES.

Metaphors, just like similes, are also productive of rich imagery. Cohen (1973:52) defines the metaphor as 'a direct or an indirect substitution of one element for another. The substitution leads one to the process of association'. To elaborate on Cohen's definition of the term metaphor, an example of a sentence in which there is a metaphor is provided below.

Vho-Maṭodzi ndi nguluvhe.

Vho-Maṭodzi is a pig.

In the above example, two elements (i.e. Vho-Maṭodzi and nguluvhe) are being associated with each other. Hence, a pig is substituted for Vho-Maṭodzi. In the light of this argument, Vho-Maṭodzi is seen as being no different from a pig. By associating her with a pig, the qualities of a pig are thus transferred to Vho-Maṭodzi. The reader then sees Vho-Maṭodzi in the light of the pig's qualities. One is then required to imagine the qualities of a pig. A pig is generally known for being filthy. The association of Vho-Maṭodzi with a pig, therefore implies that Vho-Maṭodzi is also filthy. As a result of this association, the reader can imagine the character of Vho-Maṭodzi. In other words, Vho-Maṭodzi is portrayed as a careless and filthy person. It is with the help of the use of this metaphor that one can gain some knowledge about Vho-Maṭodzi's character. Reference to Abrams' opinion regarding the term metaphor can also throw some light upon its meaning. It reads as follows:

" It is a word which denotes one kind of thing, quality or action which is applied to another in the form of identity instead of comparison."

(Abrams: 1981:63)

Explication of the above extract, requires one to go back to the example (i.e Vho-Maṭodzi ndi nguluvhe - Vho-Maṭodzi is a pig) cited at the beginning of the discussion of the metaphor. One can realize that the qualities or actions of a pig are transferred to Vho-Maṭodzi. By so doing, one is identifying Vho-Maṭodzi with a pig. The implication brought about by the association of Vho-Maṭodzi with the pig leads one to conclude that Vho-Maṭodzi's behaviour resembles that of a pig.

Encyclopedia Britannica Vol.15 (1959:328) forwards a simple but detailed definition of the metaphor. It reads as follows:

" A metaphor is a figure of speech which consists in the transference to one object of an attribute or name which strictly and literally is not applicable to it, but only figuratively and by analogy."

Metaphor is thus in essence an emphatic comparison. Its basis is some point of resemblance between objects essentially different. In a metaphor there is always an implied or compressed comparison.

2.4.2.1 Some metaphors in A si ene.

A si ene is characterized by a high presence of images which have the effects of metaphors. This will be shown via the quotations from this novel.

Madima presents an incident wherein Maluṭa, Ntsieni and Adziambei were discussing the issue of lobola (i.e. bride-price). Maluṭa was against lobola because he did not see its significance or relevance. He even indicated that

the disadvantage with lobola, was that one might think that the bride was not worth paying for. He then uses a metaphor to describe a bride not worth paying lobola for:

" Arali ni tshi khou pfana na musidzana, nangwe vha vhidza kholomo dza fumi kana bonndo nngana, zwi bva nga u tavhanya." Ndi Adziambei. " Hunwe-vho ndi u sokou mala nguluvhe, ine wa do zwi pfa nga mishumo yayo!"

(Madima, 1984:25)

" If you are in love with a girl, even if they ask for ten head of cattle or many pounds, they get them quickly." Adziambei said. One may be marrying a pig whose works (actions) will be too much for one!"

In the above extract, Madima has used a metaphor by saying that one might marry a pig. It is the bride, who in this case, might be a pig. The use of this metaphor calls for the reader to imagine the pig. One then 'gives' the characteristics of a pig to the bride. A pig is generally known to be gluttonous, and filthy because of the filthy conditions of its sty. The implication of this metaphor, is that one may marry a bride who is so lazy that one's home will always be in a filthy condition, as in the case of a pig's sty. Such a person will be a liability because she will be there to eat only. Should one find oneself married to a bride like this, one will obviously not understand or agree with the reason or necessity for paying lobola.

Hereunder follows an extract which contains a metaphor that says something regarding the physical condition of Adziambei:

" Arali Adziambei o vha e na mazwimbisa, ndi musi

muvhili wawe u tshi do tou vha thavha, a kundwa na u tshimbila."

(Madima, 1984:36)

" Had Adziambei been prone to getting swollen, her body would have been a mountain to such an extent that she would have found difficulties in walking."

The fact that Madima thinks that Adziambei's body will be a mountain implies that she has been thoroughly beaten by her father. One would obviously like to know why a father would beat his own child so severely. This then reveals another part of the beautiful Adziambei's character, which is that of being unruly. Her mother had tried to admonish her for her unbecoming behaviour. But she would not listen. It is Adziambei's unbecoming behaviour that brings her father into the picture. He feels that Adziambei is too old for her mother to be able to correct her physically. In the final analysis, one can conclude that Adziambei, despite her beauty, is a wayward child.

Thavhani's character is also delineated with the help of a metaphor. The latter is contained in the following quotation:

" Nne ndi nwana, nangwe nda mu vhudza a zwi nga thusi tshithu."

(Madima, 1984:54)


" I am a child, even if I tell her it will not help."

The above quotation is Thavhani's remark after reading a letter which Fanyana alleged was written by Maluṭa.

According to this letter, Maluṭa wanted Adziambei (his wife) to go with Fanyana so that he could buy her some clothes to wear for Fanyana's wedding. By the metaphor 'Nne ndi nwana' - 'I am a child', Thavhani is telling Fanyana that (although she is already a grown-up) she, as a child in the family, has no power to let Adziambei go with Fanyana. A child is a person who has not reached the age of ^{making any} discretion. This means that a child cannot make any binding decisions on his own. As a child, one has no power to make decisions, because one has not as yet reached the age of accountability. When Thavhani, an already grown-up person, regards herself as a child, she automatically assumes the qualities of a child. In other words, you start imagining the characteristics of a child in relation to Thavhani.


In the light of this, one then concludes that Thavhani cannot decide on anything. Thavhani is actually suggesting that only her parents have the final say in the matter. Madima is revealing to the reader the character of Thavhani with the help of this metaphor. If she was an unmannered child, she would have agreed right away that Fanyana take Adziambei with him. This metaphor highlights Thavhani's awareness of her rights, duties and powers as a family member. She knows that some powers and duties are to be executed by the elderly people (her parents in this case).

A metaphor is, once more, used to depict the physical condition of Maluṭa. This happened when Fanyana fraudulently took Adziambei (Maluṭa's girlfriend) for his wife. Maluṭa tried to trace Fanyana and Adziambei but in vain. He was, as a result, extremely disturbed. The thought of Adziambei's parents' reaction to the disappearance of their daughter, unsettled him even more. His worries affected his health. His physical well-being started to deteriorate. He started losing weight and became very skinny. It is Maluṭa's extreme

loss of weight that Madima is trying to capture by the use of the following metaphor as follows: 

" Tshiñwe tshifhinga a tshi sokou ima e duu, e tshenutshenu a dovha a ya phanḁa na mushumo wawe. O vha a sa tsha vhuya a ḁivhalekana; o tou fhelelela a sala e bepelele, ho sokou sala ṱhoho fhedzi."

(Madima, 1984:59)

" Sometimes he would just stand in silence, and start and then go on with his work. He was very sickly; he was so lean that he was a 'bepelele' (i.e something that is extremely light and thin),  and only his head remained."

The word 'bepelele' is often used to refer to a bar of bath soap that has been used until it has become extremely thin and light. As a result of Madima's use of the word 'bepelele', the reader is compelled to think of Maluṱa's physical condition in terms of the traits of 'bepelele'. The reader therefore 'sees' Maluṱa as an extremely lean character. If the metaphor is contemplated in the context of the problems Maluṱa was facing, the reader will then be able to understand that Maluṱa's physical condition is attributed to the disappearance of Adziambei. It further reveals Maluṱa's concern and love for Adziambei.

After being treacherously taken away by Fanyana, Adziambei tried, on a number of occasions, to escape from his home, but she did not succeed. She then met Matshaya and pretended to be in love with him. He then fell for her to the extent that he agreed to kill Fanyana when she requested him to do so. Matshaya thought that if he let the opportunity pass by, he would be a woman. Women are generally taken to be so

physically weak that they cannot fight for anything. Hereunder is an excerpt with a metaphor that depicts how Matshaya plucks up courage to kill Fanyana:

"" Ndo vha ndi tshi mu tama, zwino ndo mu wana, ndi musadzi wanga. Nda sa mu lwela ndi musadzi!""

(Madima, 1984:66)

"" I used to crave for her, now I have found her. She is now my wife. If I do not fight for her, I am a woman!""

Traditionally, in an African sense, women are not enlisted for military service. Only men are. This is because of the traditional belief that women are physically weak and fearful. After being given the gun and money, Matshaya saw no reason for not fighting for Adziambei. The gun, the money and the fact that Adziambei pretended to be in love with Matshaya, proved to be reasons worth killing for Adziambei. For Matshaya, if he failed to fight for her, it would mean that he was a woman, because only women do not fight. The metaphor used above causes the reader to attribute the characteristics of a woman (i.e. those of being physically weak and fearful) to Matshaya. Should Matshaya fail to fight, it would mean that he is a coward.

Most of the metaphors referred to in *A si ene deal* mostly with physical descriptions of the cited characters. The last metaphor, however, goes deeper than merely giving a physical description of a character.

2.4.2.2 Some metaphors in Maduvha ha fani.

Madima outlines the character of Mubvatsho^hthe by means of the following metaphor:

" Mifhero i u mela ya vhuya ya swika munangoni wa nndu. U swiela khavho ndi muila. Vhathu vha tshi vhona vho bubutshelwa vho rala vha ri khamusi ndi u hula."

(Madima, 1970:23)

" Weeds grow up to the doorstep. Sweeping, for her, is a taboo. When people see her being dirty like that they think that it is because she is old."

To understand the meaning of the above metaphor, one has to know the meaning of the word taboo. The meaning of this word is "prohibition by social custom". A person may not do something that is deemed unacceptable according to the customs of a group of people (or tribe). In the context of the above extract, the metaphor used indicates that Vho-Mubvatsho^h never bothered to sweep at her home. The way she avoided sweeping, it was like it has been customarily prohibited. Madima is portraying Vho-Mubvatsho^h as an extremely lazy character. Hence, the weed growing up to the doorstep.

The following extract carries a metaphor that comments upon Musiiwa and Vho-Meriamu's character:

" Vho zwi pfa havha vhana vha muthu wanga. Nazwino vha afha mbilu dzavho ndi matombo. Vha vhañwe ndi musi houla mukegulu a tshi do tou humiswa a kha di tou vha nnda ha luvhambo lwa mu^hdi."

(Madima, 1970:27)

" These children have suffered immensely. Their hearts are really stones. If they were other than this,

they would have chased that old woman when she was still outside the yard."

A stone is lifeless. It does not feel pain. It can be tossed around and cannot complain. After the death of their mother, Musiiwa and his sister had to be looked after by their father's first wife. The latter was very cruel to them. Today, despite that she treated them badly while they were young, they bear no grudge against her. Madima uses this metaphor to display Musiiwa and his sister's level of tolerance and kindness. It really takes kindness and tolerance to be good to a person who once ill-treated one. Musiiwa and his sister are depicted as good people who do not complain or try to take revenge upon their father's first wife for the cruel treatment she meted out to them while they were still young.

Vho-Mubvatsho^{the} is revealed as a selfish and dispassionate person. To endorse this argument, Madima uses a metaphor that identifies her with a goat. A goat, like any animal, focuses its attention on its kid(s) only. It does not care for, or concern itself with what happens to other goats or their kids. Man is supposed to act differently from an animal, because his life is not governed by instincts. This demands that one should be interested in the welfare of others. This suggests that man has to treat others as humanely as he does his own children or other members of his family. Vho-Mubvatsho^{the}, because of her selfishness and lack of compassion, does not feel morally obliged to look after her husband's children (their mother was dead and was the second wife of Vho-Mubvatsho^{the}'s husband). She is always accusing or beating them. As a result of her bad treatment of these children, it is not surprising that Madima reduces her to the level of a goat. He does this because she neither feels nor cares for the children. Hereunder follows a paragraph in which Madima portrays

Vho-Mubvatsho[^]the as a pitiless and dispassionate person because she makes life unbearable for the children.

" Vha[^]la vha[^]fumakadzi ngei mu[^]dini vho sokou sala vho akhamala, vhe' khathihi, Axae[^]ee, musadzi ndi mbudzi u beba u [^]divha hawe!"

(Madima, 1970:28)

" Women at that place were left puzzled and they jointly said, Axae[^]ee, a woman is a goat who only knows her giving birth." (literal)

The above extract implies that Vho-Mubvatsho[^]the behaves like a goat that does not take interest in the welfare of others. Vho-Mubvatsho[^]the's behaviour, in this case, is contrary to what is expected of a human being. Her behaviour is typical of that of animals which have no sense of morality (a goat in this case). The above discussion shows the extent to which Madima has used metaphors to delineate the character of Mubvatsho[^]the. With the help of the cited metaphors, the reader can come to grips with the personality of Vho-Mubvatsho[^]the.

2.4.2.3 Some metaphors in Mmanga Mawelewele.

A metaphor has been used in the following quotation to depict Mawelewele:

" Vhanzhi vho vha vha tshi mu funela miswaswo na uri o vha a sa pfi muvhili, e tshingwalamatsivha."

(Madima, 1961:30)

" Many liked him for his jokes (humour) and he did not feel pain, he was a bellicose."

Of importance in the above quotation is the last phrase. The English version does not carry the actual meaning of the metaphor used. But it is hoped that it will be clarified as the discussion progresses. Mawelewele is said to be a 'tshingwalamatsivha' (bellicose) because he displayed the characteristics of a 'tshingwalamatsivha'. The reader has to imagine the characteristics of a 'tshingwalamatsivha', and then attribute them to Mawelewele. 'Tshingwalamatsivha' refers to a person who does not feel pain. If a person comes to be referred to as a 'tshingwalamatsivha', that person is held to no longer feel any pain. That person is no longer seen to be human, because human beings do feel pain. This is endorsed by the use of the prefix tshi- which is normally used for the animal class and/or non-living objects. From knowledge of the general characteristics of a 'tshingwalamatsivha', one can conclude that Madima is portraying Mawelewele as a character who has grown physically insensitive to pain. This calls for the reader to pause and think about what could account for such a characteristic. The answer is that one becomes a 'tshingwalamatsivha' by being constantly involved in fighting. One gets used to feeling pain. Ultimately, one becomes bellicose. In the light of the foregoing, one can conclude that Mawelewele was pugnacious. This speaks volumes about his personality.

Madima comments on the character of Mawelewele by using a metaphor as follows:

" Ene o vha e ngwena."

(Madima, 1961:60)

" He was a crocodile."

A crocodile is an ugly, fierce and a powerful reptile.

Mawelewele is said to be a crocodile. This compels the reader to think about why Mawelewele is likened to a crocodile. With the above metaphor, Madima is equating Mawelewele's strength to that of a crocodile. He was a champion as far as fighting is concerned. The qualities of a crocodile are attributed to Mawelewele. This means that Mawelewele was fierce and powerful like a crocodile. When it came to fighting, none could challenge him. The above metaphor has, therefore, been used to portray Mawelewele as a champion. It is not surprising to find Ailwei and others always trying to avoid Mawelewele.

All the metaphors cited in the discussion of Mmanga Mawelewele concentrate mostly on the physical description of its characters.

2.4.3 PERSONIFICATION AS A STYLISTIC DEVICE.

This is another means whereby a writer can enhance the quality of his language and style for the effective communication of his message. Personification, in the Oxford English Dictionary, Vol.VII (1933:728) stands as follows:

" It is an attribution of personal form, nature or characteristics to non-human beings. It is the representation of a thing or abstraction as a person."

Cohen's and Abrams' definitions of the concept of personification are consistent with the above definition. Their definitions are simple but detailed. Cohen (1973:193) defines personification as:

" ...the giving of human characteristics or shape to an inanimate object, to an emotion or instinct, to a moral quality, to an event like death, or to an

invisible essence like the soul."

Although the definition advanced by Abrams is no different from Cohen's, it renders the term personification clear and understandable. Abrams (1981:165) holds that personification is the stylistic device:

" ...in which either an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes or feelings."

Another definition in accord with the above is contained in Encyclopedia International, Vol.14 (1973:212). Personification is defined here as:

" a figure of speech which assigns human characteristics to abstractions or inanimate objects."

All of the above definitions attribute human qualities to non-human things. Like the metaphor, personification implicitly identifies or equates one object with another. Human traits, emotions or actions are attributed to something that is not human or even animate. This device enables the reader to identify himself with the object so that the so-called feelings expressed by the object have immediate effect on him (reader). In other words, the object can be addressed as a human being or made to speak or act like a human being.

2.4.3.1 Some personification devices in A si ene.

Madima's novels are marked by the extensive application of personification devices. The following extract illustrates this point.

" Shango la hone lo no vha netisa, na u vhuya vha a zwi funa, vho lombela, hu tou tai masheleni a u vhuya e ndi bva vhubvo."

(Madima, 1984:3)

" He is no longer interested in staying there (in that country or place). He wants to come back, he has had enough. It is just that the money with which to come back says I am nowhere to be found."

In this quotation the money is speaking. It has been attributed the human characteristic of being able to speak. The figurative meaning of this sentence is that Muhanelwa's father has no money to pay for transport. If he had money he would go back home. This device also brings to the reader's mind a particular characteristic of Vho-Nemuṭamba. The latter is depicted as the type of character who is extravagant and irresponsible. Although he has been working for quite a long time, Vho-Nemuṭamba has never saved or sent anything home for his family. With the same personification device, Madima is also highlighting the problems bred by the migratory labour system. Vho-Nemuṭamba works far away from his home. He ultimately forgets about his family. This is indicative of the breakdown of the family bond due to the migratory labour system.

Madima uses a personification device to highlight the problems that Blacks are faced with in South Africa as follows:

" Makhuwani lo lala nga maanda, ri vhona vhone Vhakhada. Ro vherega ra di i sia ngeo. A i tendi u vhuya Venda."

(Madima, 1984:40)

" It is peaceful in Johannesburg, the problem is the Vhakhada (i.e. women in cities sleeping with men for money). We worked and left it (i.e. the money) there. It does not agree to come home."

Male Blacks leave their respective homelands for Johannesburg to seek employment. They leave their wives behind. They work on a contract basis. Some used to work up to five years in the mines and factories without going home. When these men meet the so-called 'Vhakhada', they cannot resist them. These 'Vhakhada' become substitutes for these men's wives. But the men have to pay for the 'service' rendered to them by the 'Vhakhada'. Consequently, many a man ends up without money to send or take home to their families. Hence, the writer says that 'the money does not agree to come to Venda'. The money, in the quotation, is shown doing what can only be done by a human being, that is, refusing to go to Venda. What the narrator is trying to convey with this personification device, is that male Blacks who work in the cities use their money to pay women in the cities for satisfying their sexual needs. As a result of this, male Blacks are left with no money to take home for their families. This device highlights, indirectly, the moral decadence among the Blacks in South Africa, due to the migratory labour system. These Blacks find themselves in the situation where they have to spend many years away from their wives. This creates the conditions that tempt them into starting immoral relationships with the 'Vhakhada'. The latter exploit the situation to fend for themselves. Although the narrator seems to be focussing on the personification of money for the sake of its literary effectiveness in the artist's language, he is, indirectly, reflecting on the breakdown of the traditional African way of life.

The extent to which Adziambei and Malu[^]ta loved each other is

revealed by the use of a personification device. Adziambei was about to commit suicide after hearing a rumour that Malu[^]ta was dead. Just before committing suicide, Adziambei saw a man running towards her. And that man was no one other than Malu[^]ta. She abandoned the thought of suicide. They embraced and held tightly onto each other. This was followed by a bitter cry by both of them. Madima uses personification device to highlight that moment as follows:

" A tshi lavhelesa nga ma[^]to o da[^]laho mi[^]to[^]dzi a sokou vhona muthu wa munna a tshi da[^] khae nga u gidima. Ndi Malu[^]ta munna wawe! Adziambei a fhufhela fhasi a sa di[^]vhi uri u khou ita mini. Vha nambatelana vha sokou vusa tshililo vho[^]the."

(Madima, 1984:51)

" When she looked with her eyes filled with tears, she just saw a male person coming towards her running. And that was Malu[^]ta, her husband! Adziambei jumped down (from the tree) not knowing what she was doing. They clung onto (embraced) each other and then woke up a cry together (i.e. they both started crying)."

In the above quotation, a cry is given human traits. It is shown as being woken up by Malu[^]ta and Adziambei. With this personification device, Madima is, simply, trying to indicate that Malu[^]ta and Adziambei cried when they found each other. Their cry stems from joy. Adziambei was glad that Malu[^]ta was still alive and not dead as the rumour had it. On the other hand, Malu[^]ta was happy to find Adziambei before she committed suicide. In short, the personification device used in the above quotation helps to reveal the joy, concern and love between Adziambei and Malu[^]ta.

Fanyana once took Adziambei away from Maluṭa treacherously. He took her to his home as his wife. There was very little that Adziambei could do to escape, because she did not know the place and could not speak Sotho or Zulu. As a result, Adziambei felt lost. This feeling is expressed by means of a personification device in the following quotation:

" Adziambei a thoma u zwi vhona uri ndi hone o liwa nga shango."

(Madima, 1984:55)

" Adziambei realized that she has been eaten by the country."

Madima draws a picture of a country being able to do what is only possible for human beings (i.e. eating). The country is depicted as if eating Adziambei. This personification device is used to reveal Adziambei's hopelessness regarding the prospect of ever escaping from Fanyana's home. The thought of failing to ever find a way of escaping makes her feel eaten by the country. This is because she will not be dead. She will still be alive but Maluṭa and other people who matter to her will never see her again. Her depiction in this instance is convincing, because even in real life, there are moments when an individual faces a situation that drains all hope.

2.4.3.2 Some personification devices in Maḍuvha ha fani.

Maḍuvha ha fani is marked by the extensive use of personification devices. To illustrate this point, hereunder follows a passage which contains a personification device:

" Vha tshi 'rahu' tshivhanga ḍuvha la vha li tshi ' a sa tshelwi ndi nne."

(Madima, 1970:2)

" As they went up the hill, the sun was rising."

Literally, the above statement can be translated as follows:

" When they went up the hill, the sun said, 'I am never late."

In the literally translated version, it is the sun speaking. The sun appears to be saying to Vho-Meriamu, Sara and the latter's aunt, that the three are not the only ones who woke up early, that the sun had also already risen. This statement, because of the personification device, carries more weight than if the narrator had used ordinary language to tell the reader that the sun only rose when they began to travel up to the hill.

Madima has also used personification devices in *Maḍuvha ha fani* to highlight the character of Vho-Mubvatshoṭhe as follows:

" Ipfi le Vho-Mubvatshoṭhe vha mmbaisa ngalo ndi line le mme-anga vho fa vha tshee mutuku-tuku nga vhuloi. Shango li tshi pfa mukosi wonoyu li' mini?"

(Madima, 1970:19)

" The words which hurt me which Vho-Mubvatshoṭhe said were those that my mother died very young because of witchcraft. When the world hears this noise, what will it say?"

The personification used above draws a picture of a world, a non-human one, being able to hear and say. The writer is trying to show that the speaker is concerned about the impression that may be created by Vho-Mubvatshoṭhe's

allegations. If one looks at the figurative meaning of the personification device used above, one can see that the writer is actually referring to people, and not the world as such. This also reveals the speaker's disbelief at the accusations levelled against her mother. It also reflects on the character of Vho-Mubvatsho^hthe. She is depicted as a character who is so disrespectful, that she condemns or makes accusations even about the dead.

Madima continues outlining Vho-Mubvatsho^hthe's character, by using another personification device as follows:

" Na wonou^la n^wenda we vha fhiwa wa mukhekhe u d^o
t^ahala u sa dⁱvhi ma^di."

(Madima, 1970:24)

" That garment of salem^pore will become worn out
wit^hout knowing water."

'N^wenda' (i.e. a garment of salem^pore) is inanimate; but here the narrator has given it the human quality of being able to know. The above statement asserts that Vho-Mubvatsho^hthe's 'n^wenda' will not come into contact with water. Hence, it will get worn out without 'knowing' water. For the garment to know water, its owner has to wash it. In the light of the above statement, one can argue that Vho-Mubvatsho^hthe was lazy. She never bothered to wash her clothes. Hence, it is argued that her 'n^wenda' will be worn out without being washed.

Madima uses another personification device to continue the delineation of Vho-Mubvatsho^hthe's character:

" Zwa vha^la nne ndi v^hona unga ndi khwine ; ngauri vha
pfa nd^ala vha a v^hea khali. Riⁿe mu^tani wa hashu ro

vha ri tshi [^]la mirunzi yo no vhuya. Thi [^]divhi uri vho vha vha tshi zwi itela'ni ngauralo."

(Madima, 1970:24)

" I think hers is better, because if she is hungry, she cooks. We, at our home, used to eat when the shadows have returned. I don't know why she used to do that."

The above was said with reference to Vho-Mubvatsho[^]the. The latter never cooked until the shadows had 'returned'. The shadows are shown as being animate, because their return is used, by Vho-Mubvatsho[^]the, as a time to cook. The use of this personification compels one to think deeply about shadows that can come back. Africans used to determine time by means of measuring the length of shadows. In the morning, shadows are long, but as it draws towards midday, they become very short. These shadows grow longer again after midday. Just before sunset, the shadows which had disappeared during the day or at midday, are now back. This is the time that Vho-Mubvatsho[^]the would start to prepare supper. In an African sense, a woman who is not lazy will always prepare food while it is still early. The one who is lazy will only start preparing food when it is very late.

It must be mentioned that some of the personification devices mentioned have only been used to render the language figurative, rather than to reveal the personalities of the characters as cited.

2.4.3.3 Some personification devices in Mmanga Mawelewele.

Personification also characterizes Madima's language in the novel Mmanga Mawelewele. The following extract attest this:

" Fhano dipeni ndi hone hune ra thoma u pfesa tsimbi
i tshi nanela i tshi vhidza vhana vha tshikolo i
tshi, 'Idani tshikoloni! Dani tshikoloni!'"

(Madima, 1961:4)

" At the cattle dipping place (tank) we heard the
school bell calling the school children,
saying, 'Come to school! Come to school.'"

Literally speaking, the above quotation states that the school bell calls the school children to school. This is an action that only human beings can perform. Its figurative meaning is that the ringing of the school bell signals to the school children that it is time to go to school. They (the children) associate the ringing of the school bell with going to school. Instead of having a human being telling the school children to go to school or to tell them that it is time to go to school, that function is carried out by the ringing school bell. Although the ringing of a school bell was something that was introduced by Whites, African children internalized it that in the long run, they knew what was expected of them when the school bell rang. The ringing of the bell was soon interpreted as meaning that it was time to go to school. Going to school as a response to the ringing of the bell also tells us something about the children's moral aspect. They do not ignore the ringing of the school bell. They instead run to school, which indicates their observance of this new norm introduced into their culture.

Hereunder follows a personification device that reveals part of Mawelewele's nature:

" Na vhudete ho vha ho lala hone, a tshi khovhotha
zwi tshi tou naka."

(Madima, 1961:21)

" Expertise in singing was sleeping there, when he sang melodiously, it was beautiful."

Madima is commenting upon Mawelewele's expertise in singing. He portrays Mawelewele as being an exceedingly good singer. To lend power to this portrayal, Madima applies a personification device. He does this by saying that expertise in singing was sleeping in Mawelewele. The expertise is depicted here in the form of displaying a certain animate trait, that of being able to sleep. This shifts the statement from being just an ordinary statement, to being a figurative one. The personification device has been used to indicate Mawelewele's talent in singing. It reveals a positive aspect of Mawelewele's personality. The statement with the personification device suggests that expertise in singing was part and parcel of Mawelewele's nature.

Mawelewele's character comes under spotlight again with the help of yet another personification device. Consider the following quotation:

" Vhone nangoho zwine vha amba zwi nnyambeni, hu si u sokou fhafhada na Durban muthu a songo vhuya a swika."

(Madima, 1961:46)

" Truly, what you say says speak (say) me, not just talking nonsense while one did not even reach Durban."

People were seated and drinking African beer. Mawelewele was

telling them about the Second World War. Among the people listening, was an old man (Vho-Rasivhaga). The latter had fought in this War. On realizing that Mawelewele was lying, he intervened. He asked Mawelewele about the War and the countries in which South African soldiers were posted. Mawelewele did not have an answer. It was then that people realized that Mawelewele had been lying to them. He was, in fact, one of those who had never participated in the War. He never went beyond the borders of South Africa. The personification device used indicates that everybody was aware that Vho-Rasivhaga was not inventing stories about the War. What Vho-Rasivhaga said made people 'see' or experience the War. Hence, the fact that what he was saying said, 'Say me', that is, according to the above quotation. This means that what Vho-Rasivhaga was saying was credible. Vho-Rasivhaga is being depicted as a character who was not inclined to lying. From the same quotation, one can also come to know something about Mawelewele's character. The personification device used delineates him as a liar.

2.4.4 SOME PROVERBS IN MADIMA'S NOVELS.

Although proverbs serve as guidelines for people in their day-to-day lives, they also help to enrich their language. In this research, an attempt will be made to indicate whether or not Madima used them to highlight the personalities of some of his characters.

Guma (1967:65) cites a definition of a proverb, as given in "The Concise Oxford Dictionary", as follows:

" It is a short pithy saying in general use.."

From the words 'pithy saying', one can argue that a proverb is a statement which is abounding in meaning. It has a condensed but forceful (or strong) meaning. In other words,

a proverb is a statement which is extremely rich in meaning.

Nyembezi's argument regarding proverbs can perhaps shed more light on its meaning. He (1974:xi) holds that a proverb is 'an aphoristic expression'. He (1974:xi) argues further that 'for an expression to acquire the status of a proverb, it must be accepted. People accept it and use it only if it appeals to them. For an expression to be appealing, the choice of words must be good'.

Both quotations cited above concur that a proverb is an expression or a statement that makes language more appealing than ordinary or literal language. The narrator will capture the reader's interest if his language contains some proverbs. This is so because of the expressive power proverbs give to language.

2.4.4.1 Madima's use of proverbs in A si ene.

Madima's language also draws its power from his application of proverbs. The following proverb exemplifies this:

" Fhedzi tshilamba-u-vhudzwa ndi tshilila-u-vhona."

(Madima, 1984:1)

" But she (he) who fails to listen will one day face the consequences of his (her) ignorance."

Madima uses this proverb through Adziambei's mother, who admonishes Adziambei for her unbecoming behaviour. From this proverb, one concludes that Adziambei is leading an unacceptable way of life. The proverb further reveals that Adziambei's parents are constantly trying to discourage her from her unbecoming behaviour, but she does not listen. The

proverb indicates that Adziambei's continued unruly behaviour may land her in trouble. With this proverb, Madima unmasks Adziambei's character. She is depicted as a disrespectful person, who even ignores parental advice.

The narrator uses the same proverb to remark upon Adziambei's character in the following extract:

" Vho-Mukona vha hotola vha ri, " Wo zwi vhona-ha nwananga, muthu ndi a na ndevhe. Izwi Hazulu hune wa amba ndi ngafhi? Wo tou vha Mudzimu! Ndi musu u sa do ponyoka kha zwithu zwingafho. Namusi ndi hone wo zwi pfesesa vha tshi tshilamba-u-vhudzwa ndi tshilila u vhona."

(Madima, 1984:70)

" Vho-Mukona coughed and said, " Do you see my child, that a person is one with ears (i.e. a person must listen to others)? How far is Zululand from here? You wouldn't have escaped from such things. You must have realized that when they say that the one who refuses to be told is the one who cries to see."

The above statement was uttered by Adziambei's father after Adziambei's return from Johannesburg. She went to the South after eloping with Maluṭa. While she was staying with Maluṭa, the latter's former friend cheated Adziambei and treacherously took her as his wife. She was also taken to Zululand. In the last sentence there is a proverb that is used to reflect on the character of Adziambei. From this proverb one gets the impression that Adziambei's rejection or rebellion against parental authority has led to her eloping with Maluṭa. Her rebellious attitude can be interpreted as being tantamount to being curious or eager. This curiosity can lead one into trouble. Its English

equivalent (i.e. Curiosity kills the cat) is more clearer than the translated version above. Against this background, it is not surprising to hear that Adziambei was treacherously taken away by Fanyana. Had she heeded her parents' advice, she wouldn't have been taken away by Fanyana. In other words, the proverb cited above tells us that Adziambei was as a child who was heedless of parental guidance. Her failure to observe parental authority landed her in trouble.

According to traditional Venda marital procedures, a young man or lady does not choose his or her marriage partner. His or her parents do that on his/her behalf. Adziambei found herself in that situation. She did not personally choose her future husband. It was arranged by her parents. But Adziambei did not marry the man chosen for her by her parents. She was against the arrangement, and when the man she loved proposed to her, she eloped with him. While she was with Maluṭa, Fanyana came and took her away. But she later managed to escape from Fanyana's home. She then went home. Seeing that she was back, her parents made arrangements to take her to the man they had chosen as her future husband. Contrary to the expectations of the elderly people, Adziambei flatly refused to be taken to a man chosen to be her husband. She then used a proverb to reveal to them that she was totally opposed to the idea of being forced to marry a man chosen by her parents. The proverb in question is contained in the following quotation:

" Ndi a takala ngauri zwine nda ḁo amba zwone zwi do pfiwa nga vhathu vhe vha nnyalusa u swika ndi tshi vha tshine nda vha tshone namusi. Hu tibulwa khali, tsha mbiluni ya muṅwe a tshi tibulwi. Zwothe zwe vha amba ndo zwi pfa; fhedzi u fhelekedzwa ngei ha vhaḁa vhane vha pfi ndi vhone vhanna vhanga a thi zwi wani."

(Madima, 1984:72)

" I am happy that what I am going to say will be heard by people who have brought me up until I became what I am today. The lid of a pot can be taken off, but what is in another's heart cannot be uncovered. I have heard all what you have said, but as for being taken to those that are said to be my in-laws, I don't get (i.e. understand) it."

In the above quotation, Adziambei is portrayed opposing the traditional Venda marital procedures by refusing to be taken to her supposed in-laws (i.e. the ones chosen for her by her parents). Traditionally, her parents have every right to choose her future husband. But here was Adziambei opposing these norms. From a traditional point of view, Adziambei's refusal to marry a man chosen for her by her parents, portrays her as a character who is disregarding Venda marriage customs. Her failure to observe these traditional norms, draws the picture of a wayward Venda lady. Traditionally, her decision to refuse to be taken to her in-laws, is both unacceptable and inconceivable. But on the other hand, this portrays Adziambei as representing a generation of young Venda (African) women, who are challenging some of the African norms that deprive them of the right to choose or decide for themselves. This can, of course, be attributed to the influence of Western culture. To air her views, Adziambei needed a lot of courage, because women, at that time, did not challenge traditional norms. In other words, Adziambei's refusal to marry a man chosen for her by her parents, highlights the emergence of a new perception of marriage customs opposed to the traditional one. This signals a break-away from the traditional way of conducting marriage proceedings. Today many, if not most young men and women, choose their own future husbands or wives. Parents only come into the picture when lobola (i.e.

bride price) has to be discussed. But this should not be taken to mean that parents cannot advise their children concerning their marriage partners. That they can and still do; but they are not allowed to impose their decisions on their children.

Madima also uses another proverb to indicate Adziambei's reluctance to be taken to a man chosen to be her husband by her parents. Madima has, in fact, used this proverb to further highlight Adziambei's defiance of the Venda norms regarding marital procedures. She wouldn't lie down and accept tradition. She instead challenged these traditionally established norms. Consider the following extract:

" ... arali hu Dzingahe nne a thi tsha ya! Na kale itali hu songo vhuya ha dzhena na mbiluni yanga. Lu a thara lwa kokomedzwa hu si halwo. Nga vha nnditshe ndi didzulele henefhano mutani wa mme-anga."

(Madima, 1984:73)

" ... if it is Dzingahe, I am no longer going! Even in the past, this did not enter into my heart. Don't use force on something that will break. Let me stay here at my mother's home."

The proverb contained in the above passage once more highlights African women beginning to challenge some traditional norms that have infringed upon their freedom to choose or do as they wanted. They did this by the outright defiance of such norms. Hence, Adziambei telling her parents that they should not force her to marry a man she did not love (i.e. the one her parents chose to be her future husband). The proverb also sounds a warning to the elderly people, that if they impose their decisions on their children, in as far as marriage is concerned, the results

may turn out to be disappointing. Today, Adziambei's courage in standing up for her rights, is no longer viewed negatively, except in some traditionally conservative quarters. But the fact is that very few young Africans today allow themselves to be dictated to by their parents, concerning marriage partners. They instead want to choose their own future husbands or wives.

Maluṭa's mother uses a proverb to state her opinion regarding the personality of Adziambei in the following way:

" Nyamuvhuya ha shayi thando, nwananga! Ni sokou diseisa zwanu nga shango lothe nga mulandu wa phiranawe?"

(Madima, 1984:78)

" Mrs Pleasant must have something wrong with her, if she is not a thief, she is an evil-doer. You have turned yourself into the laughing-stock of the whole world because of a person who flirts around with men?"

After Adziambei's disappearance with Fanyana, Maluta tried to trace her, but in vain. When his search drew a blank, he went home. Maluṭa's mother then talked about him being enticed by Adziambei's beauty. Maluṭa's mother was not aware that Adziambei's disappearance was of the latter's doing. She thought that it had happened with Adziambei's full knowledge. This assumption portrays Adziambei as an unfaithful character. Maluṭa's mother comes up with this accusation to taint the image of the beautiful Adziambei.

The above proverbs reveal that although Adziambei was beautiful, she was morally corrupt. This is evidenced by the

fact that she was accused of having planned her own disappearance with Fanyana. Malu^u's mother is also reminding him that beauty is not the only quality that one should look for in a woman. But that there are many other virtues a man can consider before taking a woman for his wife. All the proverbs cited help to shed light on Adziambei's personality. In a traditional setup, they help to reveal the negative side of Adziambei's character. But there are some that reveal a perception of modern African women.

2.4.4.2 The use of proverbs in Ma^uuvha ha fani.

Madima also uses proverbs in Ma^uuvha ha fani, to help the reader to understand the nature of its characters. Consider the following:

" E - e, ndi zwi^hulu, tshi^tofu tsha hone tshi na watshi! Zwino ni ^{do} bika ngayo na wee, M^{me}-a-Fha^uwani?" " Ri ^{do} ^{di} guda, naho u thomani dzi tshi ^{do} ^{di} vha dzone mbodza. A thi' vha ri v^hutsila vha v^hona nga ma^o?"

(Madima, 1970:4)

" E- e, it is wonderful, the stove is fitted with a watch! Now, will you cook with it, Fhatuwani's mother?" " We will learn, although at the beginning it will be difficult. Isn't it that they say that craftsmanship is acquired by looking?"

Vho-Meriamu was appreciating her brother's newly-built house and his furniture. The sight of all this was a wonder to her. She inquired whether or not Musiiwa's wife would be able to use the stove with the watch. Musiiwa's wife answered by using a proverb that revealed that she could not

use the new stove. The proverb used suggests that Musiiwa's wife believes that if she can acquire the necessary skill, which she believes she will ultimately acquire, she will be able to use the stove. The proverb she uttered reveals her to be a positive-minded character, who believes in the learning capabilities which are inherent in human beings.

In the following quotation, Madima uses a proverb to comment on the character of Vho-Mubvatsho^hthe:

" Tshe tsha d^hisa mbipo khavho ndi u sokou dzula vho futa; nahone vha tshi sokou 'sinyalala-sinyalala' u tshi 'rembuluku', arali vha tshi u nyala, vha ita na u u kongomedza. U thomani zwi nga ho tou vha u t^honga la mbo d^hi vha dzema li sa nengisi zwone. Vhakale vhe' " U t^honga ho vunda khomba luvhabvu", vha tshi amba zwone."

(Madima, 1970:18 - 19)

" What made her ugly was the fact that she was always morose. She would always frown when you turned to her. If she did not like you, she would make insulting faces at you. In the beginning, it seemed as if she was bragging, but it then developed into a disgusting habit. The old people said, " **Showing-off cost a young lady a broken rib.**" "

In the above quotation, Madima is portraying Vho-Mubvatsho^hthe as a character without love for others. She despises other people. Hence, her insulting facial expressions to some people. Unfortunately, her behaviour created a problem for her. The expression remained even when she was not insulting anybody. Since the expression was a bad one, it made her look horrible. The proverb used indicates that her showing-off turned out to be a horrible

problem for her, because her insulting expression made her look horrible.

The personality of Musiiwa's father is revealed in the following proverb:

" Thevhe yo fhambana na mpato."

(Madima, 1970:24)

" The sack and the bundle (that which should be put in the sack) pass one another (i.e. going in opposite directions)."

A free translation of the above proverb, as used in the above context, is:

" Her way of life (i.e. her behaviour) contradicts that of her husband."

If the bundle and the sack are in opposite directions, it will obviously be difficult to get the bundle inside the sack. The fact of the matter here, is the incompatibility of the personalities of two people which should actually be compatible; because as husband and wife they were supposed to be in agreement. These people are Musiiwa's father and the latter's first wife, Vho-Mubvatsho^{the}. Musiiwa's father is depicted as a hard-working, responsible and caring man, who does everything that is necessary for the well-being of his family. On the other hand, his first wife is depicted as an indolent and careless character. She is rude and uncaring. It is the nature of the opposite personalities of the two that seemingly, compelled Madima to use the above proverb.

Hereunder follows another proverb that helps to further reveal the character of Vho-Mubvatsho^hthe:

" Vha ita zwi sa ^hdivhalei mud^hini wa khaladzi anga ndi nga si zwi kond^helele nangwe zwa tou twa zwo tou ita hani-hani. Thi vha lifhedzi; naho arali vho vha vhe mme mubebi ndo vha ndi tshi ^hdo vha kaidza. Vhakale vhe' ^hthoho ntswu i laya tshena."

(Madima, 1970:35)

" If she does silly things at my brother's home, I will not tolerate it, no matter what happens. I am not paying revenge, even if she was my mother who gave birth to me, I would reprove her. The elderly people say, a black head can advise a white head (i.e. a young person can advise or help an elderly person.)"

"Black head" in the proverb stands for a young person (i.e. young people have black heads because their hair is still black), and "white head" stands for an elderly person (i.e. old people have white heads because their hair has changed its colour through ageing). The implication of the proverb is that a young person can advise an elderly person. Vho-Meriamu said this because she wanted Vho-Mubvatsho^hthe to stop killing the lice where people were preparing food for the party. Vho-Mubvatsho^hthe felt extremely offended by being reproved by Vho-Meriamu, who was younger than herself. As a result, Vho-Mubvatsho^hthe started swearing. She later left. The fact that Vho-Mubvatsho^hthe felt offended by Vho-Meriamu's remark, reveals her to be an unreasonably sensitive to criticism. She does not believe that a person younger than herself can reprove her. She is depicted as a character with a stereotyped and warped mind, that she feels she is immune to criticism.

The character of Avhapfani is also highlighted by the use of the following proverb:

" Ri tshee ro ralo, vhañwe vho no tou ita na u thivha milomo, ri pfa " Salani ni kha mushumo wañu; hone ni ðo zwi vhona, thi seiwi, ndi nñe 'Tshipimbi-tshi wela-tshiñwe'."

(Madima, 1970:41)

" While we were still like that, we heard, "Remain doing your work, but you will see, no one laughs at me, I am " Refractoriness falls on the other one."

The above was said by an old man after one of the children who were playing made funny remarks about him. The old man told one of the children, Avhapfani, who had laughed at him something bad would happen to her. By laughing at the old man, Avhapfani exposed her personality to be that of someone who is disrespectful to elderly people. If she was respectful to elderly people, she wouldn't have laughed at him.

With the help of the above cited proverbs, Madima delineates the personalities of his characters in such a way that they become clearer and more understandable to the reader.

2.4.4.3 The use of proverbs in Mmanqa Mawelewele.

Mawelewele was an extremely hyper-active character. He was always trying to outdo others, in any activity. But his feats landed him in trouble one Christmas day. The priest's son had lit a fire-cracker and thrown it in the air. Mawelewele wanted to be the first one to catch it. He jumped up, caught it in the air and then put it in his pocket. Seconds later, there was an explosion and Mawelewele

was engulfed in the smoke of the fire-cracker. Obviously, Mawelewele did not know anything about a fire-cracker. Mawelewele had to learn to avoid doing anything that could land him in such situations in future. Hereunder is a passage that contains a proverb which is illustrative of the foregoing:

" Maano a vhambwa nga luvhadzi. Ndi hone vha tshi do
talifha-vho nga Khirisimusi i daho."

(Madima, 1961:29)

" Plans are made by a scar. It is then that they will
be clever by the next Christmas."

From the above quotation, it is discernable that what happened to Mawelewele is regrettable. The proverb used reveals the need for Mawelewele to be careful in future. This also throws light on of Mawelewele's character. Had the latter been considerate and steady in character, he wouldn't have landed in such trouble. The implication of the above proverb, is that Mawelewele never "looked" before he "leapt". Such is the tendency of people who are proud and like showing-off. Unfortunately, Mawelewele's unchecked actions backfired upon him when the fire-cracker exploded in his pocket. The proverb is uttered after the incident, to suggest that the victim must have learnt a lesson that might influence his behaviour in a positive way. Madima uses another proverb that also helps to throw some light on Mawelewele's personality. It reads as follows:

" Tshiitamune a tshi vhavhi."

(Madima, 1961:42)

" What one does to oneself (or by oneself) is not

painful."

A free translation of the above proverb is:

"One must bear the consequences of one's actions."

The above proverb is used to depict Mawelewele's character. He is depicted as a proud and unruly character. His behaviour also affects his performance at school, such that he ultimately drops out. He then goes to work on the nearby farms. He loses some of his teeth in a brawl with some ruffians on the farm. Had it not been for his pride and his unruly behaviour, Mawelewele would not have lost his teeth. The proverb actually means that Mawelewele has no one to blame except himself. In other words, he is responsible for what happened to him.

The following quotation carries a proverb that also comments on the behaviour of Mawelewele:

" A tshi ralo nangoho ra wana kha vhatambi vhashu hu tshi nga a hu na ane a nga pikisana nae. Na mudededzi muhulwane vha ḍadzisa le la ambwa, vha vhuya vha ri vho vha tshi ḍo takala arali a tshi nga u a vhuya tshikoloni, a hu tshee na na zwi no itwa. Nne nda pfa kuambele ukwo ku tshi nthavha nda ri, " Zwa mulovha zwi a fhela..."

(Madima, 1961:48)

" As he said that, we found that it was like there was no one who could compete against him (i.e. in high-jump). And the senior teacher supported what was said, and even said that he would be happy if he (i.e. Mawelewele) could come back to school, since there was nothing being done. The way it was said

hurt me and I said, " That of yesterday does pass
(i.e. things come and go)..."

To recap, Mawelewele was known far and wide for his athletic prowess. He excelled in high-jump in particular. After he had left school, there was no one remaining who could perform like him. One day, when he was home from the South where he was working, he visited his former school to watch athletics. It reminded him of his heyday. He knew that no one could compete with him. He started boasting about his past excellent performances. He was also supported by a senior teacher. This forced one of the other teachers to comment, using a proverb. The comment was that, although Mawelewele had been good at sports in the past, he might not be as good as he used to be. The proverb suggests that age might have caught up with Mawelewele, such that he may not be able perform in the same way that he used to do. From the above quotation, one senses that Mawelewele still thought that he could perform as in the past. Had he been honest with himself, he would not have ignored the impact of ageing. When one grows older, one's physical ability slackens. This can only be ignored by one who is proud. This may mean that as a result of his pride, Mawelewele felt that he had not been affected by ageing. Hence, he still entertained the hope that no one could perform like him at sports. In short, the cited proverb exposes Mawelewele's pride in so far as athletic excellence is concerned.

Madima addresses the question of the cultural conflict that came about as a result of the adoption of Western ways of life by African people, by using a proverb in the following passage:

" Ndo shona ndi tshi vhona vha[^]nwe vha[^]thangga vha songo
vhuya vha fanelwa, vha tshi kundwa kufarelwe kwa
forogo. Nda wana vho i fara [^]nama, hu tshi swuriwa na

muthotho ha pfi, " Wa li kukuna na thoni u do li lata
na nama."

(Madima, 1961:58)

"I was ashamed when some young men, were neglecting the use of knife and fork. I found (i.e. saw) them holding the meat in their hands, and they were drinking the gravy in small sips, saying, " If you are ashamed of gnawing a bone, you will throw it away with the meat still on it."

In the above quotation, the situation is a wedding party. It was conducted in a Western way. People were using knife and fork when eating. There were some people there who could not use a fork and knife. This is not surprising, because it is foreign to African culture. They then decided to use their hands, which of course, is African. In the process, they commented that one should not be ashamed to do things the way one is used to. These people realized that should they continue to use knife and fork to eat, they would not enjoy their meal the way they would do when using their hands. This proverb reveals that one should not be ashamed to be what one is or be ashamed of what is one's cultural way of doing things.

Madima uses a proverb to highlight the significance of social relations in life. Consider the following extract:

" Arali hu si uri mudededzi wavho a vha n'wana wa fhanu
ha hashu ndi musu ri sa do vhuya ra fa ro vha
vhona-vho havho vhathu. Kule ndi hu si na wau
nangoho."

(Madima, 1961:61)

" If it was not for their teacher being a child (i.e. being born here) of our place (village) here, we would die without seeing those people. Far away is a place where you have no relations."

There were school music competitions. People had come from far away places. Some of these people were from so far away that it was thought, or believed rather, that they managed to come because one of their teachers was from the place (village) where music competitions were being staged. The proverb used in the above quotation is suggestive of the fact that people will still visit one another, no matter how far away their homes may be. The proverb shows the extent to which relationships can bring people together, irrespective of the miles and miles of distance that may separate them. This further reveals the human capacity to care and love. Hence, they will still visit one another, despite their being separated by great distance.

During the music competition, one member of the audience was impressed by one of the choir-conductors. Although the choir-conductor was old, he was really putting a lot of effort into what he was doing. It made a member of the audience comment, which he did by means of a proverb. The proverb in question is contained in the following excerpt:

" Nda wana na vha[^]la mukalaha vha tshi imbisa-vho sa muswuhana. Ndo ima fha[^]la nda kwetedza khonani yanga nda sokou ri, " Khumba ye ya vha i na muno ludengela i tshee nalwo."

(Madima, 1961:63)

" I found (saw) the old man conducting like a young man. While standing there, I nudged my friend and said, " The snail that once had salt still has some taste."

The implication of this quotation, is that a member of the audience was so moved by the manner in which the old choir-conductor was doing his work, that he remarked in a proverbial manner. This member of the audience was undoubtedly impressed, and appreciated the old man's effort. The proverb also reveals the old choir-conductor to be a determined character, who does not allow age to hinder or affect his performance. He does not just give up because age has caught up with him. In the above cited proverbs, the reader gets a glimpse into the personality of each character referred to. However, there are some proverbs used by Madima, which do not depict individual characters; they in fact generalize about human nature.

2.5 SUMMARY.

Madima has used metaphors and similes extensively, but very few of them have been used for character delineation. The same applies with his use of the personification device. Although some of the literary devices used by Madima do not delineate the personalities of his characters, they nevertheless reveal a deft skill in manipulating language to create images.

Madima has, however, used proverbs more successfully in *A si ene* than in *Maduvha ha fani* and *Mmanga Mawelewele*. All of the proverbs used to delineate the character of Adziambei, reveal the whole nature of Adziambei. Madima has also succeeded in unmasking the character of Vho-Mubvatshothe by means of proverbs in *Maduvha ha fani*. In *Mmanga Mawelewele*, most of the proverbs used just generalize about human nature. But there are a few that successfully delineate the character of Mawelewele. In general, the proverbs used in these novels also help to enliven Madima's language and style.

CHAPTER THREE

3. OTHER DIMENSIONS IN MADIMA'S LANGUAGE AND STYLE.

Literature is about people, since it reflects the experiences and situations in which they find themselves. It even, at times, suggests to people how they should respond to the varying situations facing them. The expression of these experiences or situations is through people who are projected into such situations as they are portrayed by the writer; these people are known as characters. The revelation of such characters requires a great deal of understanding of human nature and the writer's technique acquired through experience and individual literary skill. The best way to portray characters is to 'invent' the whole person in his entirety. Such characters will then appear to the reader as real and believable beings who can be identified in the real world. For this to be realized, profound knowledge and skilful use of language is indispensable. Included in this section is Madima's use of the expository style as well as his dramatic style. The use of humour and the rhetorical question also forms part of this section.

3.1 A BRIEF OVERVIEW OF THE EXPOSITORY STYLE.

Expository technique is also known as a narrative or descriptive technique. Wymer et al (1978:33) contend that this is the type of style that 'grants the writer an opportunity to tell the readers about a character through a direct exposition, a straightforward explanation, or through comments about a character made by other characters'. Kenny (1966:34) appears to share the same view with Wymer from the following extract:

" It is the author who tells the readers about his characters. In other words, the story about

characters, their actions and sayings are related by the writer himself."

To quote Raselekoane (1986:26), in the expository style, it is the 'writer who ascends the platform and tells the reader about characters' personalities'. Altenbernd and Lewis's opinion is in agreement with these critics' view of this type of style by arguing that:

" According to this style, the character is described or discussed either by the author or another character.'

(Altenbernd and Lewis, 1966:56)

It must be remembered that the expository technique, like any other technique, is not infallible. This stems from the fact that a narrator may be subjective and lead a reader into adopting a particular attitude towards a character(s). Another demerit of the expository technique is that it discourages the reader's imaginative participation. Since the narrator provides almost every piece of information regarding characters, the reader may be rendered unable to come up with his/her own conclusion about characters.

Hereunder will follow an appraisal of Madima's use of the expository style in some of his novels. The main objective will be to appreciate Madima's use of the expository style against the background of the theory of this concept as provided in the preceding section. Much attention will be focused on the extent to which Madima uses this style in the depiction of some of his characters.

3.1.1 Madima's use of the expository technique in A si ene.

A novel is marked by extensive use of the expository style.

Madima also makes use of this style to relate the experiences of his characters. With this use of expository style, Madima enables the reader to come into contact with the characters. In other words, the reader understands the characters better as they are portrayed by the writer through his words. The following extract can serve as a good illustration of this contention.

" Kha vhudele ha hayani na hone Adziambei o vha a sa fhirwi. N[^]du yawe yo vha i tshimangadzo. Makolo ayo a tshi tou kombodza. Nga ngei ngomu hayo u tshi u sa kanda zwavhu[^]di wa tseremuwa, wa wa. Yo vha i sa divhi zwilavhi."

(Madima, 1984:2)

" No one could compete with Adziambei in home neatness. Her hut was extremely tidy. It had beautiful walls and floor patterns. One could slip and fall if one was not careful enough. One could hardly find a single cockroach in her house."

In the above quotation, it is the narrator telling the reader about Adziambei's hut, thus bringing the reader into contact with the character (i.e Adziambei). The narrator's reference to Adziambei's hut says much about Adziambei. As a result of that, the reader begins to understand much about her character. This concerns her virtue of neatness. The logical step in the reader's mind will be the conclusion that Adziambei is a neat and hardworking young woman, because an indolent person would not act as she has done. The narrator's description of Adziambei's hut reveals a positive aspect of her character.

The following quotation also shows Madima's use of the expository technique in portraying Adziambei's other aspect of her character.

" Mulingo muvhi we u si lenge u dēla Adziambei ndi wa u tōnga na u dīfuna. Vhañwe vhathu o vha a sa vhuyi a amba navho. Vhe vha sokou amba nae a sa funi, o vha a tshi u vha fhindula, arali vhe vhathu-vhathu vha mbo dī tou dīfhumulela. O vha a tshi u sema muthu a sala a tshi nukha."

(Madima, 1984:2)

" The bad habit that started showing in Adziambei was that of showing-off and bragging. There were some people that she never talked to. To those who talked to her while she was not in the mood for talking, she would reply in such a manner that would discourage them from continuing to talk to her. She was capable of using some extremely vulgar words."

As the first quotation revealed Adziambei as a diligent character, this one portrays her as bragging and bent on using abusive language to people she thinks little of. Although Adziambei is always clean, that does not mean that she is infallible. She has some faults. Her weakness is exposed by her being imprudent and cheeky. This extract shows her 'socially discriminating' attitude, and one may logically conclude that she cannot maintain healthy social relations with others. This automatically makes it difficult for others to appreciate her diligence and beauty without some reservation.

The following quotation further demonstrates Madima's delineation of Adziambei's character:

" Adziambei ndi musi a tshi khou tsumbudzana na muñwe wavho. Ndi Masela! Ene o mu itani? O mu vetekanya he a sala khofheni hu tshi nga ndi tsimu yo liñwa nga phulu dzi songo leraho "

(Madima, 1984:49)

" Adziambei was wrestling with one of them. It was Masela! He really had it tough. She scratched him all over his face so that it looked like a field that had been ploughed by untamed bulls (oxen) ".

In the above extract, Madima draws a picture of unrelenting and brave Adziambei. The latter with Maluṭa are attacked by Masela and other thugs. They want to kill Maluṭa so that Masela can have Adziambei as his girlfriend. Adziambei does not just give up because their assailants are males. She instead puts up a tough fight against Masela. Madima vividly depicts Adziambei's brave character by drawing an image of his terribly scratched face. To confirm Adziambei's bravery, Madima likens her way of fighting to the action of an untamed ox (bull). This then encourages the reader to imagine the destruction that untamed oxen can cause. The reader can then imaginatively see the extent of the damage done to Masela's face by Adziambei.

Madima, once more, uses the expository style to portray the nature of Muhanelwa's character. Hereunder follows a delineation of Muhanelwa's personality by the writer himself:

" Ene o vha e musidzana we milayo ya Tshivenda ya vha yo tou nwelela khae. O vha o vuḍa zwa khakhathi a songo vhuya a zwi ḍowela. Tshawe o vha e maseo, u semana na muthu a sa zwi koni".

(Madima, 1984:3 - 4)

" She was a girl that strictly observed the Venda customs. She was quiet and was never used to

quarrelling. She was always laughing and could hardly argue with anybody ".

Madima uses this extract to depict Muhanelwa as being respectful, humble and observant of Venda customs. She is further portrayed as a peaceful person who is never involved in arguments.

Hereunder follows another passage in which Madima further sketches the character of Muhanelwa.

" Muhanelwa ene o vha o dinalea, a tshi khou goda dzawe a tshi u a tuwa. Vha mu fhembeledza mbilu yawe ya vhuzelela vhudzuloni hayo ".

(Madima, 1984:91)

" Muhanelwa was very upset. She was packing her belongings preparing to leave. She (i.e. her mother-in-law) pleaded with her not to go. And she (i.e. Muhanelwa) agreed ".

Muhanelwa wanted to go home (i.e. leave her in-laws) because Maluṭa, her husband, had hired some gangsters to kill her when she had paid him a visit in Germiston. She came to this conclusion because she felt that Maluṭa no longer loved her. But her mother-in-law was not happy with her decision and she then decided to plead with Muhanelwa to abandon the idea of leaving. Of interest here, is Muhanelwa's sudden decision to listen to her mother-in-law. This has much to say about Muhanelwa's personality. It takes much courage to stay where one really feels unsafe. But here is Muhanelwa who, against her will, decided to do as requested by her mother-in-law. She stayed at Maluṭa's place fully aware that it was unsafe. She did that because she felt pity for her mother-in-law. The above quotation portrays a selfless, caring and patient

In other words, although Muhanelwa felt that she was not wanted anymore, she stayed as requested by Maluta's mother, thereby putting her own life in jeopardy for the sake of someone.

Although one cannot trace the use of the expository technique in the depiction of every character in *A si ene*, the above analysis of the few characters undoubtedly helps the reader to understand the personalities of those characters.

3.1.2 Madima's use of the expository technique in Maduvha ha fani.

There is also a wide application of the expository technique in the portrayal of characters in the above cited novel. Consider the following extract:

" Ndi elelwa mus^ui we ra t^wa ri songo gavha tshithu na khaladzi, ra vuwa ra dovha ra t^wa nayo, vhana vha Vhommemuhulu vho n^watekana ro sokou lavhelesa, ra mona murahu ha tshit^uanga ra sokou kwingwidza mit^uodzi ri sa divhi na tshine ri nga ita. Ndi vhanevha vhane Musiiwa a vha nea saga ya mavhele na nguvho na miⁿwenda".

(Madima, 1970:10)

" I remember the day my brother and I had nothing to eat; again on the following day there was still nothing to eat. My father's senior (first) wife's children shared the food among themselves while we were looking. We then went outside and sat behind the hut used for cooking. She (my father's senior wife) is the one that Musiiwa is now giving a bagful of maize and clothes to."

Here the narrator takes up the platform and personally relates the story of how Vho-Meriamu and her brother (i.e. Musiiwa) grew up under the care of their father's first wife (i.e. Vho-Mubvatsho[^]the). An underlying issue inferred here is that the narrator is highlighting the character of Vho-Mubvatsho[^]the. Of course Musiiwa's character is no exception here. From the narrator's words, one senses the selfish and cruel nature that characterizes Vho-Mubvatsho[^]the's personality. She is being depicted as such because instead of treating her husband's children well, she discriminates against them (i.e. Vho-Meriamu and Musiiwa). Her cruelty and selfishness is manifested in her act of giving food only to her children. She does not give anything to Vho-Meriamu and Musiiwa. Her own children eat that food with Vho-Meriamu and Musiiwa looking on. This action shows that she only thinks of or is only concerned about her own children.

With the last line of the quotation, the writer reveals Musiiwa's character. Musiiwa is now a matured young man who can fend for himself. Logically, one would expect Musiiwa to apply a 'tit for tat' method to Vho-Mubvatsho[^]the. This means that since the latter used to treat Musiiwa and his sister cruelly, he should now treat her accordingly. But surprisingly, he does not ill-treat her. He instead gives her anything she asks for. It would be morally wrong for Musiiwa to treat Vho-Mubvatsho[^]the the way she treated them. In short, Musiiwa is depicted as a selfless and forgiving person.

The following quotation sheds more light on how Madima uses the expository technique to delineate the character of Vho-Mubvatsho[^]the.

" Zwa vivho lavho kha mme anga zwinzhi ndo no livhala. Tshine ndi sa do hangwa ndi zwa musi

vha tshi shela muno halwani ha mune wanga , he
ha vha ho ingwa nga musadzi-wa-vhane mme anga,
ha dunga."

(Madima, 1970:31)

" I have already forgotten quite a lot about her
jealousy over my mother. But one thing that I
will never forget is when she put salt into
my father's beer which was brewed by my late
mother. The beer then became too salty (sour)."

The above passage enables the reader to 'see',
imaginatively, the worsening of Vho-Mubvatsho^hthe's bad
character. Her unpleasant and morally unacceptable behaviour
is vividly outlined by her action of adding salt to the beer
brewed by Musiiwa's mother for their father. The narrator
aptly delineates Vho-Mubvatsho^hthe as a character with a
diabolically jealous nature. It takes a person who is
extremely hateful and jealous to do what she did. She did
that so that her husband should not see anything good in
Musiiwa's mother. She wanted to appear as the only person
who could do good things for her husband. The narrator may
also, perhaps, be highlighting some problems that go with
polygamy. He may be trying to show problems encountered as a
result of marrying many wives.

Vho-Mubvatsho^hthe's insensitivity and uncaring behaviour is
further unmasked as can be seen in the following excerpt:

" Ma^huvha e ha vha hu tshi bikwa thophi n^he na
khaladzi ro vha ri tshi avhelwa thungo dembani.
Ro vha ri tshi ri u kapula thophi ya hone nga
ngomu ra wana hu na tombo."

(Madima, 1970:47)

" When pumpkin porridge was cooked, a separate dish was used for my brother and myself. As we ate the pumpkin porridge, we would find a stone inside the calabash (i.e. under the pumpkin porridge).

Madima's continued delineation of the unbecoming character of Vho-Mubvatsho^he is done by bringing about an event in which Vho-Mubvatsho^he's act of deliberate discrimination is highlighted. She puts a stone inside a calabash and then dishes pumpkin porridge on top of that stone. She does this so that people or Vho-Meriamu and her brother may think that she dished them enough pumpkin porridge. In the light of Vho-Mubvatsho^he's above action, one can conclude that she is selfish, cruel and insensitive.

The following paragraph highlights Madima's manipulation of the expository technique for the delineation of the character of Vho-Meriamu and her father.

" Na izwi hu tshi pfi vho vha vho ya nndwani, u thomani tho ngo zwi tenda; ngauri zwe vha vha vha tshi itwa na ri^hna vhana vhavho zwo vha zwi tshi ri vhavha. Vho vha vha tshi sokou ambiwa navho sa kwananyana, vha sokou di^hfhumulela; vha di^hela nduni."

(Madima, 1970:29)

" I did not believe it at first when they said he (her father) fought in the World War because of the way he was treated. We were also hurt by that. He was spoken to as if he was a little child. He would just keep quite and left for the main hut."

Vho-Meriamu's father is being depicted here as a naturally quiet and hospitable character. He rarely quarrelled with his wife when she hurled abuses at him. This is endorsed by the fact that he hardly said anything when he was being verbally attacked by his first wife (i.e. Vho-Mubvatsho^hthe). Madima's language becomes more effective when he uses the children to express their concern over their father's cruel treatment by his first wife. The fact that the verbal attack on their father by his own wife hurts them, reveals the seriousness of the situation. This also highlights intense bitterness that both the father and his children had to suppress as the father did not 'hit back'. The above paragraph also exposes Vho-Mubvatsho^hthe as a character who shows much contempt for her own husband. This portrays her as an arrogant and disrespectful wife. If she respected her husband she would not shout at him in the presence of the children.

The extent to which Madima used the expository technique in this novel renders his character delineation more natural and believable.

3.1.3 Madima's use of the expository technique in Mmanqa Mawelewele.

Madima delineates the character of Mawelewele's father in the following manner:

" Khotsi awe naho vho vha vho dzula vhukati ha vhathu avho (i.e. vharudi), zwa kereke vho vha vha tshi zwi teledza. Na u shuma vho vha vha sa pfani naho. Doroboni vho vha vha tshi ^htolou ya vha sa lengi u vhuya, vha si na tshe vha fara."

(Madima, 1961:12)

" Although his father stayed amongst them (i.e. Christians), he was lazy to go to church. He did not even like to work. He used to go to the city, but would not stay there. He would come back with nothing."

After going through this paragraph, the reader understands much about Mawelewele's father's character. This, of course, can be attributed to the narrator's use of the expository technique in sketching the character of Mawelewele's father. As a result, one finds it simple to imagine and 'see' Mawelewele's father. He is shown as a character who cannot be shaped or influenced by his surroundings. He stays with the Christians, but that does not make him repent. It is difficult to tell whether or not his reluctance to repent is through traditional conservatism or ignorance. He is further revealed as an extremely indolent character. He never stays long at his workplace. This is confirmed by his several trips to the city for work. He would leave his work and bring nothing home for his family. As the narrator goes about sketching the character of Mawelewele's father, one cannot help but become sceptical about his sense of responsibility and concern for his family.

With the expository technique, Madima also delineates the character of Mawelewele. The following excerpt bears testimony to this:

" He nda fhambana na Mawelewele ndi zwiḽa a sa thetshelesi vhabebi vhawe. Mme awe vha tshi mu ruma o vha a sa zwi londi. Na khotsi awe vha tshi mu vhidza o vha a sa koni u ri, " Ndaa!", a tshi aravha. Vhone vho vha vho mu lema, nahone a sa vha nyadzi lwavhuḽi.

(Madima, 1961:15)

" Where I really disagreed (i.e. differed) with Mawelewele was about his defiance of his parental authority. He would not take it seriously when sent by his mother for something. He would not say, " Ndaa!" when his father called him. He was very spoilt (i.e. by his father); and he did not respect him (i.e. his father) at all."

With the above paragraph, Madima portrays Mawelewele as a very unruly and undisciplined child. He never respected his parents. As a child, Mawelewele is expected to show some respect for his parents. Traditionally, when a boy is called by an adult, the boy has to respond by saying, "Ndaa!". But Mawelewele never said that. Mawelewele's unbecoming behaviour also reflects on his parents' failure to bring him up appropriately. His unsavoury behaviour tells 'loudly' of his parents' lack of a sense of responsibility and authority.

Madima goes on using the expository technique to draw a picture of Mawelewele's character in the mind of the reader as follows:

" Huñwe he Mawelewele a vha a sa fhirwi hone ndi kha dzinyimbo. Ipfi lawe lo vha lo tamba, a tshi imba u tshi pfa zwi tshi tou difhelela. O vha e nambi a tshi zwi kona u fhira rothe."

(Madima, 1961:20 - 21)

" Another area in which Mawelewele could not be beaten was in singing. His voice was sweet, and it was so good to listen to. He was an expert in singing and no one could sing better than him."

The above extract shows some positive aspects in Mawelewele's character. The cited extract demonstrates the fact that Mawelewele's character is not wholly marred by unruliness and disrespect, but has some good aspects which one can call 'bright spots'. Mawelewele who has been depicted as being bully is now being held in high esteem by the very same people who were opposed to his unbecoming behaviour. They choose not to ignore his expertise in singing just because he is bully.

In the appraisal of Madima's use of the expository style in the cited novels, the references are short and sporadic. But they nonetheless clearly show the way in which Madima depicts his characters.

3.2 A BRIEF OVERVIEW OF THE DRAMATIC TECHNIQUE

The above style is one of a multitude of techniques which the writer can apply in depicting his characters.

In the words of Altenbernd and Lewis (1966:57), dramatic style :

" ...shows a character in action."

In other words, the reader can make deductions about the character's personality, attitudes and his relationships with other characters on the basis of that particular character's actions, thoughts or sayings.

Cohen's view of the dramatic style reinforces the postulation made by Altenbernd and Lewis. His argument goes as follows:

" ... you must recognize that the life of a character and your basic means of understanding

him come from his actions through dialogue."

(Cohen; 1973:42)

The implication, therefore, is that readers come to know and understand characters better by listening to characters as they speak, by seeing characters in action and by observing recorded thoughts of the characters in question.

Wymer et al (1978:35) maintain that in dramatic style an author:

" ... allows the reader to infer what a character is by showing him the character speaking or acting..."

This style appears to be more persuasive and convincing because one can see the character saying or doing something. Such dramatic presentation of a character enables the reader to determine or judge the personality of the character in question. It offers the reader a deeper knowledge of the concerned character.

Doubtfire also shares the same view with the critics cited above. He echoes their opinions by contending that the nature of an individual character is easily understandable with the help of what he does or says. Hereunder follows Doubtsfire's words which express the above argument.

" Whatever a person says can reveal his personality."

(Doubtfire, 1978:23)

Kenny comes up with a simple and yet elaborate definition of the dramatic style. According to him (1966:81 and 82), dramatic style means:

" ...the presentation in fiction of the actual words of the characters speaking to one another. It is an important means of revealing the character."

The opinion that speech can serve as an expression of character of an individual is also shared by Leech and Short. Hereunder follows their argument in support of the above statement:

" Speech is such a revealing indicator of character that novelists also resort to it as a way of conveying the hidden purport of a person's behaviour."

(Leech and Short, 1981:171)

The above statement is tantamount to saying that a character's behaviour can be judged (determined) by the way he/she speaks. Scholes and Klaus (1971:57) also acknowledge the significance of the dramatic style in character depiction. The following excerpt bears testimony to the foregoing contention:

" On the basis of what it overhears, the audience or the reader must be able to infer the nature of each character, the public and private relationships among the several characters, the past as well as the present circumstances in which various characters are involved."

Thompson (1946:337) has the following to say in connection with the dramatic style:

" Dialogue is rather a series of self-revelatory monologues cut up in alternate speech."

Murray's view (1978:51) on dramatic style concurs with those postulated by the above cited critics. His view goes as follows:

" Dialogue conveys as much as possible of the speaker's life and experience. It can be seen as an illuminatory review of the speaker's life, the expressions of his ambitions, his obsessions, his triumphs."

Raselekoane (1986:27) aptly cites Shipley's view of the dramatic style as follows:

" The author relies on the dialogue he writes for the development of his fictional persons. What character does, says, thinks or even dreams provides the reader with deeper insight into the character's make-up."

As the reader listens to what characters say in the text, he is able to make some judgment about their personalities. This becomes the case because their own words and actions allow them to reveal themselves to the reader. This means that one does not necessarily need someone to tell one that I am like this. That individual's words or actions can tell what type of a person he is. By observing what a person does, says or thinks, one can know whether or not that particular person is good or bad. When characters are presented speaking on their own, the reader feels as if he is talking face to face with those characters. The story

then becomes more real than when told by the narrator himself. The reader tends to share with the characters their experiences. This then invites the reader's active participation. Kenny (1966:35), however, warns against what can be termed 'over-reliance' on the dramatic style as follows:

" It is less economical, since to show takes longer than telling. It also increases the possibility of misjudging characters."

In view of the above extract, one can, justly, say that by observing a character speaking or doing something, that does not necessarily mean that one will come up with a correct judgment or inference. This argument implies that both expository style and dramatic style complement each other in character delineation.

Novels are, as a matter of fact, characterized by an extensive use of the expository technique for the narration of the events in them. But this does not mean that it is the one and only technique applicable in prose. There is also a limited application of the dramatic technique for variation's sake. This argument helps to endorse the complementary roles of both the expository style and the dramatic style. In other words, there are some occasions that clearly call for the application of one but not the other and vice versa. It is, of course, the nature of the genre that will determine which technique will dominate the other.

3.2.1 Madima's use of the dramatic technique in A si ene.

Madima makes use of the dramatic style to 'unveil' for the reader the personality of Adziambei's mother. Consider the following passage:

" Nna Adziambei ni tou vha n̄wana-ḍe a sa pfi zwine vhahulwane vha amba? Duvha l̄in̄we na l̄in̄we phungo yaṅu i ḍi nana i tshi ya. We ndi laye wo zwi wana; ni vhutsha, ne tshiambela tshi no nga tsha ḍana la muloi."

(Madima, 1984:1)

" Adziambei, what kind of a child are you, who does not listen to elderly people? The rumours about you spread each day. If one reprimands you, you hit back. You are cheeky and as impertinent as a good for nothing child of a witch."

In the above paragraph, the writer draws a picture of Adziambei's mother. She is, here, depicted verbally lashing out at her daughter (i.e. Adziambei) for her unbecoming behaviour. As a concerned parent, Adziambei's mother feels it her responsibility to correct her daughter's wayward life. From her words, it is observable that she has reprimanded Adziambei on several occasions. But that bore no fruit. This means that despite constant reprimand, Adziambei never turned over a new leaf. From Vho-Nyadzanga's (Adziambei's mother's) words, a reader sees Vho-Nyadzanga as a loving and responsible parent. She consequently becomes more of a real and believable character because her response to Adziambei's wayward life is morally and logically natural and justifiable. No parent can afford to sit back and look at his/her child defying parental authority.

The following is an extract in which Adziambei's character is delineated:

" A si hone ndi tshi ḍo vhulawa vha wana nama..."

(Madima, 1984:1)

" It is then that I will be killed and you will get meat (be happy)."

By her words her character is laid bare to the reader. Adziambei's mother had on a number of occasions admonished her for her unbecoming behaviour. On realizing that her efforts to correct Adziambei were not bearing any fruit, she told her that she was going to tell Adziambei's father about her unbecoming behaviour. Adziambei realized that should the matter be taken up to her father, that meant that she might be beaten by her father. The words she uttered when she replied to her mother reveal her as a disrespectful character. One can come to this conclusion because Adziambei did not even bother to select her words carefully. A respectful child will always choose his words carefully when speaking to an elderly person even if one is annoyed.

The cited extract also portrays Adziambei as being unrepentant and unapologetic. She should have apologized and shown a desire to turn over a new leaf. Her failure to repent reveals her stubbornness.

Dramatic technique is again used by the narrator to further unmask Adziambei's character. That happened when Adziambei spoke to Tshibalo. The latter was accusing Adziambei of being a bully. A respectful and humble person will always find a way of dealing with such a situation in which Adziambei found herself. Besides, Tshibalo, as a man, was physically stronger than Adziambei. She, instead, got engaged in a heated argument with him. It is her words that depict her as a quarrelsome character. In the African tradition a woman rarely argues with a man. Her words go as follows:

" Nne ndi do ni sema na shona arali ni tshi khou
vhonelelwa. Ni khou tongisa'ni no tou rali-vho?
Nne a thi mme anu lini!"

(Madima, 1984:13)

" I will swear at you if you are trying to be smart (i.e. doing something to impress others). What are you showing off for, as you are? I am not your mother!"

In the above quotation, Adziambei shows no respect at all for Tshibalo. Traditionally, people have to respect each other, particularly in the case of women for men. But here is Adziambei saying words that reveal her as a cheeky and disrespectful character. Her behaviour is, therefore, traditionally unacceptable.

Hereunder follows a quotation which presents a dramatic portrayal of Maluṭa:

" Arali ndo vha ndi si mukwasha, namusi ndi musi a tshi ḍo nkunda ndo edzisa u amba nae."

(Madima, 1984:15)

" If I were not a suitor (i.e. son-in-law-to-be), today she would turn me down (refuse) after I have tried to talk to her."

When Maluṭa said the above words, he was at Muhanelwa's place (i.e. at the home of his wife-to-be). He was there to finalize marriage arrangements so that he could take Muhanelwa to his home as his wife. While he was there, he met Adziambei. The latter was very pretty. Maluṭa was so attracted to her by her beauty that he finally fell in love with her. He was so moved by her beauty that he felt like making some advances to her. But the problem was that he was at the home of his wife-to-be. In life, there are many things that are beautiful, but one cannot have all those

things that are beautiful. This calls for one to choose what one wants most. And once the choice is made, that's it. One has to remain loyal and faithful in as far as the choice that one has made is concerned. The same happens when one chooses a woman to be one's wife. One has to be faithful to the one that one has chosen. Any move against that would be an indication of unfaithfulness; it would show one's unstable mind or feelings. Maluṭa's words reveal him as a character who is easily flattered. He could not abide by his decision. He chose to marry Muhanelwa, but after meeting Adziambei he wanted to propose love to the latter. He is portrayed as an unfaithful and unprincipled character. Otherwise he would not have been easily flattered by Adziambei's beauty. This must not be taken to mean that Maluṭa should not have appreciated Adziambei's beauty.

Maluṭa was born and brought up in Venda. He was now working in Johannesburg. His upbringing was obviously modelled after the traditional Venda way of life. As a result, he internalized the Venda cultural norms. Even after working for some time and having been introduced to foreign cultural norms in Johannesburg, Maluṭa still showed traces of the Venda cultural influence. The following utterance by Maluṭa can illustrate the extent to which Maluṭa had been influenced by the Venda traditional way of life:

" Kani-ha a ni ṭoḍi u hadzingana na muṅwe?
 Muhanelwa ha nga dini; ngauri u ḍo sala fhano
 na mme anga. Nda zwi funa ndi mu fha
 murathu;..."

(Madima, 1984:22)

" Or don't you want to share me (i.e. to be the other wife) with someone? Muhanelwa will not be a problem because she stays at home with my mother. If I like I can give her to my younger

brother (to be the latter's wife)..."

Malu[^]ta's attraction to Adziambei compelled him to try to exploit all the alternatives that the Venda culture can offer to see to it that he got married to Adziambei. Since Malu[^]ta was about to marry Muhanelwa and that their arrangement was at an advanced stage, he knew that he could not just 'dump' Muhanelwa and marry Adziambei. That meant that he had to try to take both of them as his wives. After all, polygamy in Venda culture is acceptable. It is the recognition of polygamy in Venda culture that offered Malu[^]ta an alternative solution. He then took advantage of polygamy and asked Adziambei whether or not she was prepared to share him with another woman (i.e. Muhanelwa). This shows that although Malu[^]ta had been exposed to the influences of Western culture at his workplace, he still harboured the traditional Venda ways of life. He still believed that a man could have as many wives as he wanted to. The last sentence of the quotation (viz. If I like I can give her to my younger brother...) reveals further that Malu[^]ta's life was still hinged on Venda traditional practices. In Venda culture, a man can give his wife to his younger brother or elder brother. This happens especially when the husband is deceased. The late person's wife can be given to any of his brothers. The above quotation shows, in general, that Malu[^]ta's life still bore some traces of the influence of traditional Venda ways of life.

Shaping of one's character by one's tradition can also be traced in the words uttered by Vho-Ma[^]tamela. Hereunder follows the extract:

" Nna mu[^]duhulu o vha o no bvisa musho wa zwienda kani? ndi amba nga u nda pfa a tshi dzhena a tshi tou khwathama. Nahone ndi mulayo wa ngafhi wa mukwasha a vhuyaho vhathu vha tshi

who ya dzinduni."

(Madima, 1984:28)

" Has the suitor (son-in-law to-be) paid the money for putting on his shoes when he is at his in-laws? I am saying this because I heard the sound of his shoes when he came in. Besides, which practice is it that a suitor, while he is at his in-laws' place, comes back when people have already gone to sleep."

While Maluṭa was at Muhanelwa's place he asked for permission to go home so that he could buy a basket which Muhanelwa was using as a scapegoat not to go with Maluṭa as his wife. According to Venda marriage practices, a suitor is not allowed to put on shoes and to come home late while he is at his in-laws' home. Should a suitor violate these regulations, he is fined by his in-laws. In view of Vho-Maṭamela's words as in the above quotation, Vho-Maṭamela's strict observance of the Venda marriage practices is highlighted. On realizing that Maluṭa had come back late and had put on his shoes at his in-laws' place, Vho-Maṭamela immediately imposed a fine. She expressed her disgust and disbelief at Maluṭa's disregard for the Venda marriage practices. Hence, she did not hesitate to impose a fine on Maluṭa for putting on shoes and coming back late while he was at his in-laws' place.

What Adziambei did as contained in the following excerpt helps to throw some light on her character:

" Ni songo vhuya na vhilaela nga zwe nda ni ita namusi. Nne a thi lwali, ndi itela inwi fhedzi..."

(Madima, 1984:27)

" Do not be worried by what I did to you today. I am not ill, I am just doing it for you..."

Adziambei and Maluṭa had agreed to further talk about their affair. But since they were with Ntsieni, it was difficult for the two to talk. On realizing that they would part without having an opportunity to talk privately, Adziambei worked out a plan. She feigned to be unconscious. Maluṭa and Ntsieni had to carry her. Maluṭa then carried Adziambei on his back. Ntsieni then went to draw water. While Ntsieni was away, Adziambei confessed to Maluṭa that she did that (fainting) deliberately so that they could find a chance to talk to each other. Traditionally, a Venda woman is not supposed to make any advance to a man, no matter how much she loves him. It is only the man who has to initiate everything. Given the above action by Adziambei and also considering the traditional practice, one is justified to conclude that Adziambei's action was not in line with the traditional Venda ways of life. It is inconceivable in Venda culture for a woman to do what Adziambei did. Adziambei's action can, perhaps, be attributed to the influence of Western culture.

The action by Adziambei's father, as contained in the following passage, does reveal something about his personality:

" Hone ndo u dubisa mukegulu wa hone nga ṭhamu, nde ndi tshi vholela vhoṭhe vha sokou reka-reka, vha bvisa zwiṅwalo zwawe zwa kale-kale ndi sa athu u vhuya nda amba tshithu..."

(Madima, 1984:71)

" I beat the old woman with a stick that when I returned there later, they were all so confused that they did not know what to do and produced their son's very old letters with alacrity".

Adziambei's parents tried everything to trace Adziambei's whereabouts after she had eloped with Maluṭa, but in vain. He started putting pressure on Maluṭa's parents that they had to know where the two had fled to. Although Adziambei was an adult, to her father she was still a child and, therefore, felt it was his right to know where she had gone to. As a father concerned for his daughter's safety, he went to an extent of physically assaulting Maluṭa's mother. What Adziambei's father did depicts him in two ways. First, as a caring and loving father who would not rest until he found out about his daughter. Secondly, as an authoritative father who believed that a father has all the rights over his children irrespective of their age. Instead of discussing the disappearance of Adziambei and Maluṭa with Maluṭa's parents, he preferred to go physical. This also attests to the chauvinistic tendencies that abound in African culture in as far as men are concerned. In short, the action of Adziambei's father reveals his character as a manifestation of the chauvinistic tendency of traditional male Africans.

These passages show the extent to which what is uttered by a character as well as his/her action can reveal his/her personality, beliefs and cultural bearings.

3.2.2 Madima's use of the dramatic technique in Maḍuvha ha fani.

The following extract attests to Madima's continued application of the dramatic technique for the delineation of character even in Maḍuvha ha fani.

" Vhaḍuhulu vhangā ndi hune vha ya ngafhi ndi tshi

fa vhannani? Yowee! Ari--di! Vhana vha nwananga
nandi! Yowee! Yowee!, vhana vha nwananga!"

(Madima, 1970:16)

" Where will my grandchildren go when I die? Oh!
Oh! My grandchildren! Oh! Oh!, my grandchildren!"

These are the words of Vho-Meriamu and Musiiwa's grandmother. She was bedridden because of illness. She said those words when she realized that she was not going to recover from the illness. On thinking that she was definitely going to die, Musiiwa's grandmother uttered those words as a gesture of pitying her grandchildren (Vho-Meriamu and Musiiwa). Musiiwa's grandmother is revealed as a caring and compassionate character. She 'feels' for her grandchildren. To her, her death would spell hardships for her grandchildren because Vho-Mubvatsho^uhe was not going to look after them. In short, Vho-Meriamu's grandmother is depicted as an unselfish compassionate character.

Hereunder follows a quotation that reveals something about the character uttering those words:

" Vho ri pfisa havhala mukegulu. Vha ita zwi sa
divhalei mudi^uni wa khaladzi anga ndi nga si zwi
kondelele nangwe zwa tou tuwa zwo tou ita
hani-hani. Thi vha lifhedzi; naho arali vho vha
vhe mme mubebi ndo vha ndi tshi do di vha
kaidza".

(Madima, 1970:35)

" She really made us suffer, that old lady. If she
does something nonsensical at my brother's home,

I will not stand it no matter what happens. I am not being vengeful; even if it was my mother I would still call her to order."

In the above extract, one can understand the bitterness of the speaker (i.e. Vho-Meriamu). This bitterness stems from her childhood ill-treatment by her father's first wife. Although that happened a long time ago, Vho-Meriamu still continues to unleash the bitterness and anger that has been long bottled up in her. She verbalizes the bitterness in her as the above extract reveals. This shows to the reader that the speaker has not forgotten what happened to her in the past. Her words are a manifestation of the 'scars' of her ill-treatment by her father's first wife. But what is interesting is when she said something that suggested that she would not be influenced by her bitterness. Hence, she said that she would even call her own mother to order.

Vho-Mubvatsho[^]the is portrayed as an insensitive and uncaring character. To show this, the narrator creates a situation wherein Musiiwa is ill. Instead of showing concern and sympathy, Vho-Mubvatsho[^]the tells Musiiwa to go and 'bark' outside when he is coughing. Vho-Mubvatsho[^]the's words go as follows:

" Kha [^]li bve [^]li yo huvha hangei nnda!"

(Madima, 1970:40)

" Go and 'bark' outside!"

From Vho-Mubvatsho[^]the's words one can realize that, to her, Musiiwa is not different from a dog. Hence, she said that he should go and 'bark' outside. Only dogs bark, not human beings. Her words, which by implication refer to Musiiwa as a dog, reveal her as an unsympathetic character.

Madima uses action to reveal the character of Musiiwa's father. Consider the following passage:

" Nwananga u rumeledzwa lufuni a sa'thu u fa?
Mphireleni! Ni mbo di bva zwino na magoya anu
othe. Ndi' ndo ni thakha ngaurali na dovha na
vha vhavhulahi? Fhirani, thi tsha funa na u ni
vhona."

(Madima, 1970:46)

" My child is said to be dead while he is still
alive? Go away! You must go now with your
good-for-nothing children. I helped you and
you became killers? Go, I do not want to see
you anymore."

Just to recap, Musiiwa was very ill. Someone was sent to the fields for Vho-Mubvatshothe. On hearing that Vho-Mubvatshothe was being called to come home immediately, Vho-Tshivhalavhala (i.e. Vho-Mubvatshothe's younger sister) concluded that Musiiwa might have passed away. But the truth was that there were people who wanted to meet Vho-Mubvatshothe at home, and not that Musiiwa had passed away as Vho-Tshivhalavhala concluded. Vho-Tshivhalavhala then went about spreading the rumour that Musiiwa was dead. Musiiwa's father picked up the rumour about Musiiwa's death. He learned that it was spread by Vho-Tshivhalavhala. To Musiiwa's father that meant that Vho-Tshivhalavhala never cared for Musiiwa. Musiiwa's father then expelled Vho-Tshivhalavhala and her children. This action is not surprising. Musiiwa's father could not stay with a person who wanted his son to die. He loved his son and wanted him to survive. Hence his anger at the false rumour that Musiiwa was dead.

The following excerpt also demonstrates Madima's use of action to depict the personality of one of the characters:

" Ni to' nnduma? Ni a nnduma? Dau vhona no
mphisisa mulomo! Ndi ḁo ni vhulaha namusi!"

(Madima, 1970:48)

" You bite me? You bite me? Look, you made me burn
my mouth (lips)! I will kill you today!"

In the above excerpt, Musiiwa's father is portrayed in action, fighting with his wife (i.e. Vho-Mubvatshoṁhe). The latter had beaten Musiiwa's sister for no apparent reason. Traditionally, a man does not fight with his wife. He just beats her up if she has done something seriously wrong. But she is not beaten in the presence of the children. The fact that he is fighting with his wife portrays him as a character who is physically weak. This is the case because traditionally a man is believed to be physically stronger than a woman. Musiiwa's father's action of fighting with his wife also depicts him as a character who is trying to foster fairness in his family. This was prompted by the fact that Musiiwa's sister was beaten by Vho-Mubvatshoṁhe for no apparent reason.

In all the cited quotations, the reader can understand, to some extent, the personalities of characters either because of what they say or what they do.

3.2.3 The use of the dramatic technique in Mmanga Mawelewele.

In this novel, the dramatic technique has been extensively used in the delineation of Mawelewele's character. This, however, must not be taken to mean that portrayal of other

characters is insignificant. Mawelewele just happens to be the main character in *Mmanga Mawelewele*. Mawelewele is portrayed as a disrespectful character. If Mawelewele was a respectful child, he would know how to talk to elderly people. He is disrespectful of elderly people as will be seen from the passage that follows. His low opinion of elderly people is confirmed by his remarks as he speaks with his playmates. Consider the following quotation:

" Hee vha^hhannga, ni vhudze zwikalaha zwa ha^hnu, nda zwi vhona ha hashu tshi^hwe ndi do^h tou thoma nda tshi fara nga vhudebv^u nda tshi fha feisi nthihi tsha ganama."

(Madima, 1961:15)

" Hey, you guys! You must tell your little (contemptible) old men that if I see them at our place, I will hold one of them (contemptible) by his beard and fell him with one punch."

Mawelewele is saying this after the old men had expressed their dissatisfaction over Mawelewele's disrespect for them. According to the Venda way of life, one greets elderly people in a particular manner as a gesture of respect. On finding the elderly people seated, Mawelewele is expected to greet them accordingly. When his playmates greet elderly people, Mawelewele just looks on as if not knowing what is expected of him in that situation. The elderly people then view his action as a sign of insubordination. He is then expelled. Mawelewele does not take his expulsion by elderly people kindly. He feels offended, as evidenced by his remark when he speaks to his playmates. He, unashamedly, tells his playmates that he will punch any of the old men who expelled him should he see one of them at his place. It is taboo, or

even unheard of, in the African culture for a young person to fight against an elderly person. Mawelewele's remark portrays him as a disrespectful character.

Madima creates a situation in which much about Mawelewele's character is revealed. This situation arises when various schools converge for athletics. Mawelewele is known far and wide, for he is extremely good in running and jumping. Having created such a situation, Madima seizes the opportunity to unmask Mawelewele's character which is fraught with pride. Mawelewele, on his own, reveals his proud behaviour as he starts mocking the visitors. Although one may be good at something, that does not qualify one to subject others to such treatment. This could be understandable if it were done by his admirers, but not by Mawelewele himself. In this case such self-praise amounts to pride. He mocks them in these words:

" Nañwaha khaphu dzi sala dzo[^]the fhano! No sokou
 ðinetisa nga u tshimbila ni tshi bva kule; ni ðo[^]
 tuwa no omisa nðevhe!"

(Madima, 1961:31)

" This year, all the trophies will remain here
 (will be won by our school) at our school. You
 have just wasted your time by travelling from far
 away. You will go back empty-handed."

Mawelewele and his parents are staying at a mission village. People staying in this area are expected to be deeply religious. They are people who have forsaken their traditional life and adopted a Christian way of life. They are seen and also see themselves as a civilized community. Those who still lead the African way of life are seen or regarded as primitive and backward people. In view of this,

one would expect Mawelewele and his parents to display some Christian leanings. Surprisingly, one finds Mawelewele's mother still behaving or thinking as a person whose life is not influenced by Christian beliefs. Madima makes use of her attitudes and beliefs to reveal her (Mawelewele's mother) character. The following excerpt shows that, although Mawelewele's mother has been introduced to Christianity, she has not severed her bond with the African way of life. It is implicit from her words that her past traditional life still strongly influences her life. In other words, despite being a Christian, Mawelewele's mother is still, perhaps mysteriously, guided or influenced by her past. To illustrate the foregoing argument, note what she says:

" Vhathu vha songo nndokela hwananga."

(Madima, 1961:36)

" People must not bewitch my child"

People have been talking about Mawelewele's athletic excellence. Madima then takes advantage of that to expose the character of Mawelewele's mother. Her comment portrays her as a person still believing in witchcraft. This is despite the fact that she has repented. Her belief, as a result of her African traditional background, stands in opposition to her Christian faith. She is harbouring two opposing 'faiths', each of which is claiming her allegiance. Madima is not only using the above passage to delineate Mawelewele's mother's character; he is also using it to tell of the dilemma faced by Africans as a result of being exposed to different religions apart from the African religion. They have a problem of choosing one religion and internalizing it. As products of the influence of more than one religion, Christianity and the African religion in this case, Africans are neither committed Christians at heart nor

adherents of the African religion. They are not 'new creations' in the strict sense of the Christian faith, for both religions are clamouring for their allegiance. Both the African and Christian beliefs are engaged in a 'tug-of-war' to win African people's faith. Such people are like individuals standing between two poles, and are expected to go to both poles at the same time. Their loyalty is divided between the two religions. They are torn between the two religions. As a result they cannot choose one and get rid of the other completely. The words of Mawelewele's mother capture the aura of the dilemma and tragedy that surrounds the lives of many Africans who have been converted to Christianity or other religions. This situation is typical of Africans who have to choose between African religion and other forms of religion. It is this type of situation that produces what one can call 'religious zombies'.

The above cited controversial statement made by a person believed to have been converted to the Christian religion can, perhaps, be understandable if one considers the following words by Biko (1978:45):

" Yet it is difficult to kill the African heritage. There remains, in spite of the superficial cultural similarities between the detribalised and the Westerner, a number of cultural characteristics that mark out the detribalised as an African."

Biko's remark, as outlined above, was made against the manner in which the Whites propagated the Christian faith among the African people. The latter were made to believe that their religion was barbaric and backward. As a result, many Africans shied away from their religion. They adopted the new Christian faith without questioning. Although many African people were converted to Christianity, they later

discovered a shocking reality; and that was when they discovered that they could not break away completely from their own African religion. In the vein of Biko's contention, it is not surprising to find some traces of the African way of life in African Christians. Hence, it is not surprising to hear Mawelewele's mother, who has converted to Christianity, still uttering words that reveal her as still harbouring some African cultural beliefs.

Hereunder follows a quotation that reveals Mawelewele's character through what he does:

" Ilani goli lanu khelo, ndo lunga!"

(Madima, 1970:14)

" There is your good-for nothing greenmealie;
eat, I have salted it (spiced it)."

Mawelewele liked bullying others. In as far as the above quotation is concerned, Mawelewele had taken someone's greenmealie, spat on it and given it back to its owner. He sarcastically said that he had spiced it! In the light of his action, part of the nature of his personality is revealed. He is portrayed as a bully and cruel character. How can he expect the owner of the greenmealie to eat it after he had spat on it?

Mawelewele's character comes under spotlight once more. He excelled in sports. Despite that fact, his academic performance left much to be desired. His action, as outlined hereunder, endorses this contention. The pupils were busy writing an arithmetic exercise. Mawelewele then devised a plan so that he could copy from his neighbour Ailwei. He started accusing Ailwei of trying to copy from him; when Ailwei denied that, Mawelewele asked him to show him so that

they could compare just to make sure that Ailwei was not copying from him. When Ailwei showed Mawelewele his book, the latter started to copy from Ailwei's book. Of course, what Mawelewele did does not only reveal his shallow knowledge of arithmetic, but his cunning tendencies as well.

From such incidents as highlighted in the cited quotations, one can be made to understand the personalities of various characters by use of both the expository and dramatic techniques.

3.3 THE USE OF HUMOUR AS A SUPPLEMENT TO MADIMA'S LANGUAGE AND STYLE.

The variation of the dramatic technique and expository technique are not the only tools that have been pooled together by Madima to render his language more effective. He has also exploited the aspect of humour for the effective presentation of his ideas.

The definition of the term humour is advanced by Gray in a simple and yet very elaborate manner. He (1984:101) maintains that humour 'denotes that which causes laughter'. Schaeffer comes up with a more detailed definition of this concept. It is an act of making something laughable. Generally speaking, a writer will render his work of art humorous by distorting reality. Sirayi's argument concurs with the above cited opinions on humour. Sirayi (1985:101 and 130) sees humour as 'the juice of the mind, oozing from the brain and enriching and fertilizing wherever it falls'. Although Sirayi's view of humour is garbed in colourful words, one cannot lose sight of the fact that humour renders any work of art lively and enjoyable.

Illiano and Testa (1960:xii) cite Pindarello's view of humour as 'an impulsive and spontaneous force which works

from within the creative process, disturbing and disrupting the movement of images by evoking an association through contraries instead of being linked through similarity or juxtaposition'. In the light of this view, one can argue that a writer continually fabricates illusions about his characters and their situation. Humour is not only meant to delight, but also to instruct. Humour causes a reader to laugh and also conveys some message to the reader. In other words, a writer may present an event humorously, thus causing the reader to laugh; but in the end the reader will have learned something from the humorously presented episode.

Howard (1930:16) propagates the idea that a writer can render his work of art humorous 'by using words or phrases that ridicule'. This means that a work of art can be humorous when the writer ridicules his character(s) or uses characters to ridicule other characters. For example, humour can be brought about by ridiculing when the writer praises his character's faults or weaknesses.

In the vein of the above opinions on humour, one can conclude that humour enables a writer to see and appreciate contrasts and incongruities. A humorous writer presents such eccentricities in an entertaining style. Humour can be used as a literary device that arouses and sustains the reader's interest.

3.3.1 Madima's use of humour in A si ene.

Madima's language in this novel is also characterized by the use of humour. The following extract shows how Madima enlivens the reader's spirit and also recharges the reader's interest:

" Na a Vho-Langanani vhe vha rwiwa nga Ramadipe

vho xedza basa, vha shavha vha tshi lila,
kholomo dza sala na zwitukana zwi^utuku^utuku
zwivhili."

(Madima, 1984:12)

" Even that (i.e. news) of Vho-Langanani's beating by the dipping inspector for losing his reference book. Vho-Langanani ran away in tears, thus leaving the cattle in the care of children."

In this paragraph, Madima draws a picture of boys washing (bathing) at the river. Vho-Langanani's beating was also discussed. The humour brought about by this paragraph occurs when Vho-Langanani, despite his age, cried and ran away after being beaten by the dipping inspector. The picture of a mature man being beaten and crying and then running really tickles the reader. This statement speaks volumes about Vho-Langanani's character. Vho-Langanani is being depicted as a coward. A man who, instead of fighting back, decides to run away crying. But underlying this humour is a sad message to the reader with a discerning mind; that the treatment then of Africans, both young and old, by White dipping inspectors was harsh and insensitive. This is an overwhelming depiction of the character of both Vho-Langanani and the dipping inspector. These White officials, would assault an African for any infringement, no matter how trivial it might be. Embarrassingly enough, they would not care whether the person was old or not. To make it worse, they would even assault a father in full view of his children. On the other hand, the paragraph also exposes Vho-Langanani's attitude towards Whites. When being beaten, he does not attempt to retaliate in self-defence. He suffers from an inferiority complex and tamely surrenders himself to

the punishment. Thereafter the only thing he could do, is to run away.

Madima also depicts the character of Adziambei in a humorous style. The following excerpt illustrates this:

" Maemu a tshi todou sea Adziambei a ri: ' Muhanelwa, izwi duvha line Adziambei a do ni patekanya nothe na mazwale a ni nga do lala ni tshi vhidzana nga miludzi, ni tshi sokou tshotshoma dakani."

(Madima, 1984:75)

" Mocking Adziambei, Maemu said to Muhanelwa: 'Adziambei will, one day, beat you up with your mother-in-law so that you will have to whistle to each other as you grope in the dark'."

It is instructive to go through the above statement. The reader may smile wryly at the thought of seeing two mature people being beaten and run away that they only think of each other later, and then start searching for each other. Although this sounds humorous, it subtly reflects on the character of Adziambei. According to African tradition, it is unthinkable for a child to beat an elderly person. Adziambei's character is portrayed as being bad. Maemu is perhaps suggesting that Adziambei's character is as such because she eloped with Maluta. The fact that she eloped with someone's husband makes Maemu believe that Adziambei is capable of doing anything.

Madima also applies humour as a literary device by creating a situation wherein Tshibalo is ridiculed. Consider the following quotation:

" Makhuwani a vhukuma o vha a sa hu [^]divhi. Tshee a vhuya Sivhidiela, bulasini dza maswiri ha athu u dovha a ya u vherega. Tsiku ye ya vha yo mu [^]tahela, o tou [^]dipila nga gaweni [^]li si na na lugauswu nga tsini. Zwinamo zwo tou [^]thathekhana, midali yo rungaho i tshi vho tou nga ndi makayi, muthu e kule."

(Madima, 1984:9)

" He did not know the real city. Since he came back from Sibidiele (Sivhidiela), where there are orange farms, he had never worked again. Because of his poverty, he put on a gown (overall) without underwear. Patches were on top of each other that the cotton thread was like nits when a person was far (from him)."

The manner in which Tshibalo is ridiculed does not only turn him into a laughing-stock. The ridicule has also serious implications about Tshibalo's personality. The above quotation depicts him as an indolent and careless character. He was indolent because he never cared to get another job since he came back from Sivhidiela. His laziness is revealed by what he put on (a gown without underwear) and the state in which that gown was.

Madima further touches upon the personality of Tshibalo by using humour. He draws a picture of a situation where there are people drinking and dancing. Everyone was dancing well. Madima then brings in Tshibalo by ridiculing the manner in which he was dancing. Tshibalo just jumped into the open and started dancing. He was also blowing a whistle. His way of dancing was in fact so crude and haphazard that he even knocked the lamp over. His action angered everybody. By scathingly attacking Tshibalo's way of dancing, Madima ends

up depicting Tshibalo as a character with an unlovable personality. Tshibalo is also portrayed as a character with no self-respect. As a self-respecting character, Tshibalo would have not danced in the manner that would bring about animosity between himself and other people. The depiction of Tshibalo's character as argued above can be illustrated by the following extract:

" Zwenezwo muñwe muṭhannga wa mueni e khilikhithi na lwawe. Ene o vha e nambi nahone o u tshina a nga a sa dzhena fhasi. Tshibalo a tshi pfa mifhululu a vha na ene u a diposa. A barama a tshi lidza ndwevha ya Masuwa ye a zhavhula a tshi takuwa. Vhe kha bukuta lenelo Tshibalo a raha lula luvhone lwa wela kha Adziambei lwa mbo di tsi!"

(Madima, 1984:15)

" Just then, one visiting young man started to sing. He was such a good singer and he danced so much that he nearly entered into the ground (i.e. he danced so much and so well). When Tshibalo heard the ululation, he then too started dancing. He gadded about, blowing the whistle he had snatched from Masuwa. In the ensuing confusion, Tshibalo kicked the lamp and it fell on Adziambei and went off."

All the cited extracts help to reveal the extent to which Madima delineates the character of Tshibalo by ridiculing with humour what he says, his clothing as well as his actions.

3.3.2 Madima's use of humour in Maḍuvha ha fani.

The use of humour is also traceable in *Maduvha ha fani*. This is illustrated by the following extract:

" Dza zwimiwa dzi tshi vhambedzwa tsini na tsini phanda havho. Kana ho vha hu tshi pfi dzi tou vhulawa khathihi wee?"

(Madima, 1970:8)

" She looked (hunted) for them (lice) and put them next to one another in front of her; as though she wanted to kill them at the same time."

The reader can find it extremely ludicrous to see an old person 'hunting' lice the way Vho-Mubvatsho^{the} was doing. Although this leaves the reader perplexed and laughing, it significantly helps in the understanding of the character of Vho-Mubvatsho^{the}. It shows that Vho-Mubvatsho^{the} is lazy and careless. A lazy person does not bother to keep himself/herself or his/her clothes clean.

Here is an example of somewhat bizarre humour:

" Lungane phungo mmbi yo ela Vho-Makonyokonyo, mukalaha we a vha a tshi vho tou ita na u shushedza vha^{we}, vha tshi shavha a sala a tshi doba e e^{the}. Li^{nwe} du^{vha} a ta^{ngana} nazwo kha mu^{nwe} mukegulu we a vha a tshi pfi Vho-Nyaludangani vha seli ha mulambo. Yo u tsumbudzana mukalaha a ita na u luma mukegulu kunwannwane kwa tumuwa."

(Madima, 1970:12)

" At Lungane, the rumour had it that

Vho-Makonyokonyo would often scare people. When the latter fled, he would remain behind and pick up the fruit to eat. He once had a tough time with an old woman by the name of Vho-Nyaluḁangani who was staying just across the river. The two wrestled against each other, and the old man bit off one of the old woman's toes."

The above quotation relates to a time of famine and human endeavour to survive. People had to rely on wild fruit. The wild fruit also became scarce. As a result, Vho-Makonyokonyo came up with a trick to scare people so that they could leave their fruit behind for him to eat. He, unfortunately, met an old woman who was not prepared to be intimidated. She did not run away. She wrestled with him. In the ensuing struggle, the old man bit one of Vho-Nyaluḁangani toes off. It sounds absurd to hear about a man biting an old woman's toe off. The incident reveals the peculiar nature of Vho-Makonyokonyo. He is portrayed to be a character who is physically weak. On the other hand, it also reflects on the character of Vho-Nyaluḁangani. She is being portrayed as a brave old woman.

Just as in *A si ene*, there are a few instances where Madima applies the technique of humour for the exposition of the personalities of his characters.

3.3.3. Madima's use of humour in Mmanga Mawelewele

In all the three novels, there is no exception in the use of the technique of humour. This is evident in the following paragraph:

" Musidzana uyu o vha o ḁivhifhela, li liḁilikinya liḁwe-vho. Zwa nana nge a vha a sa vhuyi a

sea-vho na musî a tshî tamba na vhañwe. Kha
 Mawelewele musîdzana uyû o vha a tshî itwa:
 " Hi-hii!" Zwa dina ngau na vhatukana
 vhaṭukutuku vha mu kolela-vho, a tshî u fhira,
 nangwe e vhukati ha vhañwe wa pfa hu sokou sala
 hu tshî bvuma: " Hi-hii, he-hee..!"

(Madima, 1961:16)

" The girl was both extremely ugly and hefty.
 The fact that she never laughed as she played
 with others made her look worse. Mawelewele used
 to call her: "Hi-hii!" The problem was that even
 young boys belittled her. They would say: "
 Hi-hii, he-hee..!" as she went past them."

It is not much the girl's ugliness that Madima uses to express humour, but the name that Mawelewele calls her, 'Hi-hii!' The name was even used by young children to poke fun at the girl. She appears to be so ugly that no human name would suit her. Hence Mawelewele's suggestion of the name " Hi-hii! ", implying that she was almost horrible to look at. Interesting to note is the fact that Mawelewele's attitude towards the said girl also reflects on his character. Only a mischievous and haughty person could behave like that. Compassionate people would, instead of estranging the girl, be sympathetic and encouraging. They would make her feel that she is just as human as everybody else. Mawelewele's lack of compassion makes her feel rejected by the community, and this can have a devastating effect on her.

The following extract is another example of Madima's use of humour as a means of charging his language with vitality.

" Vhe kha khakhathi yeneyo ñwana wa Vhafunzi a

posa kherekhere yo fungwaho vhukati ha vhathu, ya gavhiwa nga Mawelewele a i posa tshikwamani a songo vhuya a i lavhelesa. Ha thuntshwa lu si na mbalo, nda wana Mawelewele o tou hwalela a sa tsha zwi kona, muvhili wawe u tshi duba vhutsi wothe."

(Madima, 1961:28)

" While everybody was busy, the priest's son lit and threw a fire-cracker into the people. Mawelewele caught it and put it into his pocket without first looking. Explosions followed. Mawelewele, as a result, ran around wildly, not knowing what to do, with smoke billowing all over his body."

Throughout the novel of *Mmanga Mawelewele*, Mawelewele is often depicted as being mischievous. He is also always trying to prove to be better than anyone else. He is always trying to outdo others. It is not surprising to find him jumping because of lit fire-cracker. The explosion of the fire-cracker in his pocket appears to be used by the writer as a lesson for people like Mawelewele. From this action one can learn that one should behave, otherwise one may be embarrassed as it happened to Mawelewele.

Madima, once more, displays his distinct use of humour for the delineation of a person's character. This is evident as he continues to reveal the character of Mawelewele. Consider the following quotation:

" Thama-thama ndi luvhele, lwone lu di mpfushaho. Thi nga neti u lu khoba ..." Vho-Masitere vha bva nga u gidima vha tshi vha mu kaidze. Ra shona nga maanda ri tshi pfa a tshi ri ene ha

ambi na vhathu vhane vha sokou t^uwa vho banda
nduni na nga masiari a Mugivhela, vhaⁿwe vha
khou dⁱphina nga luvhele."

(Madima, 1961:55)

"A real friend that satisfies me is liquor. I will never stop drinking it ..." The priest went out to try to stop him. We were embarrassed to hear him saying that he does not speak with people who stay at home doing nothing even on Saturday while others are enjoying liquor."

At the beginning of this novel (*Mmanga Mawelewele*), Mawelewele is depicted as a character who was brought up in a Christian community. He is, therefore, expected to be respectful of anything that has to do with the Christian faith. It is now surprising to see him drunk and to hear him sing a hymn in which he has replaced original religious words with the ones that express his love for liquor. With this hymn, Madima is trying to portray Mawelewele's failure to internalize the new faith (i.e. Christianity). Although Mawelewele was brought up in a deeply religious community, his life was not influenced by the environment in which he found himself.

In the light of the quotations cited to demonstrate Madima's use of humour in his language, the reader can understand the behaviour of each of the characters referred to.

3.4 THE USE OF RHETORICAL QUESTIONS AS A SUPPLEMENT TO MADIMA'S LANGUAGE AND STYLE.

Language serves as a 'bank' to which a writer often turns for a powerful presentation of his ideas or experiences.

Depending on his command of the language and his skill, a writer will manipulate or shape his language in such a way that it captivates the soul of the reader. The use of rhetorical questions is one such technique that lends power to the writer's language and style. In other words, conversion of sentences or statements into rhetorical questions is a standard method of giving a stylistic aura to a work of art.

According to Cadden (1986:121), a rhetorical question is the one that 'expects no answer, because the answer is obvious or implied in the question itself'. Ross' view of the rhetorical question is similar. Ross (1975:460) contends that a rhetorical question 'is asked for effect, with no expectation that it will be answered'. The preceding views are backed by Gray (1984:174) who holds that a rhetorical question 'is not asked for the sake of enquiry, but for emphasis'. Abrams' view complements Gray's. He (1981:161) argues that a rhetorical question 'is a question asked, not to evoke an actual reply, but to achieve an emphasis rather than a statement'. Redmond seems to go a step further than others in his view of the rhetorical question and its purpose. According to him (1980:3), a rhetorical question is 'an art of eliciting a given response'. In this case, a writer forces his reader into a sort of a corner, so that he seems to have no answer other than the one contemplated by the writer.

In the light of the above views, one can conclude that a rhetorical question is asked not for information but for effect. The reader is not expected or given the opportunity to give any answer other than the one expected or suggested by the writer. As the writer poses a question, he neither waits for it nor gives it. The writer takes it for granted that the reader has to agree with him. With the help of this technique (i.e. rhetorical question), there is the creation

and fostering of consensus between the writer and the reader. A writer twists a direct statement and phrases it in a question form so that the reader is given no choice but forced or made to agree with the writer or affirm what the writer has suggested.

3.4.1 **Madima's use of rhetorical questions in A si ene.**

Mention must be made here of the fact that although a rhetorical question has little to do with character depiction, its contribution in rendering language and style powerful and effective cannot be overemphasized. But, nevertheless, an attempt will be made to quote and interpret cited rhetorical questions that shed some light on the nature of some characters.

Hereunder follows a quotation that contains a rhetorical question which reveals Adziambei's character:

" Nna Adziambei ni tou vha n̄wana-^{de} a sa pfi zwine vhahulwane vha amba?"

(Madima, 1984:1)

" Adziambei, just what type of a child are you who does not listen to what the elders say?"

In the passage above, Adziambei is being reprimanded by her mother. The latter is disturbed by the former's insensitivity to advice. Her mother is complaining about Adziambei's uncalled-for behaviour. The question posed by Adziambei's mother does not necessarily need to be answered. The question is suggestive of the fact that Adziambei's uncalled-for behaviour is obvious. This is the case because she would have turned over a new leaf if she had heeded the

advice of the elders. The question shows that elderly people had tried on many occasions to warn Adziambei about her unbecoming behaviour. It shows Adziambei's continued defiance of her parents' advice. She is not expected to answer the question. The rhetorical question used here helps the reader to understand the moral side of Adziambei. With the help of this rhetorical question the reader can conclude that Adziambei is arrogant and defiant.

Adziambei's continued display of unbecoming behaviour is also traceable in the following extract:

" Muñwe e fhala e, Vho-Mukona vha vhuya vhe, ndo beba naa iwe vhathu?"

(Madima, 1984:81)

" Someone there said, does Vho-Mukona ever think that he has a child?"

Although the above quotation is in a question form, the speaker does expect an answer. He is rather stating a fact about Adziambei's behaviour. The implication of this question is that Vho-Mukona has no reason to be happy or proud to have Adziambei as his child. It suggests that Adziambei's behaviour is a source of great concern to her father. It is made after Adziambei has eloped with Maluṭa who was at that time about to marry Muhanelwa. Adziambei's act of eloping with someone's fiancée' was unthinkable in Venda culture at that time.

As opposed to Adziambei's defiant and unruly behaviour, Madima uses a rhetorical question to depict Muhanelwa as a well-behaved character. Consider the following excerpt in this regard:

" Uyu nwana arali e si nwana wa Venda, ndi mus^ui ni tshi do vhuya na mu do**b**ela?"

(Madima, 1984:79)

" If this child was not born a child of Venda, would you ever find her?" (literal)

What Maluta's mother is saying to him (i.e. Maluta) is that he has been very lucky to have Muhanelwa as his wife. After Maluta has eloped with Adziambei, a logical reaction for Muhanelwa (i.e. Maluta's wife) would be to divorce Maluta. The fact that he left her and eloped with another woman (i.e. Adziambei) would create sufficient ground for her to divorce him. But Muhanelwa did not react along those lines. She, instead, stayed with her in-laws. Going back to the quotation, it is revealed that Muhanelwa has been born and brought up in Venda. She has also internalized the Venda ways of life. According to Venda culture, a woman is not expected to run away when the situation at her in-laws is unbearable. She has to stay there and face the challenges, thereby proving her womanhood. A woman, who withstands all the difficulties that arise as a result of marriage, is taken to symbolize her respect for and observance of Venda customs. Muhanelwa's patience and tolerance of the problems that arose after she had married Maluta serve as a manifestation of her absorption of and respect for Venda customs.

Maluta's character is also delineated with the help of the rhetorical device. In the following paragraph, Madima resorts to the use of the rhetorical question to unmask Maluta's dishonesty.

" Ndi lini o tuwa? Tshee nda sokou tambiselwa mavhele a tshi bikwa a si na muli?"

(Madima, 1984:27)

" When did he leave? Is my maize meal not wasted, for there is no one to eat it?"

Vho-Ma[^]amela said this after seeing Malu[^]ta, who was marrying her niece, with some other girls. She was disappointed because Malu[^]ta was not expected to do that, as he was busy with preparations to marry Muhanelwa. The question posed by Vho-Ma[^]amela is nothing but a confirmation of the fact that it is long since Malu[^]ta left Muhanelwa's place. In his absence, food was prepared for him, but he could not come back in time because he was with some other girls. She (Muhanelwa's aunt) was, as a result, disappointed that she had prepared food for Malu[^]ta. These questions are not only revealing the way of Vho-Ma[^]amela felt about Malu[^]ta, they are also sketching Malu[^]ta's character. The fact that he was delayed by some girls exposes his unfaithfulness and his failure to observe Venda marriage practices. Malu[^]ta's late arrival at Muhanelwa's place is contrary to Venda marriage customs. He is not supposed to be late. It is not surprising to find that he is later on fined for violation of the Venda marriage customs.

Malu[^]ta's unbecoming behaviour is further implied by the following rhetorical question:

" Maemu, " Ri nga takala hani ro tou shoniswa nga u rali?"

(Madima, 1984:32)

" Maemu, " How can we be happy after being disappointed in this way?"

The above question is raised after Maluṭa's unceremonious departure from his fiancée's place. The extract, put the other way round, expresses Maluṭa's in-laws' utter disappointment by his unexpected departure. What prompted his departure was his admonition by Muhanelwa's aunt against beating Muhanelwa's friends with a belt. This was not the only reason. Since he had proposed love to another girl (Adziambei), he used Vho-Maṭamela's words as a scapegoat. This rhetorical question also reveals Maluṭa's unfaithfulness and impatience. This also reflects on his disregard for Venda marriage procedures. As a person born and brought up according to the Venda ways of life, Maluṭa is expected to be patient and observant of the Venda marriage customs. Hence, his in-laws cannot help being dismayed and disappointed by his sudden and unwarranted departure.

As seen in the cited paragraphs, one can 'get into' the world of the characters and their personalities with the help of rhetorical questions.

3.4.2 Madima's use of rhetorical questions in Maḍuvha ha fani.

Madima's depiction of Vho-Mubvatshoṭhe's untidiness and carelessness further demonstrates the power of the use of a rhetorical question in a literary work of art. She is depicted killing lice in full view of the people who were preparing food for the party. Her act further reveals her unhygienic tendency because if she was health conscious, she would not be killing lice where people were preparing food. The rhetorical question that encapsulates her character goes as follows:

" Zwenezwo Vho-Meriamu vha ri, ' Vha vhona uri vha khou itani henefha vhukati ha vhathu, mmemuhulu

wanga? '"

(Madima, 1970:8)

" Vho-Meriamu then said, ' What do you think you are doing in front of people, my elder mother (one's father's senior wife)? '" (literal)

Vho-Meriamu is not interested in Vho-Mubvatsho^hthe's answer because she is aware of what the latter is doing. She is instead dismayed by Vho-Mubvatsho^hthe's action. The latter is being reminded that she was not supposed to be doing that at such a place. Vho-Mubvatsho^hthe is being shown that what she was doing was both socially and hygienically unacceptable. The above rhetorical question also demonstrates Vho-Mubvatsho^hthe's lack of self-respect. No self-respecting person would kill lice in full view of people and at a place where food is being prepared.

Another rhetorical question is used to depict Musiiwa's character. He is portrayed as being acutely interested in the welfare of his fellow villagers. This manifests itself in his assistance rendered to the villagers during a period of famine. He was of such great help to them that even after the famine, people could not forget his selflessness. The rhetorical question that delineates Malu^hta's character as argued above goes as follows:

" Izwi arali i si onoyu muthu wa khuvhe,
khaladzi avho, o ri faraho ro vha ri kha ^hdi
vhidzwa?"

(Madima, 1970:10)

" If it were not for this good person, your brother, in looking after us, would we still

be alive?"

The above extract demonstrates the villagers' gratitude for Musiiwa's help to the community. It tells much about Musiiwa's strong social relationship with other people in his community. His personality is portrayed as being characterized by his great willingness to serve his community .

The following rhetorical question can help the reader to understand the personality of Vho-Simbilikiti:

" Ni eḁela no funga luvhone ni makhuwa?"

(Madima, 1970:81)

" You sleep with the light on, are you Whites?"

If the above quotation can be rephrased and put in a statement form it will read: 'You do not have to sleep with lights on because you are not Whites'. These words were uttered by a White employer to his employees. Madima seems to have chosen to use a rhetorical question because it is more effective than a statement. This rhetorical question reflects both on the time and the attitude of Vho-Simbilikiti towards his employees. From it, a reader can conclude that Vho-Simbilikiti was arrogant and inhuman. He is depicted as an employer who believes that employees have to be dealt with harshly. This is revealed by his unkind words. He is being portrayed as being strongly clasped by the idea of racial prejudice. He believes that all privileges are only meant for Whites. For him, sleeping with lights on is a luxury that can be enjoyed by Whites only. In short, Madima used the above rhetorical question to depict Vho-Simbilikiti as an arrogant, ruthless and racist character.

Vho-[^]Limvumvu, as a headman, is traditionally expected to venerate the king. But contrary to this expectation, Vho-[^]Limvumvu's character is unmasked with the help of a rhetorical question as follows:

" Ri pfa, 'Nna uvhu halwa vhu tshi vho nwiwa ho sumelwa nnyi? '"

(Madima, 1970:89)

" We heard, 'Now that you have started drinking this (traditional) beer, from whom did you get permission? '"

By this extract Vho-[^]Limvumvu implies that people, together with the king, started drinking the beer without his approval. Traditionally, it is only the king who can accuse people of drinking without his approval. This reveals Vho-[^]Limvumvu's character. His character is marked by disrespect for the king. According to Venda tradition, a king is an important person who is entitled to veneration by all his subjects. Anyone acting contrary to this is taken to be wayward and can be called to book. The above rhetorical question helps in depicting Vho-[^]Limvumvu's character as that of an insubordinate and disrespectful person.

3.4.3 Madima's use of rhetorical questions in Mmanga Mawelewele.

Unlike the novels already cited, Mmanga Mawelewele is marked by limited application of the rhetorical question. Madima has, however, made some use of this technique to reveal aspects of the novel's main character, Mawelewele. The following can serve as a good example:

" Na ngei mitamboni o no vhuya a gidima ngauralo? "

(Madima, 1961:39)

" Even at the athletic competition, has he ever run like that? "

Although the above rhetorical question has very little to do with his personality, it, nevertheless, exposes one of his virtues. This is his physical ability. His athletic excellence is put to the test when he is chased by the ritual murderers, he runs faster than at any other time. The reader becomes aware of Mawelewele's athletic prowess as a result of the writer's use of the above rhetorical question.

The following rhetorical question reveals another aspect of Mawelewele's character:

" Ndi vhangana kha ri[^]ne vho swikaho Jeremane? "

(Madima, 1961:47)

" How many of us did reach Germany? "

The question is posed by Vho-Rasivhaga. With it, he is counteracting Mawelewele's lies about the second World War. Vho-Rasivhaga does not expect the listeners to reply. He is in effect stating a fact. His question implies that very few people did reach Germany. These were the people recruited as soldiers from the then Union of South Africa during the second World War. As Mawelewele was relating to people what happened during the second World War, he put it as though he was also involved in the War and as if he had also reached Germany. This was found to be a lie because he did not even go beyond the borders of the Union of South Africa. It is

only Vho-Rasivhaga who puts things in the right perspective by revealing that Mawelewele never reached Germany. The rhetorical question used exposes Mawelewele as a liar and an excessively proud character.

Madima uses the rhetorical question to unmask Mawelewele's character a little further as follows:

" Ndi nnyi we a vha a tshi nga vhuya a amba
ngazwo kana a zwi sea?"

(Madima, 1961:62)

" Who could dare to speak about it or laugh?"

By this, Madima means that none of the pupils could speak about it or laugh. This was after Mawelewele was felled by with a punch from one of the teachers. This happened when Mawelewele was forcing his way into the hall, where there was a music competition, without paying an entrance fee. Mawelewele was feared by many. As a result of his pride, Mawelewele tried to bully even the teacher who was selling the tickets at the entrance. He was, unfortunately, embarrassed because the teacher knocked him down. After the scuffle, Mawelewele never said anything. He just paid the entrance fee. Other pupils could not laugh at Mawelewele because they were afraid of him. They feared that he would, in turn, fight them. Although Mawelewele was known and feared for his fighting prowess, he was, unbelievably, knocked down by a teacher. This serves as a lesson for Mawelewele and others that no man is infallible.

3.5 Summary

All the aspects discussed in this chapter help to reveal that for a literary work of art to register its message in

the reader's mind, a number of devices have to come into play. Every technique is significant since it contributes to the writer's eloquent expression of his message. All these techniques complement each other, thereby facilitating the writer's communication of his ideas. They also help the reader to have access into the 'world' of the characters he is reading about. As a result of this access into the world of the characters, the reader will then find it easier to understand their personalities.

CHAPTER FOUR

4. MADIMA'S RECOURSE TO THE USE OF NAMES AS CHARACTERIZATION TECHNIQUE.

4.1 Introduction.

In this chapter an attempt will be made to highlight Madima's use of names in order to communicate or reflect on the personalities of some of his characters. In other words, the objective is to show the extent to which Madima uses names to reveal behavioural tendencies of some characters in the cited novels. This will help to demonstrate the manner in which a mere name can lead a reader into an understanding of the personalities of the characters he is reading about.

4.2 A glance at some views on the significance of names.

Name-giving is a practice that is prevalent in all cultural groups although the pattern and purpose of name-giving may vary from one cultural group to another. Africans have a strong regard for the practice of name-giving. In African culture a child is not just given any name. Many factors come into play when a child is given a name. It is also the elderly people who are charged with the task of giving a name to a child. Circumstances surrounding or prevailing during the birth of a child are also taken into consideration when deciding on the name.

Ayisi recognizes the importance of naming in African societies. He (1979:25) argues that 'most names only have nostalgic and sentimental symbolism, but in some African societies they articulate specific messages'. His argument is an acknowledgment of the sentimental and connotative significance of names. Opland highlights the significance of

a name in relation to the character of the name bearer as follows:

" Immediately after his accession, Zwelinzima introduced impressive innovations: " Even the resident magistrate at Tsolo remarked that, since the coming of the Chief, the discussions at the District Council had been of a very high standard. Indeed, the name, **Langaliyakhanya** (Shining Sun), by which the people had greeted Zwelinzima at the installation, seemed to suit him well!" And later, after Zwelinzima's first appearance in the parliament at Umtata, Jordan remarks, " when the Bhunga adjourned, his name was on the lips of all members from far and wide. Previously they had known him only by reputation, and now all agreed that he did indeed deserve to be known as the **Shining Sun!**"

(Opland, 1983:22)

After the installation of Zwelinzima as a chief, much improvement and many changes occurred in the management of the District Council. All these changes were attributed to Zwelinzima's leadership. To acknowledge his good work, people named him **Langaliyakhanya** (Shining Sun). Light is generally associated with good things. The fact that Zwelinzima brought about changes in the District Council made people start to see him as their light. The name given to Zwelinzima helps to reveal his character.

Finnegan also shares Opland's view concerning the significance of names among the African people. She says that:

" One of the most striking aspects is the way names can be used as a succinct and oblique way of commenting

on their owners..."

(Finnegan, 1970:470)

From Finnegan's argument, one can notice the way in which the people use the name Langaliyakhanya to comment on the owner (i.e. Zwelinzima).

The above view is also held by Kunene (1971:13) who argues that 'a name is chosen for its relevance to a given situation'. Pongweni (1983:1) has the following to say with regard to name-giving:

" Whether one studies the telephone directory, a graduation programme at the University of Zimbabwe, attends an army base roll-call or reads an Old World novel, one cannot but be struck by the wealth of information, historical, descriptive, picturesque and human, which certain names provide about the people who bear them."

The above quotation, once more, emphasizes the fact that names in African tradition are meaningful. A name says something about its bearer. Mathumba's contention is supportive of Kunene's argument regarding the purpose of names or name-giving. Mathumba's opinion goes as follows:

" The giving of a name by a Tsonga parent to his child is a very important occasion because it affords him an opportunity of 'speaking through his child' thereby indirectly addressing the people around him or commenting on other phenomena in his immediate environment or the world at large. The name given to a Tsonga child bears relevance to a given or prevailing situation."

(Mathumba, 1990:3)

What occurs among Tsonga people, as outlined by Mathumba in the above extract, also applies among the Xhosa, Zulu, Sotho and Venda people. Most, if not all, of the names given to children by these people have some significance attached to them. Such names are expressive of the circumstances prevailing before, during or sometimes just after the birth of a child. Poulos (1990:9) maintains that 'there is a traditional belief that the naming of a child reflects some or other appropriate circumstances at the time of naming'.

A quotation from the novel *Poppie* confirms that a name is meaningful by indicating the manner in which a situation under which a child is born. The quotation reads as follows:

" She was heavy again.

At the clinic the doctor, who had sent her husband to Westlake, asked her: How's this? Your husband is in hospital and you are pregnant?

Poppie was shy to answer. Once a month he gets a weekend off, she said.

Then we'll call the baby **Weekend**, said the doctor."

(Joubert, 1981:142)

The doctor could not understand why Poppie was pregnant whereas her husband was in hospital. Poppie then told the doctor that her husband was always let to go home for a weekend once in a month. To the doctor, that implied that the child was conceived on a weekend, hence the name Weekend. When Poppie's child was finally born, **Weekend** was one of her names. This is attested to by the following extract:

" She picked up the small bundle and opened up the

blankets.

Well, well, so this is **Weekend**.

The child was small and skinny..."

(Joubert, 1981:159)

Hereunder follows a few quotations that express African writers' views with regard to the significance or purpose of naming.

" For three days after the shoot-out in Daveyton, Bhekizulu's house was inaccessible to all but the immediate members of the family. The man was nicknamed 'V.I.P.' because his house was guarded by the law."

(Sepamla, 1986:118)

Just to recap, Bhekizulu had a nephew (i.e. Thami) who had left the country and joined one of the then outlawed South African liberation organizations. He underwent military training and later came back to engage the enemy (i.e. the South African government). The Security Police were tipped about his presence in the country. They were also told that he was staying at his uncle's (i.e. Bhekizulu's) house. The Police then went for him one night. They fired at the room in which he was sleeping. He fired back with an AK47. In the ensuing shoot-out Thami was killed. After the shoot-out, some police were posted at Bhekizulu's house. As a result of this, people gave a new name to Bhekizulu; and that was 'V.I.P.'. The latter stands for a 'Very Important Person'. The posting of police at Bhekizulu's place made him look like a V.I.P. or a government official. One realizes from this that the meaning of a name is of great significance in name-giving.

Kaunda (1962:5) also provides information that reflects on the fact that a child is given a name purposely. He says the following:

" My parents gave me the name Buchizya, meaning 'the unexpected one', for I was born in the twentieth year of their marriage."

Kaunda's parents gave him the name of Buchizya to say that they already had enough children (seven). This indicates that they had already given up hope of having a child or that they were no longer intending to have another child at that stage. The fact of the matter is that in African culture, an individual is given a name that says something about him or the circumstances that prevailed during, before or just after his birth. The conception of Kaunda came much later than expected, hence the name Buchizya.

A cogent account of the purpose of name-giving among the Africans is advanced by Makeba. She (1988:4) maintains that it is customary for the name of an African child to comment on the events that surround his or her birth. In other words, Makeba is endorsing the fact highlighted above that a name given to a child will, in most cases, be determined by circumstances prevailing at the time of his or her birth. The following quotation helps to clarify this:

" Exhausted, my mother passes out, and I grow silent. My grandmother, a woman of great power and compassion, picks me up and sees that I am very sick. She looks at my unconscious mother, shakes her head, and mutters,
"Uzenzile".
"You have no one to blame," she is saying, " but yourself". My mother has been warned that another child could endanger her life.

" Uzenzile" is a common expression. When a child is told not to play with matches, but does anyway and she burns herself, she is told, " Uzenzile"."

In the above extract, Makeba outlines the circumstances that were prevailing at the time of her birth. Both her mother and herself were weak when she (i.e. Makeba) was born. Now one can ask oneself why the two were weak. To answer that question Makeba gives the name " Uzenzile" which was given to her. She further clarifies this point by explaining why she was given the name "Uzenzile". Consideration of the explanation of the name "Uzenzile" enables one to understand the reason that led to the two being weak. This was the case because Makeba's mother was forewarned that her health was not good enough to have a child. But unfortunately, she went against that advice. As she did not heed the warning, the name "Uzenzile" was used to tell her (i.e. Makeba's mother) that she has no one to blame but herself.

The following quotation from the Sunday Times (1991:4) is also expressive of the role of name-giving in African culture.

"Apart from her (Dr Mamphela Ramphela) UCT duties, her 'worlds' are academic research, her seat on the board of Independent Development Trust and her two sons, Hlumelo Biko and Malusi Magele. Hlumelo (meaning "a new seed growing from what is dead"), the result of her long standing liaison with the Black Consciousness activist, is 12 years old and attends school in Cape Town."

In the above extract, only one name is of relevance to the object of discussion in this chapter. And that name is Hlumelo. Hlumelo is explained as meaning 'a new seed growing from what is dead'. Hlumelo was born after the death of his

father, Steve Biko. In view of the death of the father just before the child's birth, it was deemed fit to name the child Hlumelo. The child was given the name as an indication that although Steve Biko is dead, he has left someone behind. The implication of the meaning of the name Hlumelo is that the surviving parent (i.e. Dr Mamphela Ramphele) hopes that the child (i.e. Hlumelo) will carry on the work of his father. In other words, this means that the death of Steve Biko will not mean an end to his work or what he stood for.

S'BU Mngadi of City Press, as he reports about the success of a child who is performing tremendously well in the American theatres, also refers to the name of that child. He explains the meaning of her name. By so doing, he is endorsing the idea espoused by many African writers that a name has to reveal something about its bearer. Hereunder follows a quotation to support this argument:

" Although her name is Nokukhanya, American theatre prefers to call her Khanya. In Zulu, which she speaks fluently, her name means " one who brings light"."

(City Press, 1991:3)

The meaning of the name cited above is further justified by the success of the bearer in her performances in the American theatres. This is the case because light implies success (progress).

Last but not least follows an extract from Mattera's work entitled 'Memory is the weapon':

" No, my name Dumazile means disappointment or to be disappointed.'

'Why did your parents call you by that name? Were

they disappointed about something?' It was my turn to interrogate.

" Yes, my birth. You see my father wanted his first-born to be a son. '"

(Mattera, 1987:68)

Mattera is talking to his newly found girlfriend. After she had told him her name, he was curious about her parents' decision to name her Dumazile. Since in African culture no name is just given for the sake of it, Mattera felt compelled to ask about it. Her explanation that her parents wanted to have a boy as their first-born satisfied his curiosity, as he understood the meaning of the name.

Generally speaking, names in African culture are of enormous significance. They are expressive of circumstances prevailing at the time of birth of a child. They also help to reflect on the attitudes, intentions, hopes and aspirations of the parents of the child. They are also believed to be descriptive of their bearer's personalities.

The following conversation between Obi Okonkwo and John MacMillan, in *No longer at ease*, demonstrates that names in African culture are not just given for the sake of naming. They, significantly, bear some meaning. Here it goes:

"" Obi is mine."

" Obi, that is a fine name. What does it mean? I'm told that all African names mean something. '"

(Achebe, 1987:23)

Tapscott appears to share the same view with the already cited authorities by maintaining that:

" Proper names must have meanings, for if they did not

we could not communicate by means of them as we in fact do... Proper names must have meanings, for to identify an individual by name is to allow the hearer to know a great many things about that individual..."

(Tapscott, 1968:75)

From the above statement made by Tapscott, one can assert that names fulfill a significant function, not only by identifying or labelling an individual, but also by telling quite a lot about the name bearer. One can, therefore, assume that a name can help the hearer (reader) to determine assumptions concerning the character or life of the name bearer.

Hereunder follows Sirayi's argument which highlights the significance of an individual's name:

" It (name-giving) emanates from the African practice of giving names in terms of, among other things, historical events, parents' tastes and wishes, a person's physical appearance, the mental reactions and the deeds of characters by the narrator himself..."

(Sirayi, 1989:183)

The above extract endorses the fact that a name bears some meaning that relates to the bearer of that particular name.

Sirayi clarifies his view regarding the significance of names by drawing from the authority of Serudu. This is illustrated by the following quotation:

"...It is also believed that certain names given to some individuals may have an influence on their

behaviour and personalities."

(Sirayi, 1989:183)

Both Sirayi and Serudu come up in support of the African viewpoint that names must bear meanings. This also confirms the view which is widely held by Africans that names should not just be given. There is some significance attached to every name. A name may be given to an individual to reflect on his character or to express the parents' wishes or reflect on the circumstances under or during which an individual was born.

It is, perhaps, the words of Satyo that draw us nearer to the real purpose of evaluation of some names with reference to the character of individuals who bear those names in some of Madima's novels. Satyo (1977:49) maintains that:

"...the name given may be a description of that particular person's physical appearance, his psychological make-up, his peculiar actions, etc."

Names of characters in Madima's novels will be evaluated against the background of Satyo's opinion as cited above. The main reason for this will be to try to indicate the extent to which Madima has used names to reflect on the personalities of the names' bearers.

Serudu's view, as quoted below, on the importance of a name leads us to the realization of the weakness inherent in the technique of naming in African culture. His argument is as follows:

"In giving names to his characters Matsepe takes into account the role a particular character has to fulfill."

(Serudu, 1979:31)

The above statement reveals the African influence on Matsepe in as far as naming is concerned. The statement is an acknowledgement of the fact that names tend to shape or influence the lives of their bearers. The problem with the naming technique is that it predetermines the destiny or fate or course of life of a character. It does not allow for a change of character whereas in actual life situations people can and at times do turn over a new leaf.

The point regarding the disadvantage of the naming technique is corroborated by Ntsukunyane who cites the opinion of Matlosa when he says:

" ...Lebitso le na le hona ho fetola bophelo ba ngwana. Ke hore ka se le se bolelang. Hangata ngwana e ba molotsana, motho ya lokileng kapa setlaela..."

(Ntsukunyane, 1980:16)

" ...a name can change life of a child. That is, through its meaning. In most cases, a child becomes bad, good or a fool..."

The implication of the above statement confirms the argument that an individual's way of life is, to a great extent, determined or influenced by his/her name. The problem with this view is, once again, that it does not make room for an individual to change or lead the type of life which is opposite to the meaning of his/her name.

Izevbaye is also aware of the disadvantage of using names as the pointers of an individual's character. His opinion in this regard goes as follows:

" Often a fatalistic acceptance of a predestined personality seems to be a stronger attitude."

(Izevbaye, 1981:169)

Izevbaye views it as a social sanction that places limitations on the personality of an individual. This is the case because an individual or character is made to behave or act according to a socially prescribed set of rules as suggested by his/her name.

Besides the views expressed above, concerning the purpose of names, there are critics who view names as not necessarily there to reflect on the circumstances prevailing at the time of the child's birth or highlighting the bearer's character. To this effect, John Stuart Mill (1970:20) argues that names are just words without signification. He sees them as meaningless marks by which things are identified. To Mill, names do not impute attributes to an individual. In the light of the above argument, Mill does not see the task of names going beyond that of just labelling a person for the sake of identifying or distinguishing the bearer from other people.

The implication of Mill's argument is that names cannot reveal anything about the character of its bearer. In other words, the meaning of a name cannot help in determining the character of its bearer.

The argument advanced by Mill may hold some truth in some of the European names. But this does not apply in African names. African people attach special significance to names. A child cannot just be given any name. The name must convey some meaning. Maybe the views expressed by Mill help to account for the attitudes of the missionaries to African names. This is the case because when children were sent to

school by their parents, they were given new names. African names were, to use Pongweni's (1983:2) words, 'associated with heathenism. They insisted that converts to the new faith should abandon African names at the font and choose new ones from the Bible. Biblical and other Western names were viewed as outward signs of the converts' acceptance of God's grace'. As a result, many African people 'dumped' their African names in favour of Christian names. Africans started despising their traditional names.

Today the process is being reversed because many African people have realized the cultural significance of African names. The reconsideration of the use of African names is attributed to political awareness (or conscientization) of Africans against domination by Whites. It was Black Consciousness philosophy in particular, in South Africa, that hastened and heightened African people's sense of self-realization. As a direct consequence of this, many Africans today are using African names, some charged with political sentiment. Although there are divergent opinions regarding the purpose or significance of names, critics are in agreement that a name is not only necessary but also significant.

The following conversation between Romeo and Juliet endorses Mill and Christophersen's view that a name has no meaning.

" 'Tis but thy name that is my enemy. Thou art thyself,
 though not a Montague. What's Montague? It is nor
 hand nor foot
 Nor arm nor face nor any other part
 Belonging to a man. O be some other name. What's in a
 name? That which we call a rose
 By any other word would smell sweet,
 So Romeo would, were he not Romeo call'd,
 Retain thy dear perfection which he owes

Without that title. Romeo, doff thy name,
 And for thy name, which is not part of thee,
 Take all myself."

(Shakespeare, 1980:129)

Juliet had just realized that she had fallen in love with a person from the family that was at loggerheads with her family. She felt that although Romeo was a Montague, she still loved him because the name did not mean anything. She even used a rose as an example by arguing that a rose always smells sweet even if it may not be called a rose. By saying this she wanted to prove the point that a name does not have anything to do with its bearer. Juliet's view of a name is just a confirmation of the theory, of which Mill is the chief exponent, that a name has no meaning except that it is used to identify its bearer.

From the above arguments as advanced by various critics, one can come to the conclusion that a name is a word by which a person is spoken of or to. After its birth, a child is given a name by which it will be referred or spoken to. Algeo (1973:87) confirms this proposition by defining a name as 'a word people use to call someone or something by'. The following quotations help to indicate the lines along which names from the three cited novels, by E.S. Madima, will be dealt with.

According to Zabeeh (1968:31), a name is seen as 'preparation for description'. He further argues that a name is not just bestowed on person, place or artifacts if there is no interest in talking about them'. In other words, to him, a name describes and evaluates its bearer. Like Zabeeh, Cannady advances an argument along which the evaluation of Madima's recourse to the use of names as a technique of characterization will be modelled. Cannady (1977:140) quotes

Ralph Ellison who speaks as follows with regard to the purpose of names:

" We need to give meaning to our names, which must become our masks and our shields and the containers of all those values and traditions we learn and/or imagine as being the meaning of our familial past. Our knowledge of ourselves and others begins with learning names by which we are called and ascribing significance to them."

Of great relevance to this chapter is the last line of the quotation (i.e. 'our knowledge of ourselves and others begins with learning the names by which we are called and ascribing significance to them'). Hereunder follows a discussion that highlights the extent to which Madima uses names to reveal the inner lives of some of the characters in his three novels.

4.3 Madima's use of names as a technique of characterization in A si ene.

Only a few names in A si ene will be discussed. Adziambei, Malu[^]ta, Muhanelwa, and Mukona will be used here as a case study.

4.3.1 The use of the name Adziambei as a technique of characterization.

Madima's own view of the name Adziambei can, perhaps, shed more light on its meaning and its reflection on its bearer's personality. Madima (1976:3) has the following to say with regard to this name:

" Adziambei ndi dza mu[^]tani, ndi khakhisa u rwa ndi mbevha ya ludongoni. Zwithu zwi nga itwa hani arali

zwo da vhuada? U fhumula nahone hu di vha u fhindula."

To paraphrase the above quotation, whenever one member in the family does something wrong, it is always difficult for other family members to say something about that offence because it turns out to be like adding to the insult or further exposing the concerned family member. If such a situation arises, the other family members just have to live with it although they do not approve of it. Madima also shows that even if the other members of the family do or say nothing about the offence, that still says a lot about the offence. In other words, the silence explains the inability of other members of the family to redress the situation. In view of Madima's opinion as expressed in the above quotation, one can start anticipating some unbelievable and inexplicable actions that characterize Adziambei's personality. It projects her behaviour as the one that will be pervaded by actions that are incredible to the Venda people. Her behaviour may appear to be contrary to the customary Venda way of life.

Zabeh's opinion on naming can perhaps bring one closer to the understanding of Adziambei's character. According to Zabeh (1968:33), names 'are logically connected with characteristics of the objects to which they refer'. The implication of Zabeh's argument is that Adziambei's name will bear some characteristics that mark Adziambei's behaviour. The following quotation exposes Adziambei's character's as revealed by her name.

" Mulingo muvhi we u si lenge u [^]dela Adziambei ndi wa u [^]tonga na u [^]difuna. Vhañwe vhatu o vha a sa vhuyi a amba navho'. Vhe vha sokou amba nae a sa funi, o vha a tshi u vha fhindula, arali vhe vhatu-vhatu vha mbo [^]di tou [^]difhumulela. O vha a tshi u sema muthu a

sala a tshi nukha."

(Madima, 1984:2)

" Adziambei started the bad habit of bragging and being conceited. She did not even bother to speak with some people. Those who dared to speak to her, with her not interested, she would answer them in such a way that if they were wise, they would just keep quiet.
She could be very rude."

There are instances where Adziambei has been depicted as a beautiful and hardworking young lady. All these are good qualities that depict Adziambei positively. But in the above passage, Madima brings to the open some of Adziambei's unpleasant actions. It is hard to believe that such a beautiful and hardworking young lady could behave in such a way. People cannot just reconcile her beauty and diligence with her pride and imprudence. As a girl brought up according to Venda way of life, Adziambei was supposed to be respectful of others. This shows that Adziambei's character is not in line with the customary way of life of the Venda people. Hence her own name reflecting on behavioural tendencies that are inconceivable in Venda culture.

In accordance with African tradition, a girl or woman cannot, on her own, confess her love to the man she is interested in. She is not even supposed to do what people would see as an attempt to entice the man she is interested in. She has to wait until the man approaches her or until he sends his elders for her. In other words, the man can delegate his elders to speak to the parents of the girl. In *A si ene* Madima portrays Adziambei as a character who, contrary to Venda customs, cannot let her opportunity slip

away. This happens when she realizes that the situation is as though there will be no opportunity for Maluṭa to talk to her. She then initiates a move that will enable them to talk. She then feigns unconsciousness. She was with Maluṭa and her friend Ntsieni when that happened. Maluṭa carried her since he was stronger than Ntsieni. The latter was sent to draw water for Adziambei. In the absence of Ntsieni, Adziambei then confessed that she had pretended to be unconscious in order to create an opportunity for them to talk. The extract on which the above argument is based goes as follows:

" Zwenezwo a tshi ralo a pfa Adziambei a tshi mu vhudzula zwavhuḍi kha nḍevhe. Ntsieni a tshi khou ya tshisimani, Adziambei a hevhedza Maluṭa a ri, " Ni songo vhuya na vhilaela nga zwe nda ita namusi. Nḍe a thi lwali, ndi itela inwi fhedzi. Ndo vhona ri khou sokou ḷa mivhundu, ri tshi ya hu si na na nḍila ya aḷa mafhungo. Ri tshi swika afho mafhandeni inwi ni pambutshela ha hanu. Matshelo ra sa tangana ḍuvha ḷi tshi kovhela afho mivhulani, ni ḍovhe ni ḍe nga tshenetshino tshifhinga. Ndi ni wane hone, no zwi pfa?"

(Madima, 1984:26-27)

" He then felt Adziambei blowing his ear gently. As Ntsieni was going to the spring, Adziambei then whispered to Maluṭa and said, " Do not be worried by what I did to you today. I am not sick (ill). I am just doing it for you. I realized that we were just going without saying anything about that news. When we reach the crossroads you will be going home. If we do not meet at those mivhula trees tomorrow at sunset, you must come again by this time. I must find you there, do you hear?"

As a man, Maluṭa was supposed to have initiated the means of talking to Adziambei alone. But on realizing that Maluṭa was not doing anything to create a chance for the two to talk, Adziambei initiated tricks that would afford them the chance to be alone so that they could talk. Those tricks worked out well because they ultimately found time to talk while Ntsieni had gone to the spring. Adziambei's initiative is rare, almost inconceivable, in most of Venda girls.

Adziambei's elopement with Maluṭa also sheds light on her character as implied by her name. Adziambei was fully aware that Maluṭa was about to marry Muhanelwa. Despite that knowledge, she accepted Maluṭa's proposal to elope with him. As a well-behaved person who is respectful of Venda traditional laws, Adziambei should have refused to elope with Maluṭa until such time that he had married Muhanelwa.

Had she eloped with Maluṭa after he had married Muhanelwa, that would have not been as serious as before he had married Muhanelwa. This is the case because there are instances where girls elope with men. In other words, elopement, which is within the limits of the Venda traditional laws, is acceptable although not encouraged. This stems, perhaps, from the fact that polygamy is practised in Venda culture. This means that Maluṭa could have still married Adziambei, but only after concluding his marriage to Muhanelwa. Besides, Maluṭa was supposed to have looked after both Adziambei and Muhanelwa as his wives. The fact that Maluṭa had not concluded his marriage to Muhanelwa renders his elopement with Adziambei unacceptable. The community is left astounded by Adziambei's elopement with Maluṭa because it cannot understand Adziambei's actions.

The following quotation tells of Adziambei's elopement with Maluṭa. Of great importance in this quotation is the underlying meaning that exposes Adziambei's behaviour.

" Zwenezwo a pfa, " Vho nthwa zwavho; fhedzi vho fhiledza. Kha vha sale vha tshi takala!" A tshi ralo u khou bva nga u gidima o fuka űwenda na tshalana, o fara kuputu kwa thaula yawe. Maluṭa a mu ṭanganedza nga ngei khoroni vha vha vho ṭuwa nga u gidima."

(Madima, 1984:36)

" He (Maluṭa) then heard, " You have beaten me, and that is for the last time. Goodbye, remain rejoicing!" She left running after saying that; wearing a female garment and a small shawl, and also holding a small parcel of her towel. Maluṭa met her outside the courtyard and they left running."

Adziambei's parents were trying to admonish her for her unbecoming behaviour. This was due to the fact that there was gossip all over the village about Adziambei's unbecoming behaviour. As a result of Adziambei's impudence, a fight broke out with her father. As she would not listen to her mother, her father started beating her. Adziambei then used her beating as an excuse to run away. Her unbecoming behaviour led to her elopement with Maluṭa. A well-planned elopement would have been condoned by the community. But that of Adziambei was unacceptable because it did not fall within the limits of the Venda traditional law. The elopement was not recognized by the community because it was against the dictates of the Venda marriage customs. In the above extract, one can still trace the same element as suggested by the meaning of Adziambei's name; and that is the incredibility of her actions.

Madima goes further depicting Adziambei's character as implied by her name in the following quotation:

" Zwoṭhe zwe vha amba ndo zwi pfa; fhedzi u fhelekedzwa

ngei ha vha[^]la vha[^]ne vha pfi ndi vhone vhanna vhang a thi zwi wani. Mafhungo o raliho ho ngo tsha fanela ri[^]ne Vho-Nyamut[^]ahi. U t[^]aha hu na kut[^]ahеле, hanga ho kalula. Nahone ndi ri ndo bva ndo bva; arali hu Dzingahe a thi tsha ya! Na kale i[^]tali hu songo vhuya ha dzhena mbiluni yanga. Lu a t[^]hara lwa kokomedzwa hu si halwo. Nga vha nnditshe ndi d[^]idzulele henefhanо mut[^]ani wa mme-anga. Arali zwa nndina ndi d[^]o d[^]ivhonela nga n[^]e mune."

(Madima, 1984:72-73)

" I have heard all that you have said, but I am against the idea of being sent to those who are said to be my in-laws. That does not suit a person like me, the eloper. People do elope, mine is worse. Besides, I am no longer interested. As for Dzingahe, I am not going there. After all, I have never been interested. Do not force me to go there for it will not work. Let me stay here at my mother's home. In case of anything, I will see what to do myself."

Arrangements of marriages by elderly people for their children used to be a common practice among the Venda people. This is still practised in some areas in Venda. This means that parents are the ones who decide whom should their sons marry or by whom should their daughters be married. Venda young men and ladies were not allowed to make their own choices. No matter how in love one was with a lady or a man. There were, however, a few exceptions. But in most cases, the parents were the ones to choose a husband for their daughter or wife for their son. Adziambei was also 'booked' for another man who stayed in Dzingahe. Despite the fact that Adziambei did not love the man in question, she could not oppose her parents' decision. Moreover, lobola had already been paid out for Adziambei. The man was just

waiting for Adziambei to mature. Unfortunately, Adziambei fell in love with Maluṭa before her marriage proceedings could be finalized. Her act of falling in love with Maluṭa was a contravention of her family's arrangement for her to be married by a man from Dzingahe. She finally eloped with Maluṭa. Her elopement with Maluṭa did not only bemuse her parents and her in-laws; it also baffled the entire community. People could not believe that a person already 'booked' for someone could actually elope with someone other than the one she was 'booked' for. After a long absence, Adziambei went back home. Seeing that she was back, Adziambei's parents decided to take her to her in-laws. As a child, she was expected to act as required by her parents. But to the dismay of elderly people, Adziambei refused to be taken to the man she had been 'booked' for. Her refusal to be taken to her in-laws constitutes an act of defiance of parental authority. To the parents, Adziambei's decision is both unthinkable and unbelievable because it is against the Venda traditional marriage procedures. Adziambei is once more seen acting in a way that tends to explain the meaning of her name.

The following extract expresses Adziambei's father's failure to understand Adziambei's refusal to be taken to her in-laws:

"...khotsiawe vha takuwa vha halifha vha tshi vha a mu rwa ngauri u ambela thungo phanda ha vhathu vhahulwane."

(Madima, 1984:73)

"...her father stood up in fury with the intention of beating her because she talks disrespectfully to elderly people."

Although one can find it difficult to understand the anger

the joy of married life. Muhanelwa's death would deny her an opportunity to be a married woman, and would also give Maluṭa and Adziambeḽ an opportunity to be together. But she fortunately evaded the plot because the hooligans pitied her and decided to send her home by train. Maluṭa's attempt to destroy Muhanelwa's chance to enjoy married life is outlined in the following quotation:

" Ndi vhone vhaṭhannga vho lochwaho nga Maluṭa...
Namusi Muhanelwa ndi hone o wanala. " Hu dina luambo
lwavho, ndi musḽ ndi tshi ḽo fa ndo ranga u
luvhelela". "

(Madima, 1984:89)

" Those were the guys hired by Maluṭa (to kill
Muhanelwa)... Muhanelwa is in for it today. " The
problem is their language, I would plead with them
before I die". "

Hereunder follows another quotation that proves that the plot by Maluṭa to have Muhanelwa killed was an attempt to deny her an opportunity to enjoy a married life:

" Muhanelwa ene o vha o dinalea, a tshi khou goda
thundu dzawe a tshi u a ṭuwa. Vha mu fhembeledza
mbilu yawe ya vhuelela vhudzuloni hayo. 'U ṭaha a thi
nga ṭahi, fhedzi u vha musadzi wawe a zwi tsheeho kha
nne'. "

(Madima, 1984:91)

" Muhanelwa was sad and she was packing her belongings
preparing to leave. They pleaded with her not to go
and she agreed. 'I will not elope, but for me to be
his wife is no more in me'. "

The attempt by Maluṭa to have Muhanelwa killed came as the final blow that dashed all Muhanelwa's hopes of ever being married to him. It was this incident that brought to her senses the idea that her marriage to Maluṭa is not going to work. Hence her resolve not to be Maluṭa's wife anymore.

The actual final blow that shattered Muhanelwa's hopes of ever enjoying a stable married life was dealt by Maluṭa's death. The latter was the result of his mental derangement caused by guilty conscience over his ill-treatment of Muhanelwa. All other obstacles that were on Muhanelwa's way could be pushed aside; but that of Maluṭa's death could not be undone.

Throughout the novel, Muhanelwa never had an opportunity to enjoy a stable married life. There were always stumbling blocks that denied Muhanelwa an opportunity to lead a happy married life. All her experiences are embodied in the meaning of her name. Although cited extracts help to justify the meaning of Muhanelwa's name, there is very little that really throw light on the character of Muhanelwa. However, Muhanelwa is portrayed to be a character who does not just give up when faced by challenges.

4.3.4 The use of the name Vho-Mukona as a technique of characterization.

Vho-Mukona is Adziambei's father. The name means the one who can or the one who is able to do. If this name has to reflect on the character of its bearer, this will be clarified by looking at the actions, thoughts or words of its bearer as depicted in *A si ene*. The following extract can, perhaps, shed light on the relevance of the name Mukona in as far as the bearer's character is concerned.

" Vho vha vhe ndele, vhe mutsila muhulwane maluwani.

Zwilukwa-lukwa zwavho zwo vha zwi sa vhuyi zwa lila vhavhambadzi."

(Madima, 1984:1 - 2)

" He was an expert, a well-known craftsman in making baskets. His basketwork (plaited things) did not need traders."

The above portrayal of Vho-Mukona is just a confirmation of Zabeeh's (1968:33) contention that 'names are like pegs on which we hang description'. In other words, the name Mukona is a description of its bearer. It tells of its bearer's qualities. After going through the above extract, one can understand the reason for the use of the name Mukona. Vho-Mukona demonstrates the meaning of his name through his activities. He weaves baskets that are extremely beautiful, and they as a result sell very quickly. The way they are woven attracts people so that it is not even necessary to go around trying to sell them.

The meaning of the name Mukona is, once more, reflected on its bearer's character as follows:

" Ngei hayani hawe nahone ho vha hu sa sokou dzhenwa nga dukana. Vho-Mukona vho vha vha tshi zwi kona zwa u laṭisa khani."

(Madima, 1984:2)

" A lout would just not dare to go to her home. Mr Mukona could root out stubbornness."

In the above quotation, Madima briefly highlights another feature of Vho-Mukona's personality. The cited extract helps to reveal the dynamic nature of Vho-Mukona's character. He

is not only an expert in weaving, but also good in fulfilling his parental obligations. His daughter, Adziambei, was bound to have some problems with boys because of her beauty. For the sake of his daughter, Vho-Mukona does not just allow young men to frequent his home freely. This depicts him as being capable of maintaining discipline at his home.

It must, however, be pointed out that characterization of Vho-Mukona in accordance with his name is not maintained throughout the novel. There is nowhere else in *A si ene*, except in these extracts, where Vho-Mukona is depicted as a character who is capable of doing anything or a character who does not fail. Although in the last quotation Vho-Mukona is depicted as being capable of instilling discipline, there are a number of instances that display his failure to discipline Adziambei. This is confirmed by the rumour that is spreading like wildfire about Adziambei's debauchery. Vho-Mukona is, once again, portrayed as a character failing to live up to the meaning of his name when his daughter elopes with Maluṭa. This is surprising because a child who is observant of the parental authority would not do as Adziambei did. Moreover she had been booked for another. In the end, Adziambei refuses to marry the man she has been booked for. Vho-Mukona who is initially depicted as being capable of doing things his own way fails to persuade Adziambei to marry the man she was booked for. Although Vho-Mukona has been portrayed as a successful character, there are instances, as cited above, that cancel the positive aspect of his character as suggested by the meaning of his name.

Looking at the depiction of the above characters through the technique of naming, Madima tends to be successful in the portrayal of Adziambei, Maluṭa and Muhanelwa. This is the case because one can see these characters develop through

the novel. They are more often depicted displaying behavioural tendencies that are suggested by the meaning of their names. Madima only depicts Vho-Mukona according to the meaning of his name at the beginning of *A si ene*, but this is cancelled out later by Mukona's failure to discipline his daughter Adziambei.

4.4 Madima's use of names as a technique of characterization in Maḍuvha ha fani.

In Maḍuvha ha fani, names like Musiiwa, Mbudzeni, Vho-Tshivhalavhala and Vho-Mubvatsho^{the} will receive attention in this analysis. These names will be evaluated in the light of their bearers' actions, thoughts or words with the aim of trying to establish the extent to which Madima uses them to reveal the personalities of their bearers.

4.4.1 The use of the name Musiiwa as a technique of characterization.

The name Musiiwa means the one left behind. To be more exact, the meaning of this name is that the one whose parent(s) died just before, during or after his/her birth. This means that a name of this nature will be given to a child whose birth is preceded or followed by the death of one of his/her parents or both or the death of anyone in the family. In the above cited novel, the name Musiiwa is proper and fitting if the above argument is to be considered when naming a child. This is the case because the name Musiiwa is descriptive of the incident that prevailed just immediately after his birth. The following paragraph illustrates the relevance of the name Musiiwa in Maḍuvha ha fani:

" Ndi henefha Venda, he nga lenelia ḍuvha le zwa vha zwo fanela, ha bebwa ńwana, we shango la ḍo ri ngavhe a songo vhuya a ḍa zwawe; vhunga u vha hone hawe ho

ḍisa vhuṭungu vhu sa takuwi. Ndi onoyu Musiiwa khaladzi anga, muthihi fhedzi we nda mama nda mu siela. Ho kola lufu a vho tou aluswa nga vhadzimu... Zwino, ..., ha, ari--ḍi! Mme-anga, Vho-Nyadzanga nangwe ndo vha ndi songo bula dzina ḷavho zwo vha zwi sa dini tshithu; vhunga Musadzi-wa-vhane na ḷone ḷo vha tea. Khaladzi-anga naho a songo vhuya a vha vhona tshifhatuwo, o no ḍi zwi pfa uri vho vha vhe muthu-ḍe."

(Madima, 1970:13)

" It is here in Venda, when on that day it was necessary that a child should be born, who the world said should not have come, because his coming brought immeasurable pain. It is this Musiiwa, my brother, the only one, that I sucked (my mother's breast) and left it for him. The problem was brought about by the death (his mother's), and as a result, he had to be brought up by the ancestral spirits (gods).... Now, ..., well, we don't know! my mother, Nyadzanga, although I did not mention her name that was not a problem because the deceased woman (Nyadzanga) also suited her. My brother, although he did not see her face, has already heard what type of a person she was."

In the above extract, the narrator informs the reader about the time when Musiiwa was born. His birth did not bring joy. It brought about untold and immeasurable suffering. By so doing, the narrator is highlighting the circumstances that prevailed at the time of Musiiwa's birth. This he does by drawing a picture of pain that accompanied the birth of Musiiwa. That pain is caused by the death of Musiiwa's mother. It is the last three sentences or so that reveal whose death led to the suffering. This occurs when the

narrator tells that Musiiwa did not see the face of his mother. He did not see his mother's face because she died just after his birth. Now, one can understand the meaning of the name Musiiwa (i.e. the one left behind). The name Musiiwa does not, in any way, reflect on the character of its bearer, but only explains the circumstances that prevailed at the birth of the name's bearer. Madima has, therefore, not succeeded in using the name that portrays the character of its bearer.

4.4.2 The use of the name Mbudzeni as a technique of characterization.

Madima has used the name Mbudzeni in a way that highlights something about the name's bearer. Mbudzeni means tell me(us). In view of the given meaning of the name Mbudzeni, one can start thinking of Mbudzeni as a character who likes talk or who is always expected to repeat something by others. In other words, she is expected to always have something to tell to others. The following extract can help shed light on the meaning of the name Mbudzeni:

" Vhone, nga vha ise zwavho a₁ mafhungo phanda; ri₁ne naho li₁ khou kovhela, kha avha vha₁tuku u hone ane a do₁ u a pfa, a guda u tshila zwavhu₁di na vha₁nwe vhathu."

(Madima, 1989:10 - 11)

" You just go on with that news, even if the sun is setting for us (becoming old), for these young there is one who will, on hearing this, learn to live well with others."

In the foregoing quotation, the narrator draws a picture of

people who are demanding that one of them (i.e. Mbudzeni) should go on with what she was telling them. This person happens to be the bearer of the name that is being evaluated. One can 'see' people appealing to the bearer of the name Mbudzeni to go on telling them something. The name Mbudzeni suits its bearer because the latter acts as the source of information.

The narrator goes on to endorse the meaning of the name Mbudzeni as suggested in its definition. This is illustrated by the following extract:

" Makhadzi wa Fhaṭuwani nga vha ise zwavho aḷa mafhungo phanda."

(Madima, 1989:13)

" Fhaṭuwani's aunt, just go on with that news."

Mbudzeni is, once again, expected to tell the listeners something. With this information regarding the name Mbudzeni, one can only know that Mbudzeni is acting as a source of information. The cited paragraphs provide very little that really can help the reader to understand the personality of the bearer of the name Mbudzeni. One can only assume that Mbudzeni is just a talkative character that other people can always tap for information. This shows the failure of the narrator to use the naming technique in delineating the character of the name bearer. One can only appreciate the use of the name Mbudzeni in *Maḍuvha ha fani* because the name's bearer is used by the narrator to relate the events as they stand in the novel. Otherwise, there are no any other events that relate to the relevance of the name Mbudzeni in as far as character portrayal of the name's bearer is concerned.

of Adziambei's father, the latter is, in terms of African tradition, right and justified. Adziambei's father reacted the way he did because Adziambei's decision was in contradiction with the African marriage proceedings. Traditionally, Adziambei was supposed to do the will of her parents, and not according to her own will.

In all the above cited quotations, Adziambei is always depicted as displaying a controversial character. Her character was not as expected of a traditional Venda woman. Whatever she did always contradicted Venda traditional norms. Consequently, Venda people find her behaviour both unbelievable and difficult to accept or accommodate. The meaning of her name is highlighted by most of her actions and thoughts. To endorse this point, Madima says the following:

" Tsho kanukisaho vhunzhi ha vhathu ndi dakalo la Adziambei, o vha a si na na thoni dza zwe a ita."

(Madima, 1984:72)

" What surprised many people was Adziambei's happiness; she never felt ashamed of what she did."

Madima uses the above extract to demonstrate the extent to which Adziambei's life reflects on the meaning of her name. According to the quotation, Adziambei seemed unperturbed by what she did. To the people, what Adziambei did must have brought shame on her so that she should be feeling guilty and regretting her life in the past. But to their dismay, Adziambei continued with her life as though nothing had happened. The above extract affirms the fact that Adziambei was leading the type of life that was in line with the meaning of her name. She always did what other people found difficult to believe or understand. Her behaviour was not in

keeping with the way of life of a traditional Venda woman.

4.3.2 The use of the name Maluṭa as a technique of characterization.

The name Maluṭa means one who causes friction (conflict) between or among people. In view of this meaning, one can infer that the name Maluṭa is given to a person whose birth caused conflict in the family. Generally speaking, the bearer of the name can be a source of conflict among people. In other words, he can create problems for other people by his actions. This idea is endorsed by Edmondson (1971:69) as follows:

" A name is felt to be diagnostic of the fate and character of him who bears it."

According to Edmondson's view, a name is of great significance because it is the one that highlights its bearer's personality as well as the effect of the name on its bearer. In other words, a name tells of the way its bearer behaves as well as the consequences that will follow the actions of the bearer. To be more exact, Edmondson is espousing the idea that one's behaviour will correspond with what is suggested or implied by the meaning of one's name. This means that Edmondson acknowledges the fact that what one does in life or what happens to one is primarily due to the influence of one's name. His contention can, therefore, be assumed to be suggesting that one's character or behaviour is largely determined by one's name.

The meaning of the name Maluṭa, in *A si ene*, first manifests itself in the bearer's dishonesty and unfaithfulness. This happens when Maluṭa is at Muhanelwa's place (his bride-to-be's place). While there, Maluṭa meets a very beautiful girl by the name of Adziambei. All of a sudden

Maluṭa is interested in her. His interest in Adziambei becomes a potential danger to his affair with Muhanelwa. This is because should he fall in love with Adziambei, Muhanelwa will not like it. In the end, Maluṭa proposes love to Adziambei. The latter accepts his proposal. Hereunder follows a passage that reveals the meaning of Maluṭa's name as reflected by his action. It also tells of the looming confrontation between Adziambei and Muhanelwa over Maluṭa.

" Zwino hafhu na dzina ni tshi tou pfi Maluṭa, ri do andana naa? Nne zwa u itwa Matshinyise a thi zwi funi. Hone ni nga mala ri vhavhili na ri takula?"

(Madima, 1984:20)

" Do you think we will live in harmony, since your name is Maluṭa (i.e. the one who causes conflict between or among people)? I do not want to be Matshinyise (i.e. the one who destroys other's affairs). And do you think that you will be able to marry both of us?"

It is Adziambei who is uttering the above words because she is aware of the fact that by proposing love to her, Maluṭa is creating conflict between her and Muhanelwa (i.e. Maluṭa's bride-to-be). Although Venda marriage norms do not dictate against polygamy, Maluṭa's approach is absolutely unacceptable. The action by Maluṭa is preparing fertile ground for a confrontation between Adziambei and Muhanelwa. The latter will not accuse Maluṭa alone of being dishonest and unfaithful. She will also accuse Adziambei of trying to entice Maluṭa from her. Maluṭa is behaving just the way the meaning of his name implies.

Maluṭa also causes conflict between Muhanelwa and Adziambei when suggesting to the latter that she should elope with him

to Johannesburg. To allay Adziambei's fears, Maluṭa tells Adziambei that he can let his younger brother take Muhanelwa for a wife. One starts wondering what will be Muhanelwa's reaction when she learns that she is no longer going to be married by Maluṭa since he has decided to marry Adziambei. Muhanelwa will definitely not be happy to hear that her husband-to-be has eloped with Adziambei and that she is to be given to Maluṭa's younger brother as his wife. Maluṭa says the following to reveal his character embodied in his name.

" Inwi arali no khwathisa ri tou mbo ḍi namela roṭhe. Ndi nga si tsha ni wana ni sa athu u vhingwa ṅwakani. Kani-ha a ni ṭoḍi u haḍzingana na muṅwe? Muhanelwa ha nga ni dini; ngauri u ḍo sala fhanu na mme anga. Nda zwi funa ndi mu fha murathu..."

(Madima, 1984:22)

" If you are serious, we just leave together. Otherwise I will not find you still a spinster next year. Or don't you want to share a man (husband) with someone? Muhanelwa will not bother as she will stay at home with my mother. If I like, I can give her to my younger brother..."

Maluṭa's love for Adziambei and their subsequent elopement do not only lead to confrontation between Adziambei and Muhanelwa; it also spreads and affects members of their respective families. Maluṭa's mother wants to see him married to Muhanelwa. His elopement with Adziambei will make her think that Maluṭa has been enticed by Adziambei. And that will set her against Adziambei. The following words illustrate the hostile attitude already harboured by Maluṭa's mother towards Adziambei.

" Ndo vha ndo silingea ndi tshi ri khamusi ṅwananga o

fhurwa tsho[^]the nga i[^]la phiranawe, ye ya mu ungedza a shavha a sia musidzana we a vha o no [^]dilugisela u vhingwa."

(Madima, 1984:61)

" I was angry thinking that my child has been cheated by that loose woman (phiranawe - a woman who falls in love with every man) who enticed him to leave his fiancée' who was prepared to be married."

From the above extract, one senses the anger and disgust of Malu[^]ta's mother for Adziambei's elopement with Malu[^]ta. Already, there is bad blood between Malu[^]ta's mother and Adziambei. Instead of being cross with her own son for having disorganized his marriage arrangement with Muhanelwa, Malu[^]ta's mother accuses Adziambei of debauchery. All this is happening because of Malu[^]ta's actions. Malu[^]ta, just by falling in love with Adziambei, has brought about conflict between his mother and Adziambei. He has once more acted as the meaning of his name implies.

The character of Malu[^]ta as suggested by his name also manifests itself in the confrontation that occurred between Vho-Mukona (i.e. Adziambei's father) and Malu[^]ta's mother. Vho-Mukona was not happy with Malu[^]ta's elopement with his daughter. He, as a result, went to Malu[^]ta's home to trace any information that could lead to the whereabouts of Malu[^]ta and Adziambei. When he failed to get information that could help him in his search for his daughter, he then vented his anger by beating Malu[^]ta's mother. This is an indication of the way in which Malu[^]ta's actions brought his family and that of Adziambei to loggerheads. As long as Malu[^]ta stayed away with Adziambei, his family stood the chance of being harrassed by Adziambei's family. The conflict between the

two families did not exist until after Maluṭa decided to propose love to Adziambei and eloped with her. The above argument stems from the following:

" Hone ndo u dubisa mukegulu wa hone nga ṭhamu, nde ndi tshi vhuyelela vhoṭhe vha sokou rekareka, vha bvisa zwiṅwalo zwawe na zwa kale-kale ndi sa athu u vhuya nda amba tshithu."

(Madima, 1984:71)

" But I beat the old lady (Maluṭa's mother) with a stick so that when I went there again, they were all trembling with fear and produced his letters even very old ones before I could say anything."

As a concerned parent, Adziambei's father exhausted all the means that could help him in his search for his daughter. When all these failed to bear fruit, he adopted a violent approach. He did that by going to Maluṭa's place and beat his mother with the hope of eliciting information that could be of help to him. The confrontation that took place between Maluṭa's mother and Adziambei's father is nothing but a confirmation of the meaning of Maluṭa's name. This, of course, can be attributed to his actions or behaviour as already outlined.

Maluṭa's actions also caused confrontation between his family and that of Muhanelwa. The following excerpt is a classic proof that his behaviour is always a source of conflict:

" Mme a Maluṭa vha ḍiṅhala vha tsa Vondwe u sela Muhanelwa vha vhuya vha tshi fhufhura nḍevhe; hu si na tshinaki. Makhadzi wa Muhanelwa vho thukhuthela, vha sa funi na u pfa."

(Madima, 1984:74)

" Maluṭa's mother gathered some courage and went to Vondwe to finalize Maluṭa and Muhanelwa's marriage arrangements. She came back brushing her ears. Muhanelwa's aunt was very cross and did not wish to hear anything."

After Maluṭa had eloped with Adziambei to Johannesburg, Adziambei was cheated by Fanyana (i.e. Maluṭa's friend) and was finally fraudulently taken away by Fanyana as his wife. When Maluṭa failed to trace Fanyana and Adziambei, he then decided to go back to Muhanelwa and marry her. He then wrote a letter to his mother, telling her that Adziambei had disappeared with another Zulu man. He asked her to go and marry Muhanelwa for him. Maluṭa's mother resolved to do as requested by her son. But, unfortunately, Muhanelwa's aunt was not prepared to listen to the case presented by Maluṭa's mother. She accused the family of Maluṭa for trying to play with Muhanelwa. The anger shown by Muhanelwa's aunt indicates a logical reaction to the situation because she had lost trust in Maluṭa. Once again Maluṭa's debauchery is the cause of conflict between Maluṭa's mother and Muhanelwa's aunt.

Another logical consequence of Maluṭa's actions was a conflict that arose between Adziambei's family and that of her in-laws-to-be. The latter were obviously angered and baffled by the news that Adziambei had eloped with another. Now that Adziambei had left her bridegroom-to-be for another man, Adziambei's former in-laws-to-be decided to go to Adziambei's home to claim back the lobola (marriage proceeds) they had already paid out for Adziambei. Once more, Maluṭa can be seen as being responsible for the animosity that has developed between Adziambei's family and

that of her former in-laws-to-be. Hereunder follows an extract that highlights the possibility of a conflict between the two families:

" Vhala vhanna vha Adziambei vha da vho humbula u vhila thundu dzavho."

(Madima, 1984:60)

" Adziambei's in-laws-to-be came with the aim of claiming their lobola."

There is no doubt that confrontation is looming between the two families. And that was due to Maluṭa's elopement with Adziambei. Adziambei's in-laws-to-be went there to ask to be payed back their lobola by Adziambei's parents since they know that Adziambei has left their son for Maluṭa. What could cause the problem could be the fact that Adziambei's parents might have already used the money paid to them for Adziambei's lobola. Should they fail to pay back the lobola,

Throughout the novel of *A si ene*, Maluṭa has always been portrayed with the nature that bred countless controversies and conflicts between people or families. He has been depicted causing problems for Adziambei, Muhanelwa and his mother as well as many other characters. The meaning of his name is satisfactorily explained by the manner in which he has been depicted throughout *A si ene*.

4.3.3 The use of the name Muhanelwa as a technique of characterization.

The name Muhanelwa means the one who is refused or denied an opportunity. This name, unlike the already cited names, does not necessarily reflect on the character of its bearer. It mostly tells of the consequences of others' attitudes and

actions towards its bearer. Muhanelwa was to be married to Maluṭa. The latter had even paid all the marriage proceeds. It was while Maluṭa was at Muhanelwa's place that he met Adziambei, one of Muhanelwa's friends. On seeing Adziambei, Maluṭa was interested in her and then proposed love to her. This action by Maluṭa already constitutes a stumbling block on the pending marriage. It later developed into a serious obstacle that denied Muhanelwa marriage to Maluṭa. Hereunder follows a quotation that signals the odds that will stand in the way of Muhanelwa and her marriage:

" Ni songo sokou litsha vhathu vhanu nga nṅe. Arali lu lufuno na nṅe tshee nda ni vhona mmbamulovha, zwiḽa ndi tshi ḽo kolelwa nga Tshibalo, ndi pfa ndo sokou takala ndi tshi ni vhona."

(Madima, 1984:21)

" You must not just leave (dump or desert your fiancée) your people because of me. In as far as love is concerned, since I saw you the day before yesterday, when Tshibalo bragged for me, I just feel happy when I see you."

The above extract shows that Maluṭa had confessed his love for Adziambei and the latter accepted the proposal although she was doubtful. The fact that Maluṭa proposed love to Adziambei while he was busy arranging his marriage with Muhanelwa puts his affair with Muhanelwa on a very risky footing. If he had waited until they were married, Muhanelwa would still understand his love for Adziambei because polygamy is, after all, no sin according to Venda marriage customs. Maluṭa's elopement with Adziambei dealt a blow to Muhanelwa's chance of ever being married to Maluṭa. The elopement was now an open challenge by Adziambei against Muhanelwa for Maluṭa. This was the case because here was the

man (Maluṭa) almost through with the marriage proceedings, now running away with another woman. The elopement of Maluṭa and Adziambei makes the marriage that was so imminent very remote. The above argument is highlighted in the following extract:

" Inwi arali no khwaṭhisa ri tou mbo ḍi namela roṭhe."

(Madima, 1984:22)

" If you are serious we just leave together."

What Maluṭa and Adziambei are planning is bound to disorganize Muhanelwa's pending marriage to Maluṭa. This is the case because it appears that both are prepared, no matter what the consequences can be, to go on with their plan to elope. Instead of attending to his marriage with Muhanelwa first, Maluṭa puts all his efforts in seeing to it that his plan to elope with Adziambei succeeds. As the meaning of the name Muhanelwa tells, Maluṭa's plan to elope with Adziambei is indeed jeopardizing Muhanelwa's chances of seeing her marriage to Maluṭa coming to fruition.

Maluṭa went to Muhanelwa's place. His aim was to bring her home with him as his wife. He was confident of this because he had already paid out all the marriage proceeds. But when he talked to Muhanelwa about taking her to his home as his wife, the latter refused. Maluṭa tried to persuade Muhanelwa but failed to convince her. He then started beating Muhanelwa with a stick. He also beat Muhanelwa's friends. Consider the following passage in this regard:

" Duvha ilo vhasidzana vho ya u lala maḍautsha. Maluṭa e navho a tshi amba la u vHINGA fhedzi. O no neta nga u amba, a dzhia tshiṭiki tshawe a vha rwa dza tou tanda; phindulo ya ḍi vha yeneila ya u thoma."

(Madima, 1984:29)

" That day the girls went to sleep at dusk. Maluta was busy talking about marrying. When he was tired, he took out his stick and beat them that they had stick marks; but the answer was the same one (refusing to let Maluṭa take Muhanelwa to his home as his wife)."

After all the marriage proceeds have been received from Maluṭa, the latter was entitled to take Muhanelwa as his wife. But this has to be done with the consent of Muhanelwa. Unfortunately, Muhanelwa seemed not to be ready. In this instance, it is Muhanelwa and her companions who are denying Muhanelwa an opportunity to be married. Although their action is traditionally accepted, it is nevertheless hindering the completion of Muhanelwa's marriage to Maluṭa. This shows that Muhanelwa is also having a hand in the delay of her marriage. This action puts her marriage in jeopardy because Maluṭa may run out of patience.

When Maluṭa was beating Muhanelwa and her companions in an attempt to force her to accept his proposal of marriage, Muhanelwa's aunt intervened. Maluṭa was deeply hurt and angered by her words. As a result, he decided to give up trying to persuade Muhanelwa. The above argument is illustrated by the following extract:

" A dzula henefho o sokou kotamisa ṭhoho sa murabeli.
'Musidzana wanga Muhanelwa! Musidzana wanga! Ri ḍo
vhona hune zwa ḍo fhelela hone! Adziambei ene u nga o
khwaṭhisa, nangwe ndi sa tou mu fhulufhedza nga
maandā."

(Madima, 1984:30)

" He sat there, his head bowed like a person in prayer.

My fiancée Muhanelwa! My fiancée! We will see where this will end! Adziambei appears to be serious, although I do not trust her that much."

Muhanelwa's aunt comes into the picture reprimanding Maluṭa for beating Muhanelwa and the other girls. Maluṭa then feels discouraged and disappointed and resolves to give up persuading Muhanelwa to accept his proposal. The way Muhanelwa's aunt acted appears to imply that Muhanelwa is not yet ready for the marriage and she should, therefore, not be forced. By so doing, Muhanelwa's aunt tends to be helping Muhanelwa to deny herself an opportunity to be married. This is endorsed by Maluṭa when he shifts his mind from Muhanelwa to Adziambei. He feels that if he goes to Adziambei and proposes marriage to her, there will be no problems because she has indicated that she is serious. Maluṭa's decision to concentrate on Adziambei heralds the probability of Muhanelwa's affair with Maluṭa failing. Although unaware and unintentionally, Muhanelwa's aunt is, in a way, diminishing Muhanelwa's chances of being married to Maluṭa.

The meaning of the name Muhanelwa is also revealed by the incident that took place at Muhanelwa's place. Maluṭa's mother decided to go and finalize Maluṭa's marriage to Muhanelwa. The latter's aunt was angry and not prepared to accept Maluṭa's mother. The anger of Muhanelwa's aunt stemmed from the fact that Maluṭa had eloped with Adziambei. Muhanelwa's aunt felt that Maluṭa's breach of his promise to marry Muhanelwa was an indication of his lack of commitment and seriousness. This made her refuse the proposal of Maluṭa's mother. The latter wanted to have Muhanelwa as Maluṭa's wife. Muhanelwa's aunt's refusal to let Muhanelwa be taken as Maluṭa's wife seems to be an act of denying Muhanelwa another opportunity to get married to Maluṭa. Consider the following quotation:

" Mme a Maluṭa vha diṅala vha tsa Vondwe u sela Muhanelwa vha vhuya vha tshi fhufhura ndevhe; hu si na tshinaki. Makhadzi wa Muhanelwa vho thukhuthela, vha sa funi u pfa. " Vhusiwana ndi vhusiwana zwaho. Muhanelwa ha tambiwī ngae nne ndi hone lini! Mu litsheni u ḍo keguḷela heneḑhano muṭani wa nne makhadzi wawe". "

(Madima, 1984:74)

" Maluṭa's mother resolved on going to Vondwe to take Muhanelwa (as Maluṭa's wife). She came back dusting her ears, with nothing coming right. Muhanelwa's aunt was very angry and did not want to listen. " We may be poor. No one can fool around with Muhanelwa as long as I am here! Leave her, she will grow old in the home of me, her aunt". "

By going to Muhanelwa's place (for Muhanelwa), Maluṭa's mother was trying to have Maluṭa's intention to marry Muhanelwa realized. This presented Muhanelwa with another opportunity to be married to Maluṭa. But, unfortunately, another stumbling block, in the person of Muhanelwa's aunt, stood on the way. Maluṭa later requested his mother to, once more, go and try to persuade Muhanelwa to marry him. This time everything went well. Muhanelwa was finally taken to Maluṭa's place as his wife. While she was at Maluṭa's place, Maluṭa asked her to pay him a visit. It is her visit to Maluṭa that brings to light an incident that seemed to work against her marriage to Maluṭa. Muhanelwa was denied an opportunity to enjoy married life when she had gone to visit him in Johannesburg. To her dismay, Maluṭa seemed to be against her visit. The reason for this was his reunion with Adziambei who was fraudulently taken away by Fanyana as the latter's wife. As a result, Maluṭa hired hooligans to kill Muhanelwa. Maluṭa was in fact attempting to deny Muhanelwa

4.4.3 The use of the name Tshivhalavhala as a technique of characterization.

Perhaps a glance at the name Tshivhalavhala can help the reader to get to grips with the behavioural patterns that characterize the personality of the name's bearer. Tshivhalavhala is a name that is given to a person who likes gossiping. Such a person is always saying something that he/she sometimes cannot account for. To be more exact, the bearer of such a name always tells lies. This is illustrated by the following quotation:

" Tshe avha Vho-Mmane washu vha ri dina ngatsho ndi mazwifhi. Vha a zwifha vhothe nga shango, avha vho vha vhe phanda. Na phanda ha vhana tsho ri- tsho ri tshi si tshone. Nne vha tshi ri vhudza zwithu zwavho liñwe duvha ndo vha ndi sa sei, ndi tshi tou pfa ndi tshi tou vha shonela. Hu si kale-kale vha vha vha tshi vho dihwa nga dzina le nda wana li tshi tou vha tea, Vho-Tshivhalavhala! Dzina ili nangoho lo vha lo tou vha doba, na vhone vho no fanelwa nga mazwifhi. Kana vho vha vha tshi divha uri ri vha ita vhonnyi?"

(Madima, 1989:39)

" What our father's senior wife's younger sister annoyed us with is lies. People lie in the whole world, but this one was worse. Even in front of children, this and this whereas it is not like that. Sometimes I did not laugh when she told us something, I would feel ashamed for her. Not long, she was known by the name that suited her, Tshivhalavhala (the one who is always gossiping)! This name really suited her and she was suited by lies. Or did she ever know what we called her?"

The name Tshivhalavhala has been described in no uncertain terms in the above quotation. The name bearer was given the name Tshivhalavhala because she liked gossiping. It is her words that led people to name her Tshivhalavhala. This name unequivocally explains a feature that highlights her personality. She is here depicted as a gossip.

The character of Tshivhalavhala is also delineated as suggested by its meaning when Musiiwa was ill. Vho-Tshivhalavhala was in the field with her sister, Vho-Mubvatsho[^]the, when a boy arrived and told the latter that he had been sent to collect her. On hearing this, Vho-Tshivhalavhala concluded that Musiiwa could have passed away because he was ill at that time. She then went straight to the nearby fountain and started spreading the rumour that Musiiwa had died as a result of his illness. But it was later discovered that Musiiwa was still alive. Vho-Mubvatsho[^]the was suddenly called back home because there were two elderly men who wanted to see her. The argument that highlights the portrayal of Tshivhalavhala's character as suggested by the meaning of the name is based on the following:

" " Vhulwadze ha hone vhathu vho vhu pfa; ho vha ho hula. Nazwino a hu tsheena tshi no pfi itshi, zwo kunda. Ene o zwi pfa mutshetshe,..."

(Madima, 1989:45)

" People had had enough of his illness, it was very serious. Right now there is nothing, he is late. The child suffered a lot,..."

In the light of the above quotation, it is clear that Vho-Tshivhalavhala did not even bother to find out the reason why Mubvatsho[^]the was suddenly called back home. She

just jumped to the conclusion that Musiiwa was dead. In the light of her gossip that Musiiwa was dead, one can, justly, think that she was, all along, hoping that Musiiwa might not recover. She was just there waiting for the day on which he would die and then go around telling people that he was dead. This, undoubtedly, reveals her as an individual who lacks compassion. She was not concerned about the welfare of others. In as far as this name is concerned, the narrator has successfully ably revealed the character of Tshivhalavhala by using the naming technique.

4.4.4 The use of the name Vho-Mubvatsho^hthe as a technique of characterization.

Mubvatsho^hthe is a very difficult name to interpret. However, one can try to come up with its meaning by specifically concentrating on the actions, words or thoughts of its bearer. One can, generally, take Mubvatsho^hthe meaning the one who leaves for good. This means that if he/she leaves, it is for good. He/she never looks back. To expand on this meaning, one can say that such a name is given to a person who does his/her things without reservation, wholeheartedly or with all his/her might or means. If what that person does is good, it will be good in all respects, and if it is bad, it will be bad in every way. The following paragraph does throw some light on the meaning of the name Mubvatsho^hthe:

" Nga vha ime ndi dⁱ sokou ya phanda nao a Vho-Mubvatsho^hthe. Na we a vha ira i^li dzina ho ngo vha zwifhela. Mukegulu havhala mbilu yavho ndi,... ari^di, enea e ra pfa nga havho a nga vha e one. Nne ndo zwi vhona na d^uvha l^e ra swika Lungane, uri a zwi nga iti."

(Madima, 1989:21 - 22)

" Let me just go on with that (news) of Mubvatsho^hthe. Even the one who gave her this name was right. That old woman's heart is, ...we don't know, what we heard about her may be true. I realized it the day we arrived that things will not go well."

The narrator starts off by admitting that the name Mubvatsho^hthe suits its bearer. The implication, therefore, is that there is something about Vho-Mubvatsho^hthe that renders her name suitable for her. This could be her words, actions or thoughts. Although the narrator does not reveal what makes the name Mubvatsho^hthe suitable for its bearer, the last sentence of the quotation comes near to the justification of the use of the name Mubvatsho^hthe. This raises the reader's interest to take note of Mubvatsho^hthe's words, actions and thoughts. The reader does this with the aim of trying to find out what really makes the narrator say that things will not go well. If one has to consider what has been said in the explanation of the name Mubvatsho^hthe and what is expressed by the last sentence of the quotation, one can come to the conclusion that the bearer of the name Mubvatsho^hthe will display negative behavioural tendencies.

The narrator now shows Mubvatsho^hthe to be a character who uses extremely vulgar language. When she swears, she goes for the most vulgar words. She is shown as an individual who prefers not to settle her differences with others amicably. Hereunder follows an extract in which the above argument is highlighted:

" Vhashumi vho vha vho no sokou ima vho thetshelesa. Vha^hla vha^hkegulu vho bva na uri ri^hne ndi ri^hne ri a kona u vhuthedzela, vha neta. Vho-Mubvatsho^hthe vha vhu^hisani, vha vhu^hisani. Zwo^hthe-zwo^hthe na zwi dzingisaho n^hdevhe."

(Madima, 1989:8)

" The workers were now standing and listening. Those old women who thought they could stop her finally got tired. Mubvatsho[^]the brought in everything. Everything, even those words that are difficult to say (that can deafen the ear)."

Of interest in the above quotation is the last sentence (i.e. that can deafen the ear). This is the sentence that actually serves as a first step towards understanding the personality of Mubvatsho[^]the that can explain the meaning of her name. The interpretation of the cited quotation lays bare the negative aspect that characterizes the personality of the bearer of the name Mubvatsho[^]the. The quotation leaves one with no doubt that Mubvatsho[^]the is a character who goes to the limit when using foul language. This is endorsed by the last sentence (i.e. Everything, even those that deafen the ear). This means that when Mubvatsho[^]the swears, she uses language (or words) so foul that makes one shudder. This depicts her as a character quite capable of uttering foul words to 'release' her anger.

Mubvatsho[^]the's use of foul language can also be traced in the following extract:

" Ndi ma[^]tamba a muthu o takalaho a[^]la lini. Vha ri muthu a nga sokou palanganda ngaurala[^] a songo vhuya a dzelela?"

(Madima, 1989:10)

" Are those abusive words of a normal person?. Do you think a person can act like that if sober?

In the above quotation, the narrator uses another character

to further unmask the personality. This happens when one of the characters appears to be shocked by Mubvatsho[^]the's resort to extremely abusive words when she is involved in an argument. Vho-Mubvatsho[^]the is, once again, depicted as a character who uses foul language without reservation. She is here portrayed as being incapable of controlling her language.

Mubvatsho[^]the is not only portrayed as an extremist in the use of foul language, but also as being short-tempered and unforgiving. This is endorsed by the following:

" Vhathu vha tshi balangana ya dovha ya thoma tsemano. Hu semekanywa muñwe na muñwe hafho hayani. A hu na na we a vhuya a fhindula. Vha semana vhe vho[^]the khuhu dza lila, vha neta, vha lala, zwi si tende. Vha vuwa vha dovha vha zwi thoma."

(Madima, 1989:32)

" When people dispersed, the argument started again. She was scolding everyone there at home. No one ever replied. She swore alone until the fowls cried (very late) and got tired; she then slept but could not sleep. She woke up and started again."

The narrator uses the above quotation to further reveal the unsavoury character of the bearer of the name Mubvatsho[^]the. The above quotation delineates the character of Mubvatsho[^]the as characterized by extremely uncontrollable temper. She is shown swearing at everybody who is there. She does not restrict her argument to those with whom she is at loggerheads. She swore until very late. When she tried to sleep, she was still so angry that she could not sleep. When she at last slept and then woke up, she continued swearing. Once more, Mubvatsho[^]the is depicted as going to the limit of

her temper, thereby fulfilling the meaning of her name as defined at the beginning.

Consideration of the following quotation also helps to unmask the extremely unbecoming behaviour of Mubvatsho^hthe.

" Musiiwa a sathu na u fhedza gaku ^hlawe, vha vha vho mela Vho-Mmemuhulu... Vha tshi swika ndi pfa, " Ma^hdithu a sa funi zwone u ^hla maswa a mu^hdini! Ndi sala ndi tshi shingaila na ^hwana no,..." Tho ngo tsha pfa na zwe vha amba, nge vha tshi ralo vha mphamasa khofheni nda yo wa. ^hLila gaku ^hla Musiiwa ^hla pfi thefu ^hla wela buseni, a p^hfelwa mare khofheni, a bomodzwa. N^hne nda ^hthathaiswa nda kharamedzwa ndi tshi lila, nda sala ndo tou yowee."

(Madima, 1989:27 - 28)

" Just before Musiiwa could finish eating his piece of porridge, my father's senior wife appeared... When she arrived I heard, " Good-for-nothing people like eating porridge from others' homes. I have to struggle with the child while you,..." I could not hear what she said because she slapped me in the face. That piece of porridge of Musiiwa was pushed from his hand so that it fell on the dusty ground. She spat on his face and hit him. I was dragged and shoved around while crying."

Just to recap, Mbudzeni and Musiiwa were hungry. Since Mubvatsho^hthe was not giving them anything to eat, they went to the neighbourhood. The neighbours gave them porridge. This angered Mubvatsho^hthe. She then beat them and dragged Mbudzeni. Her extreme and unchecked temper and anger is manifested in her beating of the two as well as her throwing

away of the porridge they were eating. Her actions portray her as being extremely cruel and uncompassionate. If one is to consider all the quotations, one will realize the essence of Mubvatsho^h's behaviour as highlighted by the name.

Of all the names referred to in the above discussion, Vho-Mubvatsho^h's character has been delineated with great success. The narrator has successfully created situations that justified the relevance of the name Mubvatsho^h to its bearer than he did with respect to the names such as Musiiwa, Mbudzeni and Tshivhalavhala.

4.5 Madima's use of names as a technique of characterization in Mmanga Mawelewele.

In Mmanga Mawelewele, only names like Mawelewele, Maambazwivhuya, Mavusa and Mafhalatombo will receive attention here. They will be evaluated to determine the extent to which Madima had used them to delineate the character of their bearers.

4.5.1 The use of the name Mawelewele as a technique of characterization.

The name Mawelewele means getting into something or involving oneself in something that one does not understand or know. In other words, this name means someone who gets into something or involves himself or herself in what he or she does not know or understand. Madima comes up with a more cogent argument concerning the meaning as well as the relevance of the name Mawelewele as follows:

" Khamusi ni nga kanuka ni tshi pfa n̄wana wa Vharudi a tshi pfi Mawelewele. A si l̄one dzina l̄e a bebwa na^hlo. L̄awe l̄o vha l̄i tshi pfi Boyi. Ho ri l̄in̄we d̄uvha o d̄a u dala ha hashu a wana ri khao mananga, ... Ene u

swika a si vhu^uye a ima. O mbo dⁱ fhufhela ngomu a edzisa-vho u shela mulenzhe a tshi khou lidza gunwe l^awe. Ndi hone muⁿwe mukalaha, Vho-Nemangwingwingwi vhe vha vha vha tshi khou suka mukumba wavho henefho van^dani vha tshi vhidzelela, Ahee! Namusi ni a t^ahela! Mawelewele, mafhungo a Venda ha fheli!" Vhathu vha bva mi^tani vha wana nangoho o shisha mabiko a tshi shela-vho mulenzhe. Ro^the ra sea ra tou lala, na u^la mulidzi wa ngoma a khakha, tsha mbo dⁱ khauwa, ha sokou pfala, Mawelewele! Mawelewele...!" Lo mbo dⁱ vha dzina l^awe."

(Madima, 1961:12)

" Perhaps, you may be surprised when you hear a child of the Christians being called Mawelewele. This is not his birth-name. His was Boyi. One day, he had visited us and found us busy playing the reed-flutes. On his arrival, he did not wait. He just jumped in and started dancing and blowing on his thumb. Then one old man, Vho-Nemangwingwingwi who was dressing a raw hide in the courtyard shouted, " Ahee! You are missing, today! Mawelewele, the news of Venda does not come to an end!" People left their homes and really found him sweating and taking part. We laughed very much; and the one who was playing the drums faltered and then stopped; and one could only hear, " Mawelewele! Mawelewele...!" It then became his name."

Mawelewele was born in the Christian community. As a result, he was given a Christian name (i.e. Boyi). Then one day, he went to a village whose inhabitants had not adopted Christianity. As a child from a Christian community, Boyi was not well-versed in the traditional practices of the Venda people. He found people there playing reed-flutes. He

was so impressed that he just joined and started dancing although he did not know how to dance. It was his untimely participation in the dance that earned him the name of Mawelewele. The above extract highlights the character of the bearer of the name Mawelewele. It reveals Mawelewele as a character who does not wait to be invited or who does not wait until he knows something before getting involved in it. It also depicts him as an individual with a strong sense of self-esteem. It reveals his strong competitive spirit. One can now start to understand the use of the name Mawelewele.

Madima continues to demonstrate the meaning of the name Mawelewele in the passage below:

" Vhe kha khakhathi yeneyo n̄wana wa Vhafunzi a posa kherekhere yo fungwaho vhukati ha vhathu, ya gavhiwa nga Mawelewele a i posa tshikwamani a songo vhuya a i lavhelesa. Ha thuntshwa lu si na mbalo, nda wana Mawelewele o tou hwalela a sa tsha zwi kona, muvhili wawe u tshi duba vhutsi wothe. Rine ro u zwi sea ra nga ri sa fa."

'U thanyesa hu a wedza-wedza!' ndi Mawelewele a dihumbulaho o edela."

(Madima, 1961:28 and 29)

"While they were busy, the child of the clergyman threw a fire-cracker in the midst of people. It was caught in the air by Mawelewele who then put it in his pocket without looking. That was followed by a number of explosions I saw Mawelewele running and confused with his body engulfed in smoke. We nearly died laughing"

'Being too clever can land one in problems!' It was Mawelewele thinking about himself."

The above extract illustrates Madima's development of the character of Mawelewele in accordance with the meaning of

his name. He does this by creating a situation in which Mawelewele catches a fire-cracker in the air. As an individual with a competitive spirit, he wanted to outclass others. Hence, he caught the fire-cracker in the air. Rushing to do things he did not understand or know landed him in trouble. The trouble is signified by the explosions of the fire-cracker in his pocket. That so terrified him that he started running wildly. When he was in bed late that night, he thought of what had happened to him during the day and blamed himself for rushing into things without first checking.

One day Mawelewele decided to visit his former school. He wanted to tell the teachers about the events of World War II because he claimed that he had been fighting in that war. On his arrival there, he found pupils jumping a high-jump and that reminded him of his past when he was very good. Mawelewele just decided to show them that he was also good in the high-jump. The pupils were jumping it with much ease. But when his time came, he touched the cross-bar and it fell. He tried several times but failed to succeed. That really embarrassed him. Mawelewele is again depicted as a character who does not bother to read situations. The quotation on which the above argument is based goes as follows:

" Khathihi fhedzi ri wana khilikhithi ngomu luvhandeni. Muthada a tuwa nga lurumbu a tshi dikhoda a nga u a i fhufha a huma. Vhana vha⁴ vha vha vha vha tshi mu divha vha vha vha a takuwa na zwikhodo. Vhasidzana na vhone vha khodedzela, ha pfala dzina lawe la miswaswo le a vha a tshi li funesa. A tshi pfa zwenezwo a ri u tou thoma u vha sumbedza, a mbo ritha. A dovha a edzisa, a ritha. Ula mudededzi a humbela uri nzambo i thome u tsitselwa fhasinyana, a do tou gonya nayo. Mawelewele a mu dzivhisa nga Luisimane, " No,

no-no-no-no, livit, livit!" A guga maanda a dovha a i edzisa, a dovha a i ritha. Zwino zwo vha zwo no tou mu dina. Vha i tsisela fhasi nga mabuli mararu, a di dovha a i ritha."

(Madima, 1989:49)

" All of a sudden, Mawelewele was in the open (ground). The guy went towards the jump on the one side praising himself as if he was going to jump it and then went back. The children who knew him started praising him. Girls also started praising him; and his nickname, the one liked most, was heard. When he heard that he decided to show them first, but he touched the cross-bar. He tried again but the cross-bar fell again. The teacher asked for the jump to be lowered so that Mawelewele could start from a lower height. Mawelewele stopped him in English, " No, no-no-no-no, leave it, leave it!" He gathered more courage and tried again, but it fell again. He was now worried. They lowered it three times but he still touched the cross-bar."

It is, indeed, true that Mawelewele was an accomplished sportsman when he was still at school. But when age catches up with one, one has to admit that one's agility tends to slow down. However, Mawelewele failed or refused to accept this when it happened to him. His actions (or decision) reflect the personality which is erratic and pervaded with misjudgment. In other words, he leads the type of life as spelt out by his name. His actions, as outlined above, also highlight another aspect that forms part and parcel of his personality. And that is his excessive pride. It is his sense of self-importance (or pride) that compels him to continue to do what is apparently impossible for a person of

his age. It is this element of pride that is being revealed by his failure to accept the fact that he is old and can no longer be as agile as in the past.

In all of the above quotations, Mawelewele's actions help to justify the revelation of his character as suggested by his name. His actions have helped in depicting him as a character who likes meddling in things that he does not understand, know or which he is not capable of doing.

4.5.2 The use of the name Vho-Mafhalatombo as a technique of characterization.

The name Mafhalatombo means one who scratches a stone. The bearer of this name, in **Mmanga Mawelewele**, is widely known for his own way of meting out punishment to boys who fail to look well after their goats or cattle. If boys play and forget their goats or cattle and the latter get into the cultivated fields of Vho-Mafhalatombo, the latter punishes the boys by forcing them to scratch a stone (rock) with their nails(fingers). He forces them to do that until their fingers bleed. It was this tendency of punishing boys by forcing them to scratch a stone until they bleed that led to him being given the name of Mafhalatombo.

Now the reader can understand the relevance of the name Mafhalatombo to its bearer. The name as well as the actions of the name's bearer portray him as an individual who is cruel and insensitive to pain suffered by his victims. One can imagine the pain the boys have to endure when they are forced to scratch a stone(rock) until they bleed. In short, the reader is informed about the cruelty of Mafhalatombo by the name itself as well as through his actions. Hereunder follows an extract that expresses the meaning of the name Mafhalatombo as highlighted by his actions:

"Ri bambeloni, mbudzi dzi fhaḷa tshidavhini dza tuwa dza tou wela mufhoho wa Vho-Mafhalatombo. Ri vho tou tshenuwa vho no swika na sambi lothe nga dzavho. Tshituḥu tshavho ro vha ri tshi tshi divha. Vhakomana vhashu vho vhuya vha fhaliswa tombo fhaḷa zwiṭuṭuloni ṅala dza vhuya dzi tshi tou nzuruma malofha, miṅwe yo zwimba i zwigiligida. Vho fhedza maḍuvha vha tshi tou kapudzwa vhuswa ṅala dzi sa tendi u fara."

(Madima, 1961:25)

" We were swimming when the goats, which were in the plain, went and started eating Mafhalatombo's millet. We were surprised to see him coming with the whole herd of goats personally. We knew his cruelty. Our elder brothers were once forced to scratch the rock next to the whetstones until their fingers bled profusely, and their fingers were heavily swollen. They were helped to eat for some days because their fingers would not touch anything."

From the above quotation, the reader can realize that Vho-Mafhalatombo's behaviour is highlighted by his name. This is endorsed by the type of punishment he metes out to boys.

4.5.3 The use of the name Vho-Maambazwivhuya as a technique of characterization.

Vho-Maambazwivhuya was a White clergyman who was preaching the Word of God among the Africans. The latter, ultimately, gave him the name of Maambazwivhuya. The name means the one who speaks that which is good or that which pleases. The name of Vho-Maambazwivhuya was, therefore, in keeping with the task of its bearer, which was to spread the Gospel. The

latter is generally held to be good news, and good news pleases. The name bearer's work is good, and therefore pleases, because it seeks to deliver people from sin. From the name Maambazwivhuya, one can make inferences about the personality of the bearer of the name. The latter is expected to be the bearer of good news for the people. This is the case because he is concerned with the task of proclaiming the kingdom of God that brings about deliverance of people. People must have been impressed by his works and, to demonstrate their appreciation, they then named him Maambazwivhuya. The following extract outlines what could have led to the clergyman to be named Maambazwivhuya.

" Vhafunzi vho vha vhe muthu ane a takalela mushumo wawe. Shango heli lothe vho vha vho no li tahadza vha tshi enda vha tshi funza vhatu mafhungo a u shanduka."

(Madima, 1961:9)

" The Reverend Maambazwivhuya liked his work. He had already been to many places to teach people about the news of repentance."

The fact that Vho-Maambazwivhuya had been teaching people about the good news of repentance and deliverance from sin depicts him as such a good individual in the eyes of the people that they found it proper to call him Maambazwivhuya.

4.5.4 The use of the name Vho-Mavusa as a technique of characterization.

Vho-Mavusa was helping Reverend Maambazwivhuya in the spreading of the Gospel. The meaning of the name Mavusa can be understood by considering the type of work he was doing. He was recruited by Reverend Maambazwivhuya because he knew Venda and the language spoken by the Venda people. The name

Mavusa means the one who awakens. In the light of the task of Mavusa, one can say that Vho-Mavusa's involvement in the spreading of the Gospel was seen by the Venda people as an act of trying to awaken the Venda nation. This can be the case because at that time Venda people were being introduced to the Western civilization. Their realization of the Western tradition was viewed as a process of awakening. This was the case because people were made to believe that their own traditional way of life was primitive and backward. When Reverend Maambazwivhuya and Vho-Mavusa were introducing Christianity to the Venda people in this regard, they were also teaching them how to write and read, in fact awakening them to the new 'civilization'.

Izevbaye (1981:171) argues that names '...draw attention to the main attributes of the characters or aspects of their personality that are active in the story, and the characters fulfill a set of expectations in the sense that there is limited variation in their behaviour. The behaviour of the characters may be exemplary or gross, but their personalities remain constant'. The point raised is true because Maluṭa, Adziambei, Vho-Mubvatshoṭhe and Mawelewele are depicted throughout the novels in terms of the meanings of their names.

In conclusion, Madima has successfully portrayed Mawelewele in line with the meaning of his name. Throughout the novel of **Mmanga Mawelewele**, Mawelewele is shown to be a character who leads his life as suggested by his name in actions and thoughts. Madima has, however, failed to portray characters such as Vho-Maambazwivhuya, Vho-Mafhalatombo and Vho-Mavusa as convincingly as he did with Mawelewele. This is due to paucity of incidents he uses, in which they are involved.

4.6 Summary

It is, indeed, true that names can speak volumes about their bearers. Madima has succeeded in using the technique of name-giving to reveal the behavioural tendencies of some of his characters. He has shown great skill in the use of the technique of name-giving in the novel *A si ene* in particular. He has successfully portrayed his main characters, such as Adziambe¹, Malu²ta and Muhanelwa, exactly as their names suggest; his technique however, was not successful in the portrayal of his minor characters.

In *Ma³duvha ha fani*, Madima, to a great extent, failed to exploit the technique of name-giving, especially in portraying characters such as Musiiwa and Mbudzeni. He achieves partial success using this technique only in the portrayal of Vho-Tshivhalavhala and Vho-Mubvatsho⁴the. The two are always shown acting in line with the meaning of their names.

Madima has also failed to use successfully the technique of name-giving in the portrayal of most of his characters in *Mmanga Mawelewele*. By looking at the names such as Maamabzwivhuya, Mavusa and Mafhalatombo one gets very little information that reveals the personalities of the above names' bearers. Madima does, however, deserve credit in the portrayal of Mawelewele himself through the technique of name-giving. Throughout the novel Mawelewele is depicted behaving or acting in accordance with the meaning of his name. One can conclude that Madima's use of the name-giving technique is more successful in *A si ene* than in either *Ma⁵duvha ha fani* or *Mmanga Mawelewele*.

CHAPTER FIVE

5.1 GENERAL CONCLUSION

The main thrust of this research has been to investigate and observe as well as to highlight Madima's use of language and style in so far as characterization is concerned. Of great importance in chapter one is the definition of key concepts such as novel, characterization and language and style.

As far as characterization is concerned, all the opinions cited in this chapter concur in that characterization has to do with the manner in which a narrator presents his characters as they are found in various situations in the story as well as the manner in which they act or react to situations as they are projected by the writer. A narrator infuses life into them so that they appear or behave like real human beings that we can identify with in actual life situations.

Many definitions are referred to in an attempt to explain what the concept 'language' means. They all help the reader to realize that language gives form to ideas, thoughts or feelings. As long as these ideas, thoughts or feelings exist only in the mind of the narrator or speaker, they will remain abstract and meaningless. They only acquire meaning when a narrator or speaker gives them form by verbalizing them. In other words, language serves as a tool through which these ideas, thoughts or feelings are expressed. Style, on the other hand, has to do with the manner in which language is used in expressing ideas, thoughts or feelings. Style, simply, means the way in which one says what one has to say. Therefore, for a writer to communicate or express his/her ideas, thoughts or feelings, he/she will have to use his/her own language in a convincing and appealing way.

Chapter two concerns itself with the task of investigating the extent to which Madima has used various images in the three cited novels. Although not all of them reflect on the nature of some of the characters, they still display his skill in applying them to enrich his language. He, nevertheless, succeeds in helping the reader to understand the personalities of characters such as Adziambei, Malu^uta, Vho-Mubvatsho^uthe and Mawelewele by his deft use of figures of speech such as similes, personification and metaphors. Consequently, the reader can realize that Adziambei's character was not in line with the traditionally prescribed set of rules. Her behaviour is consistently revealed as being contradictory to the Venda way of life. Mawelewele is portrayed as a proud and reckless character, while Vho-Mubvatsho^uthe's behaviour is seen to be most unpleasant.

Madima has also used proverbs to both enrich his language and highlight personalities of various characters. With their help, a reader can assess more accurately the nature of the main characters such as Adziambei, Mawelewele and Vho-Mubvatsho^uthe.

Madima's application of the expository technique has been found to be excellent in chapter three of this dissertation. Madima has used this technique that it affords him an opportunity to take the reader into the 'world' in which those characters lived. This technique also helps the reader to understand the situations faced by characters and the way characters react to them. But the blind spot of this technique is that the reader tends to rely on the narrator's depiction of characters rather than trying to come up with his/her own judgment. Madima has also used the dramatic technique. Relatively speaking, this has not been used as successfully as the expository technique. His use of action in as far as the dramatic technique is concerned is lacking. Much has been on what the characters say than on what they

do. Madima's fine use of the rhetorical question device is interesting in that it has been used in the manner that renders his language and style effective, and also successfully delineates the personalities of his characters. It has been more successfully applied in *A si ene* and *Maḍuvha ha fani* than in *Mmanga Mawelewele*. As far as the aspect of humour is concerned, Madima has succeeded in using this device more in *Mmanga Mawelewele* than in *A si ene* and *Maḍuvha ha fani*. But he almost 'overused' humour in *Mmanga Mawelewele* as Mawelewele is portrayed almost throughout the book by the use of humour. That does not, however, belittle the literary quality and effectiveness of humour in that novel.

Madima's use of naming as a technique of characterization is commendable in chapter four. Although some of the names do little to suggest the personalities of the characters, most, especially those of the main characters, reveal the personalities of their bearers convincingly. The weakness of the naming technique lies in the fact that it lets the reader know about the possible personality of a character bearing a particular name. Consequently, a reader may not be interested in reading because he/she may already anticipate the way in which the bearer of the name will or may behave. A name like *Maluṭa* (i.e. the one who causes conflict) is a good example. The reader can anticipate many of the problems to be associated with the bearer of the name *Maluṭa*. And, indeed, all of the problems, in *A si ene*, began with *Maluṭa*. But Madima should be given credit for the fact that he always portrays his characters in such a complex manner that a character's name cannot explain every aspect of that character's personality. Therefore, a reader still has to read the entire novel in order to understand fully the character of the name's bearer. Another point that corroborates the foregoing argument is that a character's name may trigger off or suggest something in the mind of the

reader; the reader, therefore, needs to read the entire novel to find out whether or not what is in his/her mind is justified or confirmed in the novel. In other words, even if the name of a character suggests something in the mind of the reader, the latter still needs to know the way in which the narrator goes about unlocking the meaning of a particular character's name. If one considers names such as Adziambei, Malu^uta and Mawelewele, one realizes that there is much more to discover by reading the whole novel rather than concentrating on the basic meaning as suggested by the name.

The reader is able to become absorbed in the world in which Madima's characters live and then interpret and understand their personalities in relation to the situations in which they find themselves. This becomes possible because of the unique way in which Madima draws from the resources of his language and style to depict his characters.

The evaluation and observation of Madima's use of language and style with special reference to characterization reveal a decline in the standard of Madima's writings. Madima's skill in using language to portray his characters is most interesting in A si ene than in Ma^uuvha ha fani and Mmanga Mawelelwele.

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