

BRN 13 4067

CHARACTERIZATION AND TIME IN C.T. MSIMANG'S NOVEL.

AKUYIWE EMHLAHLWENI

BY

EUGENE THAMSANQA NTOMBELA

SUBMITTED IN PARTIAL FULFILMENT OF THE

REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS IN THE

DEPARTMENT OF AFRICAN LANGUAGES

AT THE VISTA UNIVERSITY

SUPERVISOR : PROFESSOR A STRACHAN

CO-SUPERVISOR : PROFESSOR S R CHAPOLE

DATE SUBMITTED : JULY 1992

1992 -12-



015807

DECLARATION

I declare that *CHARACTERIZATION AND TIME IN C T MSIMANG'S NOVEL, 'AKUYIWE EMHLAHLWENI'* is my own work, and the sources I have used or quoted have been indicated and acknowledged by means of complete references.



E. T. NTOMBELA



DEDICATION

This work is dedicated to the following people for all their moral support in my endeavours:

- my wife, EDNA LULU

- my children : NOKULUNGA PHUMELELE
 NOMFUNDO PHINDILE
 AYANDA NKANYISO SIFISO
 MCEBO SIPHIWEYINKOSI SIYABONGA

- my mother, RUTH SIZA

- my brothers, MONDLI
 MUSAWENKOSI
 BONGUMUSA
 GCINA

- friends and relatives.

ACKNOWLEDGEMENT

I would like to extend my sincere appreciation and gratitude to the following people for their invaluable guidance in making this study work possible :

PROFESSOR A STRACHAN - my supervisor

PROFESSOR L C POSTHUMUS - course co-ordinator

MR H P MNIKATHI - my friend and colleague

TO THEM I SAY LONG LIVE!!! (UNWEL' OLUDE!).

TABLE OF CONTENTS

<u>CONTENT</u>	<u>PAGE</u>
CHAPTER 1	
1. INTRODUCTION	1
1.1 AIM OF STUDY	1
1.2 DEFINITION OF CONCEPTS	2
1.2.1 NOVEL	2
1.2.2 CHARACTER PORTRAYAL	3
1.2.3 TIME IN A NARRATIVE	4
1.2.4 NARRATIVE DISCOURSE	5
1.3 DELIMITATION OF SCOPE	6
1.4 RESEARCH METHODOLOGY	6
1.5 NARRATOLOGY AS A THEORETICAL FRAMEWORK	7
CHAPTER 2	
2. CHARACTERIZATION	14
2.1 INTRODUCTION	14
2.2 CHARACTERIZATION AT THE STORY (FIRST) LEVEL OF AKUYIWE EMHLAHLWENI.	17
2.3 CHARACTERIZATION AT THE TEXT (SECOND) LEVEL OF AKUYIWE EMHLAHLWENI.	23
CHAPTER 3	
3. STORY-TIME IN AKUYIWE EMHLAHLWENI	39
3.1 INTRODUCTION	39
3.2 NARRATIVE TIME	40
3.3 HISTORICAL TIME	51

CHAPTER 4

4.	TEXT-TIME IN AKUYIWE EMHLAHLWENI	54
4.1	INTRODUCTION TO TEXT-TIME	54
4.2	ORDER	54
4.3	RHYTHM	62
4.4	FREQUENCY	72

CHAPTER 5

5.	CONCLUSION AND GENERAL EVALUATION	75
	LIST OF REFERENCES	83

CHAPTER 1

1. INTRODUCTION

This study will provide the students of Zulu literature with the role played by characterization and time as part of the characteristics that constitute a novel.

Hopefully, this study will be of significance, to a limited scope, to students, teachers, lecturers and many other critics of Zulu novels. To some extent this work will also be of help in giving a certain hint on how C T Msimang has manipulated narratological devices of characterization and time in his novel in view of the Western theories and assessed against such background.

1.1 AIM OF STUDY

The aim of this study is to examine and thoroughly analyse the narratological aspects of characterization and time in a novel as seen by a number of critics and theorists, including Gérard Genette, Mieke Bal, Rimmon-Kenan and others. Characterization and time, here, will be scrutinized with special attention specifically focused on C T Msimang's novel, *AKUYIWE EMHLAHLWENI*.

1.2 DEFINITION OF CONCEPTS

1.2.1 NOVEL

Elizabeth Bowen (1963 : 19) has defined a novel as :

The non-poetic statement of a poetic truth. The novel is a branch of poetry: it is the expression in terms of characters and story, of what the novelist has discovered about life in the course of living it.

According to Cuddon (1984 : 43) the word *NOVEL* IS :

...derived from the Italian word *novella* "tale, piece of news," and now applied to a wide variety of writings whose only common attribute is that they are extended pieces of prose fiction. But 'extended' begs a number of questions. The length of novels varies greatly and there has been much debate on how long a novel is or should be_____.

Burgess (1971 : 16) gives his definition of novel as :

Any imaginative prose composition long enough to be stitched rather than stapled ...

One would thus be justified to think of a novel as an artistic stitching of facts, imaginative or real so composed that it shows a beginning, middle and an end. Plotted thus, the story shows some qualities of development, a climax and a denouement.

1.2.2 CHARACTER PORTRAYAL

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

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

According to Mahon (1984 : 14)

Characters in a novel are defined in three ways : (i) by what they reveal about themselves in outward and inner life (ii) by what is said and thought about them by characters (iii) by what the author draws the reader's attention to concerning their behaviour.

According to Warrington (1973 : 13)

Character is what makes us ascribe certain moral qualities to the agents, and thought is shown in all they say when proving a particular point, or perhaps expressing a general truth.

Mlotshwa (1990 : 3) writes the following about character portrayal:

In this discussion character portrayal will be associated with the accepted ways of behaviour, actions and attitudes of individuals towards life.

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

1.2.3 TIME IN A NARRATIVE

Genette (1980 : 33) writes the following about narrative time :

Narrative is a ... doubly temporal sequence ... : There is the time of the thing told and the time of the narrative (the time of the signified and the time of the signifier).

This duality not only renders possible all the temporal distortions that are commonplace in narratives (three years of the hero's life summed up in two sentences of a novel or in a few shots of a "frequentative" montage in a film, etc.). More basically, it invites us to consider that one of the functions of narratives is to invent one time scheme in terms of another time scheme.

Time in this study will be considered in all its forms as a narrative. At first level of narration it will be dealt with as narrative and historical respectively while in the second level of narration it will be considered in terms of order, rhythm and frequency.

1.2.4 NARRATIVE DISCOURSE

Genette (1980 : 27) gives his definition of the narrative as follows :

I propose, without insisting in the obvious reasons for my choice of terms, to use the word story for the signified or narrative content (even if this content turns out, in a given case, to be low in dramatic intensity or fullness of incident), to use the word narrative for the signifier, statement, and to use the word narrating for the producing narration action, and, by extension, the whole of the real or fictional situation in which that action takes place.

Ngcongwane (1987 : 36) has the following to say about narrative technique :

Narrating is an old human activity ... All of us who are able to, can speak. Because we are able to speak, we are always busy narrating ... The narrative act develops later into an art, when it is done in style.

Narrative discourse can, therefore, be perceived as artistic manner of telling a story.

1.3 DELIMITATION OF SCOPE

This study will cover the narratological aspects characterization and time in a novel as depicted in C. Msimang's *AKUYIWE EMHLAHLWENI*. Characterization will be dealt with at two levels : at story (first) level, where characters perform as groups of characters called actants, and at text (second) level where characters assume individual status and treated as individual characters, each with its unique personality traits. Time will also be scrutinized at both the story and text levels. In the story level narrative time and historic time will be dealt with. In the second level (text) time will be analysed under the more somewhat complicated topics of order, rhythm, and frequency. An indepth evaluation will follow after the thorough scrutiny of the above mentioned aspects of Narratology.

1.4 RESEARCH METHODOLOGY

Book research will form the basis of this study. A series of books dealing with Narratology will be consulted for theoretical purposes. For the application of the theory acquired from different books, C. Msimang's novel *AKUYIWE EMHLAHLWENI* will be studied.

identifying some of the aspects of the theory present in it. Other dissertations will also be consulted to obtain the different views on specific topics.

1.5 NARRATOLOGY AS A THEORETICAL FRAMEWORK

Narratology is the theory of narrative texts. Three distinction levels are identified in narratology. Different terminology is used by different theorists to refer to such a distinction. Rimmon - Kenan (1983: 13) refers to story, text and narration. Mieke Bal (1985: 13) prefers the Dutch terms, *geschiedenis, verhaal* and *text*. Gérard Genette, who did pioneer work on the three level distinction, applies the terms *histoire, récit* and *narration* (Strachan : 1990). In the discussion that will follow in the next chapters, the terminology of Rimmon-Kenan, viz. *story, text* and *narration* will be adopted.

1.5.1 THE STORY (FIRST) LEVEL

The story is the first level since it occurs before the text. Story designates the narrated events. Rimmon-Kenan (1983) states that these events are abstracted from their disposition in the text and reconstructed in their chronological order, together with the participants in these events. The following four aspects are important at the story level :

- events
- characters / actors
- time
- place

1.5.1.1 EVENTS

Events are defined by Bal (1985 : 13) as the transition from one state to another state, caused or experienced by actors. An event is thus a process: an alteration of state. These events are incidents which take place in a particular place at a specific time. At first level (story) these events should be re-arranged into their chronological order. Some are functional events, while others are non-functional. Events which exert more influence on the course of the narrative are the functional events. These functional events are further re-organised into sequences. Three principles are used to organise them into sequences, namely, *possibility*, *process* and *outcome*.

1.5.1.2 ACTORS

Actors are agents that perform actions. To act is defined as to cause or to experience an event. Actors are regarded in their relation to the sequence of events which they cause or undergo. In some fabulas (stories) there are actors who have no functional part in the

structures of those fabulas because they do not cause or undergo functional events. The initial disregard of an actor does not mean that this actor is without significance. In actual fact that means that this particular actor does not form part of the functional category, and therefore need not be taken into consideration. The actors have an intention: they aspire towards an aim. At the story level actors are usually grouped together into classes of actors called actants. An actant is a class of actors that shares a certain characteristic. That shared characteristic is related to the teleology of the fabula as a whole. An actant is therefore a class of actors whose members have an identical relation to the aspect of *telos* which constitutes the principle of the fabula, as Bal (1985: 26) would have it.

1.5.1.3 TIME

Time is presented differently at the story level from its presentation at the text level. In the story, time refers to the duration events actually take, i.e. years, months, days, hours, et cetera. This is called *narrative time*. It is clear that in the story, time is not limited to the amount of time devoted to its presentation in the text. Another aspect of time at the First Level is *historical time*. Historical time refers to the time in which events happened in the story, i.e. ancient

modern, 16th century, etcetera. Types of objects used can also infer historical perspective. The language used, names of people and references to certain objects, can also help in determining the historical time of the story, as Strachan (1990) puts it. It is important to note that before embarking on the narrative time, events should be re-constructed into their chronological order.

1.5.1.4 PLACE

Events happen somewhere. When the location has not been indicated, readers will, in most cases, supply one. They will imagine the scene and situate it somewhere.

1.5.2 THE TEXT (SECOND) LEVEL

Text is the second level of narration. The reader re-constructs the story from the text. Although it appears as if text is the first level in so far as being the first contact between the reader and the story, it is, in actuality, the second level. Text is the second level of narration because before the organising instance puts anything on text, the story already 'exists'. There are five main concepts to be dealt with at the *second* level, namely, *Focaliser*, *Events*, *Time*, *Space* and *Characters*.

1.5.2.1 FOCALISER

Focaliser is the main element at this level. Focalisation is, thus, the relation between the vision and that which is 'seen', or perceived (Bal 1985 : 100). It is also known as point of view or narrative perspective. Events are there in the text, 'but no-one notices them.' For the first time, someone looks upon that world. Readers 'see' that world through the eyes of the focaliser. The way the focaliser sees that world determines how we as readers will also view it. Our role as readers, thus, is to look for and analyse the focaliser: who is he? If he is that particular focaliser, then that is why the world is viewed that way by the reader: hence the focaliser's major role at the text level. The focaliser has seen the events, but they have not been narrated yet. The second level, therefore, has primarily to do with the eyes.

1.5.2.2 EVENTS

At the second level events do not necessarily appear in their chronological order. This is because the organising instance decides which events he wants to place at the beginning of the text. At the second level it is a matter of arrangement as opposed to occurrence.

1.5.2.3 TIME

Time is handled differently at the text level as compared to its manipulation at the story level. The text is the ordering of the story elements by an organising instance. Therefore the text is a product of arrangement as opposed to the story, which is a product of imagination. The duration allocated to the different elements, is determined in respect of their duration in the story. The following three aspects of time are found in the text level *order*, *rhythm* and *frequency*.

Order is the sequential ordering of events in the text by an organising instance. It has two categories, namely, *Retrospections* and *Anticipations* as Bal (1985) puts it.

According to Genette (1980) rhythm refers to the relationship between the length of time occupied by the events in the story, and the amount of time devoted to the presentation of the same events in the text. Text-time is measured in terms of the number of pages, lines and words, as opposed to story-time, which is measured in terms of the clock or calendar. There are five possibilities of rhythm, i.e. *ellipsis*, *summary*, *scene*, *retardation* and *pause*.

Frequency applies to the relationship between the number of times an event occurs in the story, and the number of times that same event is presented in the text. *Repetition* and *iterative presentation* are involved in this relationship.

1.5.3 NARRATION

Narration is the Third Level of narratology. Strachan (1990) states that narration involves the narrative instance. The narrator is A and the focaliser is B while the actor is C. A narrates what B sees what C does. The person who narrates is not necessarily the focaliser. Two types of narration are usually employed: the First Person ('I') narrator and the Third Person ('He'/'She') narrator. With the 'I' narrator, the narrator is part of what is happening. He forms an integral part of the whole narration process. In the 'He' / 'She' narration, the narrator narrates the events. This can be done by the author himself or the author can make use of one of the characters in the story and 'hide' behind him.

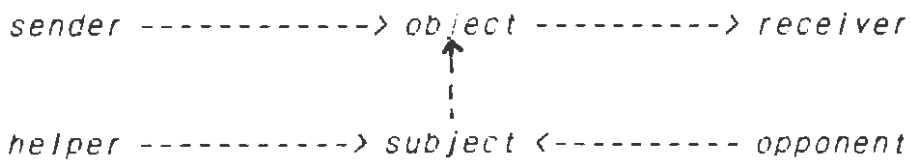
This work will not include the Third Level of Narratology since characterization and time feature only in the First and Second levels. Focus will, therefore, be concentrated onto the story and text levels only, where characterization and time will be traced in C.T. Msimang's novel, AKUYIWE EMHLAHLWENI.

CHAPTER 2

2. CHARACTERIZATION

2.1 INTRODUCTION

Characterization is important at two levels, i.e. at the story level and the text level. At the *story level* the characters are grouped together and they are called *actants*, as has been mentioned already in the previous chapter. But Greimas, according to Rimmon-Kenan, further makes a distinction between '*acteur*' and '*actant*'. He states that both are conceived as accomplishing or submitting to an act, and both can include not only human beings (i.e. 'characters') but also inanimate objects (e.g. a magic ring) and abstract concepts (e.g. destiny). The difference between the two is that actants are general categories underlying all narratives, while acteurs are invested with specific qualities in different narratives. The acteurs are numerous, whereas the number of actants is reduced to six in Greimas's model, namely :



(Rimmon - Kenan 1983 : 34 - 35)

The subject is usually the main character. There may be more than one subject in a particular narrative. The subject struggles towards a goal (object). The subject can sometimes be abstract. What pushes and motivates the subject to attain his goal is referred to as the *power*. The power is abstract; for example, bravery, cleverness, fate, and many others. Sometimes the receiver is the same as the subject. If the subject succeeds to attain his goal, he becomes the receiver.

The subject always meets with some measure of resistance in his struggle to reach the object and needs help. Resistance is exerted on him by opponents. The one who helps the subject to attain his goal is called the *helper*. At times it becomes difficult to distinguish between the helper and the power. Some obvious differences between the two are enumerated by Bal (1985 : 31) as follows :

- i) while the helper helps only the subject, the power controls everything in the story.
- ii) The power remains abstract while the helper is always concrete.
- iii) the power is in the background while the helper is always in the foreground.
- iv) there is only one power but there can be more than one helper.

The Second Level of narration is what is referred to as the text level. At this level we refer to characters rather than actors as is the case with the first level. We are able to know our characters in the text level through four main ways, that is, *repetition*, *accumulation*, *relationship with other characters*, and through *transformation*.

These four different principles mentioned above, work together to construct the image of the character. The characters have traits. In this case we have to select the characteristics which are relevant to our discussion. Such characteristics are referred to as *relevant semantic axes*. Semantic axes are defined as pairs of contrary meanings, for example large or small, rich or poor human or animal, dead or alive, and many others. Characteristics which have exerted more influence on the events are the most important in this work.

Characterization takes two different forms in its application, namely, *direct (explicit)* characterization as well as the *indirect (implicit)* characterization.

Explicit (direct) characterization takes place in three different ways, namely, through *self-analysis*, *character talks about himself to other characters*, and *the narrator makes explicit statements about a character*.

Implicit (indirect) characterization can be applied through four principles, namely, *actions, speech, appearance and environment*.

2.2 CHARACTERIZATION AT FIRST (STORY) LEVEL OF *AKUYIWE EMHLAHLWENI*.

As it has been mentioned in 2.1 above that the subject is usually the main character in a narrative; we do not have the slightest doubt that MaSibisi in Msimang's novel is the subject of the story. She has had a wish of getting a baby boy since her arrival at eGugwini, the big kraal of Sigodo Thwala, her husband. This wish appears to have been shattered by the fact that she only gives birth to girls. Thus we find her lamenting about her position at eGugwini as queen, but who has no son. Instead, the other two wives of Sigodo, MaNzuza and MaMkhize, are blessed with boys each.

MaSibisi : ...Nami ngangithi uThwala ngomzalela indodana kulomuzi wakhe iGugu. Nami njengendlunkulu yaseGugwini ngangithi owakwami ngombusisa ngesipho somfana ozoba yinhloko nomengamefi waleliGugu lapho uThwala esekhotheme, kodwa akusabanganjalo.
(Msimang 1973 : 1).

(... i too thought i would give birth

to a cow for Thwala in this kraal of his, the iGugu (something precious). I too as the queen of eGugwini thought I would bless my husband with the present of a boy who would be the head and president of this iGugu when Thwala has passed away, but it has never been like that).

It is after such a disappointment that the subject (MaSibisi) develops a new goal - a goal she is going to pursue for the rest of her life. This goal is a very negative one though: that of killing the sons of her husband born by the other wives, so that all Sigodo's wives do not have boys. She is aiming at such a treacherous act because she has a number of girls in her own family. Therefore she is jealous of the cattle which would pay lobola for her daughters, that such cattle would eventually be inherited by Sipho, Duma and Mzikayifani - while she personally felt pains when giving labour to these girls.

MaSibisi develops a negative inner feeling against Sigodo's other wives. She falsely accuses MaNzuza of her not getting boys. She claims it is MaNzuza, Sigodo's second wife, who bewitches her so that she (MaSibisi) does not get an heir to the iGugu estate. Our subject seeks all-possible help to solve this problem of hers. The power which drives her towards taking such action to even murder the boys, is her desire to see all

Sigodo's wives without boys in the kraai. In this way she will maintain her position as queen and favourite of Sigodo as it has been the case before. At present she feels that her position is being threatened by her not getting a boy. She believes that her husband's love for her has suffered a severe setback just because she has no son. Instead, the man now loves the other two wives more than herself for they have blessed him with boys.

MaSibisi gets herself a number of helpers in her undertaking. The most important of these are Gendeni (her best friend) and Zangaza (the first-class witch of the whole Mfongosi area). MaSibisi meets Gendeni in the mealie-fields along the Mfongosi plains a day after she has had a quarrel with her own younger sister, Ntombini now married to Mthembu in the same location. Ntombini has bluntly rejected all allegations by her sister that Sigodo's wives are bewitching her. MaSibisi fails to accept even a very possible hereditary factor pointed out by Ntombini, that their own mother did not get boys because they were the only two girls in their family. She points out that her mother had never complained about being bewitched by their father's other five wives.

But Gendeni slyly advises MaSibisi to go to Zangaza, a well-known witch - which they, in fact, give the title of inyanga - although he has never been heard of having cured anyone of illness. After MaSibisi's arrival

home that same day, she tells the whole faked story of being bewitched to her daughter, Ncengani. Ncengani immediately feels sorry for her mother and encourages her to hasten to the inyanga, so that they also can have an heir in their own family. Ncengani does this very much unaware that her mother has a different goal altogether other than the one Ncengani thinks of.

MaSibisi goes to Zangaza and the witch promises to help her. He gives her some poison which he names '*sigonyagonya*' (a very powerful being). MaSibisi receives instructions for the usage of the poison and Zangaza confirms its deadliness: he assures MaSibisi that after a short while it will have performed its duty to the one who will have taken it. The poison is prepared with some soury liquid remaining at the bottom of some old maas, named *umlaza*, and is reserved for Mzikayifani, MaMkhize's only son. Unfortunately the prepared 'drink' is drunk by Ncengani, MaSibisi's very beloved daughter, and she dies even before the arrival of Xuiu, the family inyanga to try some means of saving her.

Zangaza's help does not end there. He gives MaSibisi another *muthi* which she will pour where Mzikayifani will pass. This is done and Mzikayifani falls down there and then with blood oozing from his nose. He suddenly loses speech and sight. While everybody is busy trying to help the boy, MaSibisi rushes to Zangaza to get another *muthi*

to strengthen the previous one. Zangaza gives her one which has been prepared for Duma, son of MaNzuza. Duma is attacked by the same type of illness as Mzikayifani.

Zangaza remains MaSibisi's major helper. He gives her another muthi which she will use when Sigodo arrives. This muthi (the lion's fats) will help MaSibisi in convincing Sigodo that there is no need for consulting the diviner about all the dreadful incidents which have taken place at eGungwini.

When the lion's fats do not help MaSibisi - and Sigodo still insists on the diviner issue - she resolves to suicide. She is caught by Zangaza before she hangs herself and is again given another *muthi (siwungawunga)* which will fool the diviners and make them fail to 'prophecy' the correct thing. This help also fails because the major diviner, Simbo, overpowers Zangaza's muthi and reveals MaSibisi and Zangaza as the witches who want to destroy Sigodo's children.

The subject has a number of opponents. Ntombini becomes her first opponent. She refutes MaSibisi's allegations that MaNzuza practises witchcraft on her. The two sisters end up quarrelling over the issue since MaSibisi cannot accept Ntombini's advice.

Makati (MaSibisi's cousin) becomes another opponent to MaSibisi. He refuses to give MaSibisi the goats which she wants to use as payment to the inyanga. Makati warns MaSibisi that she has no goats as a woman, everything belongs to Sigodo as a man, despite his knowledge that the goats rightfully belongs to MaSibisi. Makati becomes suspicious that the goats are not claimed for a good purpose; otherwise Sigodo's elder brother, Jamela, would have come for the goats in Sigodo's absence.

MaNzuza, MaMkhize, MaMoeje (Jamela's wife), Jamela himself and Xulu, the family inyanga, all form a class of opponents against MaSibisi. Xulu is busy healing the boys while MaSibisi wants them dead. Both Sigodo's wives and mothers to the sick boys, call for the consultation of the diviner. The diviner will reveal the witch, which is MaSibisi, and she will be dismissed from iGugu and thus fail to achieve her goal.

It has been pointed out in 2.1 above that usually the subject also becomes the receiver if the former has succeeded in achieving his goal. In this novel the subject does not become the receiver since MaSibisi's goal is not achieved. Instead, the opponents become receivers since it is their goal which is achieved. The diviner is consulted; the witches are revealed; and the boys will not die as Simbo has said that Xulu is powerful enough to stop the boys' illness.

2.3 CHARACTERIZATION AT SECOND (TEXT) LEVEL OF *AKHOMHLAHLWENI*

Both forms of characterization at text level of Msinane's novel have been applied; namely, explicit (direct) and implicit (indirect) characterization.

2.3.1 EXPLICIT (DIRECT) CHARACTERIZATION

All three forms of direct characterization have been used, especially with the main character (the subject) MaSibisi.

2.3.1.1 SELF-ANALYSIS

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

There are a few instances in which MaSibisi will be quoted talking to herself about herself in the novel. The novel begins with this monologue on the very first page :

MaSibisi: ... Konke lokhu kuhlupheka; lonke lol'usizi oluphezu kwami, kungenxa

yemisebenzi kanye nezenzo
zabakhunkuli. Konke lokhu,
kuyimiphumela yobuthakathi
bukaManzuzana. ...Ngituna ukubapheka
ngembizana encane bayoze bawukhombe
umuzi onotshwala ...
(Msimang 1973 : 1-2)

(...All this suffering; all this
worry which is upon me, is due to
the work and deeds of the
enchanters. All this, is a result
of MaNzuzana's witchcraft... I want to
cook them in a small pot until they
point to the house which has beer.)

The lines quoted above reveal MaSibisi in a state of despair. She appears to have suffered tremendously within the circles of iGugu. Yet she again appears knowing the source of her worries. Seemingly it is the work of the enchanters, she claims, and specifically points at MaNzuzana, her husband's second wife. From the onset the words reveal MaSibisi as an enemy to MaNzuzana. We have no evidence of witchcraft practice so far, but we get MaSibisi swearing that she will be after them (MaNzuzana and probably other 'enchanters') until she achieves her desired goal. The words make us suspicious of the evil which MaSibisi will cause MaNzuzana and the others.

In the middle of the novel MaSibisi is revealed again talking to herself about Zangaza and herself :

MaSibisi : Senginesibinjana manje. kodwa
ngiyayesaba imithi yale nyanga.
Empeleni akasiyo inyanga uZangaza.
ungukhokhovula womthakathi.
(Msimang 1973 : 89)

(I have some little courage now, but
I am afraid of the muthi (medicine)
of this inyanga. In actual fact
Zangaza is not an inyanga, he is a
first - class witch).

MaSibisi has realized that Zangaza has no healing muthi, instead he has killing ones. She reveals that herself yet she continues to work in collaboration with such a man. This clearly reveals MaSibisi as a witch herself, who has a purpose of murdering her husband's children in spite of having killed her own daughter in the practice. She continues her association with Zangaza although she knows very well that she is dealing with a witch - therefore from now onwards we are convinced that MaSibisi is indeed a witch and practises witchcraft willingly and quite aware.

2.3.1.2 CHARACTER TALKS ABOUT HIMSELF TO OTHER CHARACTERS:

When a character talks about himself to other characters, other characters either support or deny what he says about himself, as Rimmon-Kenan (1983) puts it. The meaning thus becomes plural under such circumstances.

There are a number of instances when MaSibisi, our main character, reveals her personality when talking to other characters in this novel. In a closing paragraph of her dialogue with Ntombini, MaSibisi reveals that she is now going to consult an 'inyanga'. She openly explains further to Ntombini, that the inyanga she is going to consult is not Xulu, the family inyanga. She swears that Ntombini herself will see clearly once she has started action. MaSibisi confirms her denial of advice in the hands of her own sister by reminding her that she is the mother of Ncengani, who does not beg anything from other people:

MaSibisi : ... ngoba ngisuka lapha njena ngiya enyangeni. Futhi angiyi kuXulu ngoba lowo usaba yinyanga yabo. Sala kahle nyoka ndini, ... Ngingunina kaNcengani ongancengi lutho mina.
(Msimang 1973 : 9).

(... because from here I am going to consult an "inyanga". And I am not going to Xulu because that one has become their inyanga. Goodbye you snake, ... I am the mother of Ncengani who does not beg anything).

These words leave Ntombini stunned with amazement. It becomes clear to her that her sister is now up to something serious. This reveals something to

her - she openly admits that her sister is corrupt and still denies that there is anybody bewitching her. She ends up announcing that MaSibisi herself is a witch.

This personality trait of not taking heed of advice is developed further when MaSibisi quarrels with her cousin, Makati, over the issue of the goats. Makati wants details for taking the goats which MaSibisi had secretly asked him to keep for her. He even warns MaSibisi that the goats belong to the man, Sigodo, because according to custom, MaSibisi cannot have stock which she can claim to be personally hers while the husband is still alive. Because Makati refuses to release the goats, MaSibisi swears at him and behaves in almost the same manner as she has done to Ntombini, leaving Makati before they conclude their talk. When Makati shouts at her to stop, she replies while continuing with her journey home. Makati is surprised about such behaviour from her cousin and asks himself what type of person MaSibisi is :

MaSibisi : Ngaba nje! Uyangizwa Makati?
Ngithi ngaba nje. Leyo nkulumo
ofuna ukuyiphetha usuyoyiphetha
nabanye. Usehambile uMaSibisi
ongancengi.
(Msimang 1973 : 26).

(I am like this! Do you understand me Makati? I say I am like this. That talk you want to conclude you will conclude (it) with others. MaSibisi, who does not beg, is gone.)

After MaSibisi's departure, Makati, like Ntombini, is left stunned. Besides knowing MaSibisi from her childhood, a new revelation about her seems to unfold to Makati. He immediately associates MaSibisi's refusal to give detailed explanation why she needs the goats so badly with some sort of corruption. Makati realizes that MaSibisi is up to something serious and when she behaves this way, no-one can stand in her way once she has aimed at something. He starts fearing for his own life as well as the iGugu kraal as a whole for he knows his uncle's daughter.

2.3.1.3 EXPLICIT STATEMENTS BY THE NARRATOR

This is the most common type of direct characterization found in most novels. It is simple and straightforward. The narrator here makes direct explicit statements about the character. Rimmon - Kenan (1983 : 60) maintains that "... its dominance in a given text is liable to produce a rational, authoritative and static impression." In this type of characterization the

traits of the character are named by an adjective, (e.g. "he was ill-humoured"), an abstract noun ('his rudeness knew no bounds'), or possibly some kind of noun ("she was a real witch").

Msimang utilizes this technique where the narrator makes explicit statements about the characters. The narrator describes Sigodo's wives at the beginning of the novel as follows :

... Laba ababili kwabe kuyizidudula zezidudula. kanti uMaSibisi yena kwabe kulubenjana nje lwenkosikazi engenasithunzi. Umzinjana wakhe wabe unguntonjwana sengathi akancelanga noma mhlawumbe washiswa ilanga. (Msimang 1973 : 2)

(... These two were big and fat, while MaSibisi was a tiny woman without dignity. Her small body was slim as if she had not been breastfed or perhaps it had been toasted by the sun).

In the middle of the novel the narrator describes Sigodo on his arrival at home after the death of Ncengani :

USigodo lona yindoda nje enomzimba oqatha. (Msimang 1973 : 54).

(This Sigodo is just a man with a strongly - built body).

Our last example is when the narrator tells us about Xulu during the latter's arrival at eGugwini before Sigodo returns to work in Pietermaritzburg. This episode is after the death of Ncengani, MaSibisi's beloved daughter :

Usekhulile imoela uXulu. akusekho nolulodwa unwele olumnyama lapha ekhanda ...
(Msimang 1973 : 69).

(Xulu has grown quite old, there is not even a single black hair here on the head...).

2.3.2 IMPLICIT (INDIRECT) CHARACTERIZATION

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

2.3.2.1 ACTION

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

Actions which are one-time usually tend to evoke the dynamic aspect of the character. The habitual actions tend to reveal the character's unchanging or static aspect. Habitual actions are obvious in MaSibisi's behaviour.

Waking up in the morning and leaving the kraal, becomes a habitual action to MaSibisi. The other wives of Sigodo do not know her whereabouts. She consults the witch, Zangaza, quite often. MaSibisi withdraws herself into her own house during a crisis of the boys' illness. Once she comes to look for the progress of her muthi and then withdraws to her hut again.

MaSibisi's actions become evident to the other family members. These actions imply her guilt in connection with the illness of the boys. She is not among the family members under such critical conditions of the boys. No - one knows where she has gone to. She visits Zangaza now and again looking for the other muthi for killing the boys. She goes to Ngcobo after hearing from Jamela that he is the diviner to be consulted. She goes to the Mfongosi plains to commit suicide after hearing that the diviner has been changed - it is no longer going to be Ngcobo, but Simbo. She is found by Zangaza in the thick bushes along the Mfongosi River. Everybody is worried at eGugwini about MaSibisi's actions during such crucial circumstances. Her actions raise suspicion to

everybody that she might have something to do with all these dreadful incidents at eGugwini. This is implied in her actions. She is restless and does not play her expected role in the crisis as queen of the iGugu.

Both one-time and habitual actions can belong to one of the following categories :

i) ACT OF COMMISSION :

When something is performed by the character. There are a number of such actions in our novel. MaSibisi's preparation of the poison for Mzikayifani, which is accidentally taken by her daughter, Ncengani - her pouring of *Nonsusana* where Mzikayifani will pass and the same action repeated for Duma. All these are acts of commission.

ii) ACT OF OMISSION :

Something which the character should do, but does not do. A good example is when Sigodo arrives from Pietermaritzburg after the death of Ncengani. Because of the nature of illness which has taken the life of the child, everybody at home is worried and expects that Sigodo will take action against this. The

expected action by everybody is that a diviner should be consulted. But instead Sigodo does not conform to the expectations of the family members despite Jamela's insistence that a diviner should be consulted about this incident. Sigodo, instead, bows down to his queen, MaSibisi, and announces that his queen, and the mother of the dead girl, refuses the idea of the diviner and therefore he agrees with her and goes back to work.

III) CONTEMPLATED ACT :

An unrealized plan or intention of the character. Like in MaSibisi's arrival at eGugwini the night preceding the consultation of the diviner. Nobody seems to know her intention of being away from the kraal. Her intention has been to hang herself to death but Zangaza has stopped her from such an act.

2.3.2.2 SPEECH

A speech of a character can indicate a particular trait or traits both through its content and through its form. This occurs whether the speech is in conversation or as a silent activity of the mind. From a number of her speeches, MaSibisi is

revealed as either part of the whole episode of the death and illness of Thwala's children, or as knowing something about it.

As early as after the death of Ncengani, all the members of the Thwala family cry for the consultation of the diviner but MaSibisi openly rejects it. When talking to Sigodo, her husband, MaSibisi openly rejects the idea of the diviner, putting her very lame excuse as a reason. She does not want to consult the diviner because that will not wake her daughter from death. The sores in her heart, which are now healing, will be renewed and start bleeding again if the diviner is consulted.

Lama ... Lamagama ngiwakhuluma
ngezinyembezi, ngiwakhuluma ngezinyembezi
Thwala. Mina sengimngowabile umntanami
uNcengani kanye nakho konke abeyikho kimi.
.... Kuphela senginxusa abakithi ukuba
bangisize ngikhohlwe yikho konke abeyikho
kimi umntanami. Ngakho phambi kwakho Thwala
naphambi kwakho MaNzuza naphambi kwakho
MaMkhize ngithi akuzuyiwa emhlahlweni.
Ngithi akekho ozophinde angivusele amanxeba
angithunuke nezilonda ebeseziqala ukuphola
ngokuyongitatatulela uNcengani lapho
ngimngowabe khona kanti umtatufula njalo
akazukumvusa nokumvusa umntanami.
(Msimang 1973 : 66)

(These ... these words I am speaking with
tears. I am speaking them with tears Thwala.
I have buried my child Ncengani with

everything she has been to me Only now I ask my ancestors to help me forget everything my child has been to me. Therefore before you Thwala and before you MaNzuza and before you MaMkhize I say no-one will consult the diviner. I say nobody will renew the wounds and sores which have been starting to heal by re-digging Ncengani where I have buried her while even the re-digging will not bring my child back to life again.)

Such speech from MaSibisi simply puzzles the other family members because, as a matter of fact, everybody has been expecting MaSibisi to be the first person to call for a diviner after the unusual death of her child, but the opposite happens. This raises great suspicion from the other people as to whether MaSibisi knows the cause of her child's death.

3.2.3 EXTERNAL APPEARANCE

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

Msimang gives a very vivid description of MaSibisi's inyanga, Zangaza, during their first contact. The narrator so describes Zangaza that the reader is able to "see" the image of a man who is without any traces of mercy: a man who is feared even without knowing him - thus getting a picture of a witch and Zangaza is, indeed, a first-class witch.

...Isho imbuke ezinhlamvini zamehlo
uMaSibisi le ndoda. Amehlo ayo asezingoxini
zezigobhe, akliwele abomvu, Ubuso lobu
bumanyimfolo, kanti ngebala bumnyama impeia,
ukufa lokhu ungathi kukhuza izulu ... Nezwi
lalo muntu alithandeki kakhulu. Iiyahaza nje

(Msimang 1973 : 41)

(...Then this man looks MaSibisi at the pupils of her eyes. His eyes are in caves of the eye - sockets, and blood red. The face here is pleated, while in complexion it is pitch black, the "death" here is as if it is stopping thunder ... Even the voice of this person is not well-liked, it is very hoarse ...)

It is important at this stage to mention that there is a distinction between those external features which are grasped as beyond the character's control and those which at least partly depend on him, like

hairstyle and clothes. While the first group characterizes through contiguity alone, the second adds additional causal overtones.

3.2.4 ENVIRONMENT

A character's physical surrounding (e.g. room, home or cave, town or farm) as well as his human environment (social class) are also often used as trait-connotating metonymies. (Rimmon - Kenan 1986: 66).

The internal description of Zangaza's "consultation room" leaves one with the image of a man directly connected with evil practices. Even MaSibisi, bold as she appears to be, gets cold when seeing the contents of this room. The darkness of the house depicts the acts of the dark, probable witchcraft, the bad smell and frightening different kinds of skins also depict the sadness and misery brought about to the life of people by the use of those ingredients.

Kuthe ukuba avule uZangaza, uMaSibisi wahlwale iphunga lemithi alihabule qede wezwa sengathi ikhanda liqhekezeka phakathi. Kuthe lapho amehlo eqambe ejoyayela ithunzi lasendlini wabesekehangwa isikhumba senhlwathi esinanyathise ensikeni yomlindi. Laphaya ezintingweni izinhlobo ngezinhlobo zezikhumba nezimpondo zezinyamazane, izimpisi, izimbila, ... Kwezint

izinsika ukhangwa izikhumba zamabululu.
izimfezi, izimamba. ... Empeleni konke okwale
ndlu kwathanda ukumngenisela amakhaza uMaSibisi.
(Msimang 1973 : 42)

(After Zangaza has opened, MaSibisi becomes
sunken into a gulf of medicine smell which she
inhales and feels as if her head is going to
divide into two halves. When her eyes get used
to the darkness of the house, she finds herself
confronted with a skin of a python glued to the
middle pole of the house. There in the rafters
are different kinds of skins and horns of wild
game, hyenas, rockrabbits. ... In other poles
there are skins of puff-adders, cobras, mambas,
... In fact all the contents of this house
seemed to bring some cold to MaSibisi).

3. STORY-TIME IN *AKUYIWE EVHLAHLWENI*

3.1 INTRODUCTION

Time is presented differently in the story from its presentation in the text, as has already been mentioned in the previous chapters. In the story, time refers to the duration the events actually take, that is, years, months, weeks, days, hours and so on. This is called narrative time. It is clear that in the story, time is not linked to the amount of time devoted to its presentation in the text.

Another aspect of time in the first level (story) is historical time. Historical time is the time span in which the events happened in the story, that is ancient, modern, 16th century, etcetera. Inference is made through language used, names of people and references to certain objects, which make historical time placing possible.

3.2 NARRATIVE TIME

Story-time serves as a basis for comparison with the text-time. Before embarking on text-time, the story should be reconstructed by placing the events in their chronological order.

At this stage it is important to differentiate between "functional events" and "non-functional events." *FUNCTIONAL EVENTS* are those events in the story which play the most important role in determining the course of the narrative, while *NON-FUNCTIONAL EVENTS* have the lesser influence.

After the functional events have been identified and arranged chronologically, they should then be organised into sequences. As Strachan (1990) summarises, a sequence consists of three stages, and each stage is presented by a functional event. After each stage a choice is made between two alternatives. These three different stages can be described as possibility or potentiality, process and outcome. For example :

- (a) Ncengani drinks the poisoned umlaza
(possibility).
- (b) Ncengani suffers from a serious stomach-ache
(process).

(c) Ncengani eventually dies (outcome).

In *AKUYIWE EMHLAHLWENI* thirty functional events have been identified. These functional events have been re-arranged into eleven sequences. Their chronological order is as follows :

- (a) MaSibisi's marriage problem
- (b) Death of Ncengani
- (c) The idea of consulting the diviner
- (d) Mzikayifani and Duma's illness
- (e) Sigodo demands the consultation of the diviner
- (f) MaSibisi's confession to Ngcobo, the proposed diviner
- (g) Jameia changes the diviner
- (h) MaSibisi attempts suicide
- (i) Zangaza and MaSibisi plan anew
- (j) The journey to the diviner
- (k) Simbo reveals the witch

Sequences are convenient units to use when doing comparative work mostly because they are limited in number. In the forthcoming discussion concentration will be on these larger units, and of importance will be the duration of the different sequences.

MaSibisi's marriage problem could have lasted many years. MaSibisi gets married to Sigodo and it is only thereafter that she gives birth to her first daughter, Zibuyisile. After Zibuyisile she gets Ncengani, another girl. A lapse of a number of years, say two to three, occurs between the birth of Zibuyisile and Ncengani. MaSibisi is still worried by the fact that she has not got a boy who is going to be the heir to Sigodo after the latter's departure from earth, while in actual fact she is the first wife. *INDLOVUKAZI* (the Queen). Another number of years go by before MaSibisi conceives her third child. She still wishes that the child to be born should be a boy. Much to her disappointment the child is a girl again, named Zanele (it is enough with girls). Zanele grows up until she becomes a teenager without MaSibisi conceiving any more. Presently there is no hope that she will ever get a boy since she is no more conceiving. MaSibisi's problem worsens with the number of years in her marriage. Two of other Sigodo's wives both give birth to boys. MaNzuza, the second wife after MaSibisi should have married to Sigodo a number of years after MaSibisi's marriage. But her first child is Sipho, a boy who is now old enough and is working in one of the big cities. After Sipho comes Duma, another boy, and then the last one, ZamaThwala, a young girl. MaMkhize the third wife, also gets a boy as her first-born, Mzikayifani. After Mzikayifani are two young girls.

Nkophe and Ngitheni. It is only now that MaSibi reveals her problem in the opening monologue of Msimang's novel. But it is clear that it is the problem from which she has suffered for a number of years. This naturally becomes the longest sequence in the whole story of *AKUYIWE EMHLAHLWENI*. It is impossible to determine the length of the period in which these events took place. But it becomes evident that they have taken a very long period - possibly more than twenty years.

The death of Ncengani probably lasted for a number of hours - about two to three hours. I will give this sequence three hours the most possible duration. The exact time has been indicated in the story line. Taking the possible length of time for the other events connected with it, it becomes possible to locate the length of time it should have taken. Ncengani comes back from the field very thirsty. She finds something to drink in her mother's kitchen. Zanele prevents her from drinking this umlaza (a liquid from old maas), claiming that it belongs to Mzikayifani. There is a little dispute over the "drink" and Ncengani doesn't take long before she convinces her younger sister into allowing her to drink the umlaza. A few minutes pass by before Ncengani starts complaining about a very serious stomach-ache. She informs her younger sister about this sudden

illness. She further instructs her to call MaMkh for help. Zanele does that instantly. A few minutes later MaNzuza and MaMkhize are in MaSibisi's kraal and are trying some means of stopping Ncengani's pains. Zanele is sent to Odidini, her elder brother's father's (uncle's) kraal to call Jamela and MaMbo. The distance between eGugu and uDidi could have been possible a thirty minutes walk. An hour and a few minutes thus lapse before Jamela and his wife arrive at eGugwini. While the family is trying means of curing the disease, Mzikayifani starts milking. The milking should have taken another hour or so because there were a number of cows to be milked. No soon after had Mzikayifani finished with the milking that Ncengani dies. Hence my allocation of three hours for this sequence. Functional events which can be identified in this sequence are the following :-

- (a) Ncengani arrives from the field thirsty
- (b) Drinking of Umlaza
- (c) Sudden illness - resulting in death.

The idea of consulting the diviner lasts for about five weeks. The first instance when this idea comes to the minds of the Thwala people is immediately after the death of Ncengani. Everybody seems shocked by the incident and the diviner becomes the only solution to the mystery. Despite the demand by all family members to consult the diviner, Sigodo takes sides with

queen, MaSibisi, who does not agree to the iss
Sigodo leaves for work and promises to come back
good after four to six months. Four weeks do
lapse before he has come back again after the su
illness of Mzikayifani and Duma, his sons. The
of Umhlahlo (consultation of the diviner) is
stronger than before. It takes Sigodo a few d
before he changes his mind about the consultati
the diviner. That is why I allocate a period of a
five weeks to this sequence.

Mzikayifani and Duma's illness takes an unkn
period. It takes about a week before they are b
seriously ill. Sigodo arrives from work and t
another week or so before taking a final decis
about umhlahlo. The boys are still seriously
during umhlahlo and they are left at home in the
of their younger half-sister, Zanele. It is d
during umhlahlo that Simbo, the diviner, assure
Thwalas that the boys will recover under the han
the powerful inyanga, Xulu. The story ends befor
hunt goes back home. It is not easy to determin
long it actually took before the boys recovered
from their illness after the consultation of
diviner. But because Simbo has been able to re
the real witches, we have all the ground to bel
that what he said about the boys actually happe

i.e. that they will recover. I give the illness further two weeks after umhlahlo. Therefore the sequence lasts for about five weeks.

Sigodo's demand for the consultation of the divi takes only a day. During his arrival from Pietermaritzburg where he works, Sigodo finds all family in his kraal, iGugu, including the family inyanganga, Xulu. Soon after his arrival he is told incidents that have taken place after his departure back to work by his elderly brother, Jamela. Xulu gets in and revises the idea of consulting a divi and making clear that he himself wants this to happen because MaSibisi has suspected him (Xulu). MaSibisi has claimed that the child, Ncengani, died because Xulu does no longer get into her house - instead she ends up at MaNzuza's house. It does not take long before Sigodo, too, conforms to the idea of umhlahlo. He promises that should MaSibisi try to stop him, he is going to give her a hiding. MaNzuza and Jamela advise him never to do that while the children are seriously ill. The whole family parts and Sigodo goes to explain to MaSibisi, who in fact is just withdrawn into her own house, about the family's decision on umhlahlo. They take a number of hours arguing but Sigodo is no more in an argument mood, he means business now. He cuts matters short by giving MaSibisi an ultimatum - she either goes to the divi

with all other members of the family or she quits the iGugu and that will be the end of her marriage. The idea of umhlahlo is confirmed by Jamela and MaSibisi finally agrees that a diviner should be consulted, under pressure though.

MaSibisi's confession to Ngcobo takes a few hours. It is not easy to determine exactly how long this sequence took. But we know that MaSibisi wakes up in the early morning that day and catches Sithole's bus to Dolwana. She is away for the whole day and comes back at dusk after going home from Manyane via Makati's place. She has been away for the whole day without anyone knowing her whereabouts. Taking from the actual conversation, the confession, between MaSibisi and Ngcobo the diviner proposed by Jamela, the time allocation is only a few hours, say about four hours. I allocate four hours to this sequence because even though it did not have a long time, it did not just become easy to confess. In fact Ngcobo was a hard man - that is what forced MaSibisi to confess. Even after the confession it takes a long time before Ngcobo agrees to help MaSibisi and charges her forty pounds for the undertaking.

Jamela's announcement of the change of the diviner takes a very short time. In fact a few hours. He changes his mind after seeing MaSibisi early that

morning catching Sithole's bus. But Ntombini de
that MaSibisi has been at Dolwana for she comes to
the same place but she has never seen her sister
there. Jamela there and then suspects that MaSi
could have possibly gone to Ngcobo to bribe him not
reveal her. Therefore he decides to change to Si
Assuming that from eBathenjini (Ntombini's place)
Odidini (Jamela's kraal) is a few hours' distance
including the few minutes Jamela spends with his
before he crosses over to eGugwini (another few
minutes' distance), I allocate this sequence a
hours - about two.

MaSibisi's attempt to commit suicide also takes a
hours - about two hours approximately. After Jame
announcement that the diviner has been changed
instead of going to Ngcobo they are now going to S
at Mzinyathi. MaSibisi loses all hope of survival
She decides to commit suicide by hanging herself
death. She takes a rope to the thick bushes along
banks of the Mfongosi River where she decides to b
her life to an end. She is disturbed by Zangaza w
appears on the scene. He (Zangaza) discovers that
intruder in his place is MaSibisi. After a sma
quarrel between Zangaza and MaSibisi - MaSib
claiming that Zangaza deceived her - the dispute
settled and MaSibisi withdraws from suicide and
back home.

Zangaza devises a new plan with MaSibisi of overcoming the situation they are now in. He still re-assures MaSibisi about the power of his medicines. He tells MaSibisi that she should have come to him instead of thinking of suicide. He has another powerful muthi, siwungawunga, which he gives to MaSibisi. This muthi, Zangaza claims, will fool the diviner and he will not be able to reveal the real witch. In that way MaSibisi gets new courage of going to the diviner with the hope that she will not be disclosed. This sequence takes only a few minutes, about thirty.

The journey to the diviner lasts for one night. According to Jamela's plan the whole hunt will leave Mfongosi in the afternoon and go for almost the whole night until it puts up at Seme's kraal, the Malakatha induna, a friend of his. In the early morning they would proceed to Simbo's place. Besides the long hours of the journey at night, roaring of the lions and many other dangerous animals of the wild, the journey takes the whole night before they actually reach Simbo's place.

The last sequence in this story is the one in which Simbo takes action and reveals the witch. The time allocated to this sequence includes the action of the prospective diviners (amathwasa), who take their own

time in trying to detect what the big hunt is there for. Simbo himself takes less than an hour to reveal that the witch is the queen of iGugu. MaSibisi, together with a very dangerous witch who is also present among the hunt: Zangaza is the name of that witch. The whole sequence takes about four hours.

I will provide a list of different sequences along with the durations allocated to them. This is done to provide a better overview of the whole analysis of *NARRATIVE TIME* in this novel. It becomes important at this point in time to indicate that since dates and clocks do not feature in this story, the conclusions drawn are speculative.

- (a) MaSibisi's marriage problem : Several years
- (b) Death of Ncengani : three hours
- (c) The idea of consulting the diviner : five weeks
- (d) Mzikayifani and Duma's illness : five weeks
- (e) Sigodo demands the consultation of the
diviner : One day
- (f) MaSibisi's confession to Ngcobo, the
proposed diviner : several hours
- (g) Jamela changes the diviner : two hours
- (h) MaSibisi attempts suicide : two hours
- (i) Zangaza and MaSibisi plan anew : 30 minutes
- (j) The journey to the diviner : One night
- (k) Simbo reveals the witch : four hours

3.3 HISTORICAL TIME

In *AKUYIWE EMHLAHLWENI* the organising instance has made no reference to the incidents which make time-placing known. We don't even know whether the person by the name of MaSibisi or Zangaza actually did exist, for we have no historical proof thereof. But the place where all the incidents take place is a well-known area. Mfongosi is one of the many tribal areas in the district of Nkandla, in the heart of Zululand. Other neighbouring areas, hills and mountains do actually exist to date at Nkandla. Such areas like Ekhombe, (there is even a hospital in this area named after this mountain), Mahese, Manyane, Dolwane, Pholela, Ngono and many others mentioned in the story, actually do exist even today. This is a remote country area of Nkandla where many of the traces of Western Civilisation are still absent during the time of the story. Although presently much improvement has occurred in the area, it is still a bit behind other areas of Nkandla; like Empandleni and Ethalaneni, for example.

Despite the absence of dates and references which make the time placing known, it is interesting to note that there are certain clues in the story which make a historical placing possible. In the case of our novel the relevant clues refer to a fairly modern period,

but in which traces of the western civilisation are still scarce and not yet fully developed. Mention is made of a bus, postal services and the use of horses - but the type of life is still a simple tribal life, overwhelmed by ancient beliefs and practices.

The background against which the events happen is the tribal situation. The area where the story takes place is in the heart of Zululand and it is, as a matter of fact, inhabited by the Zulu nation. The major aspects which identify this period are references such as the attire for married women, "*isidwaba*" (a pleated skirt made from a cow hide), "*abaphansi*" (ancestors); "*abathakathi*" (enchanters); "*izanusu*" (diviners) et cetera.

The 'actual' time span in which this story took place is a time in which men have more than one wife. Sigodo is a polygamist with three wives; MaSibisi (first); MaNzuza (second) and MaMkhize (third). The period is characterized by a common practice of the men of the time, that of leaving their homes and families to seek work in big cities. Sigodo works in Pietermaritzburg and stays at work. His family is under the guardianship of his elderly brother, Jamela, who is the major induna of the Ngono tribe. Typical of the practice of the time is that when a man has a

grown-up son, it is the son who should go out to work and the father should come back home and attend to the affairs of the family.

Witchcraft still appears to be a common practice of the area. Proof thereof is the presence of a number of well-known and powerful diviners, in the likes of Ngcobo of Manyane and Simbo of Mzinyathi - the presence of the enchanter like Zangaza, who is in possession of deadly muthi.

From the facts mentioned above a deduction is made that the *real* time of *AKUYIWE EMHLAHLWENI* is when the traces of Western civilisation are still scarce and under-developed - probably at the early stages of this century or towards the middle of the same century.

4. TEXT-TIME IN *AKUYIWE EMHLAHLWENI*

4.1 INTRODUCTION TO TEXT TIME

What will follow here is a comparison between story-time and text-time. Gennete's (1980) contribution to the analysis of the time relation between story-and discourse-time will form the basis of this discussion. According to Bai (1985 : 57) the story can be viewed as a product of *imagination*, opposed to text which is a product of *arrangement*. In the text events are arranged in an order which can differ from their chronological order. The duration allocated to the different elements, is determined in respect of their duration in the story. The following time-aspects will be discussed in comparing story-time with text-time in *AKUYIWE EMHLAHLWENI*, order, rhythm and frequency.

4.2 ORDER

Order normally refers to the chronological sequence of events. In texts details are not observed simultaneously, but in a specific order. This assertion gives rise to the possibility that the order

of the events in the text can differ from the order in which the same events occur in the story. Genette writes the following about order :

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

The most common deviations between story - order and text - order are known as retrospections and anticipations. Genette uses the terms *analepsis* and *prolepsis* respectively.

Retrospections, as discussed by Strachan (1990), are divided into three different types, namely, external, internal and mixed retrospections. External retrospections lie outside the primary story; internal retrospections occur within the space of time of the primary story and end within it. External retrospections serve to provide information about what has happened before, in the past of the characters. Internal retrospections supplement incompleteness in the story. In this case the events begin after the commencement of

the primary story and end within it. Mixed retrospections begin in the pre-story and stretch right into the space of time of the primary story.

In anticipation, a further assertion by Strachan (1990), reference is made in the story-line to an event that lies in the future. As it is the case with retrospections, a distinction is made between external, internal and mixed anticipations. External anticipations lie outside the space of time of the primary story. Internal anticipations lie within the space of time of the primary story and mixed anticipations begin within the space of time of the primary story and stretch right after the space of time of the primary story. Usually the realisation of such an anticipation does not become certain because it happens after the end of the primary story.

AKUYIWE EMHLAHLWENI : ORDER

In *AKUYIWE EMHLAHLWENI* the order of the events in the text seems to run parallel to the order in which they appear in the story. There is a very slight deviation which occurs through a number of retrospections as well as anticipations; most of which being internal.

The first event in the text confronts the reader with MaSibisi in a monologue in which she laments about her troubles and problems in her marriage-that of not getting a baby boy. Even in the story-line this is the beginning of all the action which will determine the course of the story. It is true, rather, that in this sequence there are indications of events in the past that lead to the crisis situation in which MaSibisi finds herself. Such indications become clear during her conversation with her younger sister, Ntombini. They both talk about incidents which lie outside the primary story. Ntombini takes us back to their maiden home: the home of Vico at the Qhudeni area. She reminds MaSibisi that her state of not bearing male children might possibly be a hereditary issue, for their own mother did not have a baby boy; they are the only two girls in their own family. In spite of her mother being one of Vico's five wives, she never suspected that she was bewitched by the other wives of her husband.

MaSibisi, in the same conversation, reminds her younger sister that she (MaSibisi) and MaNzuza were both Thwala's girl-friends before they got married to him, but MaSibisi was the first one to be married. She further explains to Ntombini that she rumoured that MaNzuza had sworn that despite MaSibisi's first marriage to Sigodo, it is she (MaNzuza) who would give birth to the heir of the Thwala family. All the above - mentioned episodes happened

outside the space of time of the primary story - in fact in the pre-story - thus forming a typical external retrospection.

In the same way as the above sequence serves as an external retrospection, it also serves as mixed retrospection in the case of MaSibisi. The story told by MaSibisi about what she heard was said by MaNzuza about her becoming Thwala's first wife, begins in the pre-story and stretches right into the space of time of the primary story - whether the story told is true or just faked by MaSibisi, it does fit in as a mixed retrospection. What MaNzuza said in the pre-story, (according to MaSibisi) is actually the state of affairs within the space of time of the primary story. MaNzuza's first child is Siphoh, a boy, another boy, Duma and then a young girl Zamathwala, while MaSibisi has girls only and not a single boy.

MaSibisi : ...Ngiithe sengizwa kwase kuthiwa uMaNzuza uthe akakhathali noma ngingaze ngende kuqala, inkosana iyozalwa nguye. Kunjani namhlanje? Akugcinanga ngawo amagam enkehli? ... Uthe efika ngakho kodwa eGugwini wabe ezibula ngensizwa ... Akekho ongakhohlwa inkosana kaThwala uSiphoh ...
(Msimang 1973 : 8)

(... Then I rumoured that it is said MaNzuza has said she doesn't care even if I get married first, the heir will be born by her. How is it today? Did it not go

according to her words? ... At her very arrival at eGugwini she got a baby boy ... No - one can forget Thwala's heir. Siphoh...)

The death of Ncengani is followed by the idea of consulting the diviner. The chronological line of the story is still maintained in the text. Immediately after this sequence, Mzikayifani and Duma fall seriously ill. During this sequence a few retrospections and anticipations disturb the normal chronology of the story in the text. When Sigodo arrives home after the mysterious death of Ncengani, all concerned family members but MaSibisi, tell him that a diviner should be consulted about the incident. But Sigodo does not fall for the idea because of MaSibisi's influence. When the boys fall seriously ill, Sigodo comes home again from work in Pietermaritzburg. Both MaNzuza and MaMkhize, blame him for not having listened to them when they suggested the idea of the diviner after Ncengani's death. Jamela, his elderly brother, as well as Xulu, the family inyanga, also blame Sigodo for leaving them in darkness, disallowing them to consult the diviner. The discussion becomes so hot that Sigodo himself eventually demands the consultation of the diviner. This sequence is an internal retrospection since it begins after the commencement of the primary story and ends within it.

An internal anticipation also occurs in the idea of consulting the diviner sequence. After Sigodo's denial of the consultation of the diviner, Jamela himself puts it clearly to his younger brother that he is not doing the correct thing by so-doing. He warns Sigodo that as he says he will not come until the end of four months to settle everything at home, four weeks may not lapse before something more serious needs him back home. This actually happens when his sons fall seriously ill and Sigodo finds himself at home again in less than four weeks after his departure back to work.

Another anticipation occurs with the title of the book itself. *AKUYIWE EMHLAHLWENI* (LET US CONSULT THE DIVINER). The title lies outside the space of time of the primary story. But it makes us anticipate that something evil and dreadful might occur in the story-line which will necessitate the consultation of the diviner. When Ncengani dies, Mzikayifani and Duma fall suddenly sick and the actual consultation of the diviner, all happen in the story. The anticipation is realized within the space of time of the primary story-thus forming a mixed anticipation.

Another area of interest in the order of events in the story-line and their order in the text occurs after the confession of MaSibisi to Ngcobo, the proposed diviner. From Manyane, MaSibisi goes to Makati, her cousin, to ask

him to sell for her some cattle so that she can pay Ngcobo the forty pounds he has demanded so that he doesn't disclose her name during umhlahlo. Makati reminds MaSibisi about their previous confrontation, which in fact was bitter. MaSibisi starts revealing the whole truth to Makati because she is so desperate for the help she needs from him. This forms another internal retrospection which serves to supplement incompleteness in the text for the sake of Makati because the reader already possesses the information which MaSibisi reveals to Makati. This internal retrospection is coupled with a very important external anticipation. When Makati dissociates himself completely with MaSibisi's evil intentions, MaSibisi persuades him until she makes a promise that she will never worry Makati anymore in the future. This statement causes great suspense and tension to the reader who is eager to know whether MaSibisi does really not worry her cousin in the future. We never come across the realization of this anticipation within the space of time of the primary story. But during the last sequence - Simbo reveals the witch - MaSibisi runs towards the flooded river, throws herself into it and is swept away by the swift-running water. This is the last episode in the story - line as well as in the text. Therefore it becomes obvious to the reader that MaSibisi never did worry her cousin, Makati, in the future since

she had drowned herself in the river. What Makati did with all MaSibisi's goats and cattle which he had secretly kept for her, no-one knows till this day.

While Genette refers to anticipations as *prolepsis*, Todorov refers to it as 'plot of predestination' as he applied it to Homeric narrative (Genette 1980 : 67). When an incident which has long been anticipated eventually happens, it seems as though it was 'pre-destined' for the characters seem to fail to prevent it from happening.

4.3 RHYTHM (duration)

The term *rhythm* is used by Bai (1985 : 76-84) to refer to the relationship between the length of time occupied by the events in the story, and the amount of time devoted to its presentation in the text. Another term used for rhythm is *duration*. Haffter (1980 : 77) explains that duration is based on the interplay between duration of history ('real events') measurable in hours, days, months and years, and the text units measured in lines and pages. This explanation of duration by Haffter bears very close similarities with the view of Wybenga and his '*vertelsnelheid*' (Wybenga 1983 : 131).

This comparison provides us with insight into the attention that the story-events receive in the text. The speed of the text-time can be faster or slower than the

story-time, or it can be equal to it. Ngcongwane (1987 : 37) writes that the time of the narration and the time of the '*real*' incidents seem to be crossing each other most of the time, the one being always much longer than the other.

There are five possibilities which may influence the relationship between text-time and story-time. These are *ellipsis*, *summary*, *scene*, *retardation* and *pause*. (Bal 1985 : 79 - 84 and Genette 1980 : 95 - 112).

Ellipsis occurs when a portion of the story is deleted in the text. This means that the text-time is smaller than the story-time, the text-time is in fact zero. The contents of ellipsis (that which is omitted in the text) do not always have to be unimportant. Such events might have been either too painful to talk about, or they might be too difficult to express in words, as Strachan (1990) puts it. Summary is when the text-time is smaller than the story-time. A long history, for example, which covers even more than a hundred years in the story-time, can be reflected in a short paragraph in the text. In the scene, the story-time and the text-time are more or less equal. It often consists of dialogue and can be used to retard the tempo of the story. Retardation is the opposite of summary and it seldom occurs. It is usually applied in moments of great tension as a delaying technique. In most cases retardation results in the

text-time being larger than the story-time. The pause consists of a portion of the text in which no course of time is implied. More attention is focused on a certain element while the story stands still. When the story is later resumed, there has been no passage of time. Arguments in the text lead to a pause in the course of time of the story. The pause has a very strong delaying character and thus implies a text-time which is larger than the story-time, which is zero.

AKUYIWE EMHLAHLWENI : RHYTHM

The table which will follow below will give an outline of the relationship referred to above regarding *AKUYIWE EMHLAHLWENI*. The duration allocated to the story-events is merely speculative as has already been mentioned in Chapter 3 above. But it is possible to ascertain the text-time accurately in terms of the number of lines :

	STORY-TIME	TEXT-TIME
MaSibisi's marriage problem	years	99 lines
Death of Ncengani	three hours	154 lines
The idea of consulting the diviner	five weeks	149 lines
Mzikayifani and Duma's illness	five weeks	585 lines
Sigodo demands the consultation of the diviner	one day	37 lines

MaSibisi's confession to		
Ngcobo, the proposed diviner	four hours	136 lines
Jamela changes the diviner	two hours	106 lines
MaSibisi attempts suicide	two hours	115 lines
Zangaza and MaSibisi plan		
anew	30 minutes	92 lines
The journey to the diviner	one night	101 lines
Simbo reveals the witch	four hours	228 lines

From the above table we deduce that the amount of attention given to the sequences in the text does not bear similar relationship with the duration the same events have taken in the story. The first sequence, MaSibisi's marriage problem, is the longest in the story (several years), but it receives very short attention in the text (99 lines). The contents of this story do not go back and make us get MaSibisi's comments each time she gives birth to a girl. It is only given in a monologue by MaSibisi in the opening lines of the text and receives only 99 lines of narration. The organising instance has given this in a very concise form-summary-related by MaSibisi herself. The organising instance has felt that there is no need to give details of the contents of this sequence because it does not form the centre of focus for him. He only wants to give us a background to the primary story, whose major focus is *umhlahlo* (the consultation of the diviner). He also wants to make the reader aware of the cause of the crisis in which MaSibisi

finds herself. This sequence occurs in the form of a summary since the text-time is smaller than the story-time.

Ncengani's death lasts for three hours in the story, yet receives 154 lines in the narrative. It receives more time in the text than the next sequence of the idea of consulting the diviner: lasting for five weeks in the story but receiving only 149 lines text-time. The actual death takes a very short time, perhaps only one hour. But the comments from the other characters, such as MaNzuza and MaMkhize, giving instructions to Zanele; the arrival of Jamela and his wife, MaMbeje - all contribute to the length of time in the text. On the other hand the idea of consulting the diviner gets almost equal attention in the text as its duration in the story.

Mzikayifani and Duma's illness have been given a story-time of five weeks. This equals the duration of the previous sequence - but there is a big difference in their text-time - the latter sequence receiving 585 lines of narration. The illness of the boys is coupled with a lot of delays. While the boys are still seriously ill, there are a number of events going on at the same time. All these events never do away with the consultation of the diviner because of the condition of the boys which does not get any better. MaSibisi's confession also happens while the boys are still seriously ill. In fact

all the other remaining seven sequences after this sequence are within the fourth sequence. Some sort of delay is applied by the organising instance before we know whether the boys will recover or die. We are not given any detailed explanation of the day to day condition of the boys, instead the organising instance comes in after lengthy discussion of other sequences and reminds us that the condition of the boys is still hopeless. It is not certain whether this is real retardation. The story-time is five weeks but the text-time is 585 lines in this sequence, while there is another sequence equal in story-time (five weeks) with it, but only receiving 149 lines narrative time. Retardation is, of course, necessary as a delaying technique in this sequence; since there is great tension among other characters as well as the reader whether the boys will die or survive; whether the diviner will reveal the truth as the reader knows it; or he will be fooled by Zangaza's *siwungawunga*. As a result of this retardation the text-time is larger than the story-time.

Sigodo's second arrival at home is characterized by a lot of blame from the different characters, MaNzuza, MaMkhize, Jamela as well as Xulu. He does not utter a word until at the end he states that it is enough, he has heard all what they say. He immediately takes a decision that the diviner will be consulted although he has not yet heard MaSibisi's viewpoint about the matter -

considering that she was the barrier to the similar undertaking after Ncengani's death. There is a part of the story which the organising instance has omitted here. After Ncengani's death, Sigodo left home against the will of many of his family members. This should have given him some trouble either on his way to work or at work. He should have told the story to his colleagues at work or at least should have meditated about it while alone. He should have had his own personal ideas about the whole situation: but none of this has been revealed. This appears to be some form of an ellipsis. Sigodo should have had too painful an experience about the mysterious death of his beloved and well-favoured daughter that he could not easily talk about it. His demand for the consultation of the diviner becomes very short, both in the story and in the text. In fact it is the sequence which receives the shortest text-time in the whole novel.

Jamela's change of the diviner takes an equal duration with MaSibisi's attempt of suicide in the story. But attention both sequences receive in the text differs slightly. Jamela's (106 lines) and MaSibisi's (111 lines). This is due to unequal resistance each receives in their respective undertakings. Jamela receives opposition in his decision. His problem is MaSibisi only, who also resists slightly in fear of the suspicion she will raise should she go on with opposing Jamela.

is also important that this sequence is presented as a scene. The whole of Jamela's argument with MaSibisi is in a dialogue, which lends the text-time to run almost equally with the story-time. MaSibisi, on the other hand, receives major resistance from Zangaza while she tries to commit suicide.

Zangaza's new plan with MaSibisi is of the short duration in the story-line, but receives text-time of 101 lines which is relatively longer than its story-time. This delay is caused by another ellipsis in the sequence. Zangaza leaves MaSibisi alone thinking about the prevailing circumstances while he goes off to feed his animals ('amakhosi'). While we know for sure that Zangaza does feed his animals, no reference is made of such action, until he comes back to MaSibisi.

The journey to the diviner takes one night and receives 101 lines narrative time. The text-time devoted to this sequence is relatively longer than the story-time: this is due into consideration that part of the journey was spent at Seme's kraal, sleeping. The following morning the hunt proceeds to Simbo's kraal. It is during this period that the organizing instance applies a pause. While the vulture hunt is on its way to Simbo's, the organising instance deviates from the main journey and gives a lengthy description of the Umzinyathi River and its immediate

surroundings. When this description is finished the story continues with its normal course without affecting story-time.

The last sequence. Simbo reveals the witch, takes 10 hours story-time and 228 lines text-time. The delay is caused by the number of prospective diviners (*amathwasa*) who start the whole programme as a matter of procedure. The organising instance gives every sequence in detail of this sequence in the text. Inclusive in the actual *umhlahlo* are small pauses which the organising instance allows for the comments of the hunt about the revelations of the prospective diviners. This raises great tension to the people, who know what has brought them to this place when the prospective diviners give a wrong revelation. The tension even becomes higher for the reader who knows about Zangaza's and MaSibisi's fate - whether *siwungawunga* will really save them from being exposed. Even Simbo's action is given much attention in the text so that the reader gets full details of the content of this sequence since it is the major sequence in the story. The whole novel is about the divination issue, hence the title *AKUYIWE EMHLAHLWENI (Let us consult the diviner)*. It thus becomes important to find out whether the man of action, Simbo, is really going to solve the problem of Mbokode's sons, Sigodo and Jambani, and really reveal the source and cause of all the dreadful incidents at eGugwini.

it appears from the above discussion that text-time is very much unequally divided in this work. This is of utmost importance since it provides an indication of where the emphasis lies. MaSibisi's marriage problem receives the longest sequence in terms of story, but receives little text-time because its content is of less importance but it is its result which carries more weight. Mzikayifani and Duma's illness and Simbo's revelation of the witch receives the longest text-time each. This is where the emphasis of the whole story lies - whether the boys will die like their half-sister Ncengani, and whether the diviner will help reveal the witch, thus solving the problem. The sequences which carry more weight in the story receive more attention from the organising instance - thus have the longest text-time - Mzikayifani and Duma's illness (585 lines) and Simbo's revelation of the witch (228 lines).

Genette (1980 : 113) states that the term "frequency" applies to the relationship between the number of times an event occurs in the story, and the number of times that same event is presented in the text. Two phenomena are involved in this relationship, namely, *repetition* and *iterative presentation*.

Repetition of events refers to events which are more or less the same, since two events are never exactly the same. True repetition happens when an event that occurs once in the story, is repeated several times in the text. Repetition can take any of the following possibilities:

An event that happened once in the story, is presented once in the text.

1S/ 1T

An event that occurs several times in the story, is presented several times in the text.

nS/ nT

An event that happened once in the story, is presented several times in the text (true repetition).

iterative presentation is the opposite of repetitive presentation. In iterative presentation a series of similar events in the story is presented only once in the text. Only possibility occurs with iterative presentation:

A series of events in the story is presented once in the text.

"SI IT

AKUYIWE EMHLAHLWENI : FREQUENCY

The first sequence in the story, MaSibisi's problem occurs for a number of years in the story and is presented for a number of times in the text by MaSibisi herself to a number of characters. It is spread over a number of years in the story and it is also repeated several times in the text. It appears in MaSibisi's monologue in the opening lines of the narrative. MaSibisi repeats it to Ntombini, her younger sister, who appears again in her discussion with Gendeni. The problem is repeated to Zangaza. MaSibisi repeats it when she confesses to Ngcobo, although with some distortion. MaSibisi reveals this problem to Makati as well when

confesses to him so that he can sell for her some cattle for Ngcobo's payment. This appears to be some form of repetition - *„S/„T*.

MaSibisi's practise of witchcraft which appears in the sequences Death of Ncengani and Mzikayifani and Duma's illness, occurs three times in the story and is presented three times in the text as well (*„S/„T*). The organising instance has not used iterations in this novel. He has done this to make his readers aware of the importance of all the key events in the story.

5. CONCLUSION AND GENERAL EVALUATION

An overall review of this work has revealed the following about characterization in *AKUYIWE EMHLAHLWENI* :

At first level (*STORY*) we have been able to identify a group of characters in our story. These are referred to as actants. MaSibisi has emerged as subject of the story, whose major goal has been to remain the most favoured of Sigodo's wives at eGugwini, and to see Sigodo's wives without boys, thus enabling herself to maintain her position as queen of iGugu. She feels her position is being threatened by her not bearing many children. A number of helpers have also been identified in Gendeni, Ncengani and Zangaza. Gendeni advised MaSibisi to consult an inyanga and immediately introduced Zangaza to her. Ncengani feels sorry for her mother and encourages her to consult the inyanga, unaware that her mother is now up to something evil. The 'inyanga', Zangaza, promises to solve MaSibisi's problems. The subject quarrels with her own sister, Ntombini, as well as Makati, her cousin, left by their late father, Vukani, as their guardian after his death.

We see how MaSibisi kills her own daughter, Noeng, when in actual fact she has been aiming at Mzikayifani. In pursuing her goal, MaSibisi is not discouraged by the reversal of her practices, she goes on attacking the boys further. Mzikayifani becomes the first victim and is followed instantly by Duma. Fortunately the boys do not die suddenly; some means are tried by the family in Xulu.

Xulu, MaNzuza, MaMkhize, Jamela, Ntombini and Makatso are an obvious class of opponents to MaSibisi's desire. Where MaSibisi wants to kill, they make means of restoring life. At the end of our discussion on characterization at the story level, we have pointed out that MaSibisi (our subject) does not become the recipient at the end of the story, since she does not succeed in her goal.

At second level (TEXT), it has been pointed out that the group of characters assume full personality traits and are thus treated as individual characters instead of actants. Two forms of characterisation have been employed by the organising instance, namely, explicit and implicit characterisation.

Instances of self-analysis have been identified in *AKUYIWE EMHLAHLWENI*. MaSibisi is revealed in a monologue in which her personality becomes apparent. She re-

Story-time has been divided into narrative time and historical time. In the narrative time, the story has been re-constructed into its chronological order. In doing this, a distinction has been made between functional and non-functional events. Thirty functional events were identified in *AKUYIWE EMHLAHLWENI* which were in turn organised into eleven sequences. The sequences were provided along with their durations, which is of course speculative since dates and clocks do not feature in our story.

The discussion of historical time has been made possible by references to some incidents by the organising instance. The background information about the area where the story takes place, dug by the researcher, has also helped a great deal. This has helped to reveal that the story happens at a time in which men have more than one wife. Typical of the practice of the time is that men leave homes to work in big and far away cities. But when a man has a grown-up son, he goes back home and it becomes the responsibility of the son to go out to work and support the parents. It becomes apparent in MaNzuza's statement to Sigodo that they (his wives) are no longer happy by his remaining at work in spite of having a grown-up son, Siphoh, who is now also working :

MaNzuza : ... Uma ubaba'efuna ukwazi iqiniso ngomuzi wakhe kufanele abuye esilungwini. Amadodana akho asekhulile Thwala, uSipho useyasebenza noDuma uselibhungu, ngeke behluleke ukukondla...)
(Msimang 1973 : 74)
(... If father wants to know the truth about his kraal he must come back from the work place. Your sons are grown-up Thwala, Sipho is now working and Duma is also a grown-up young- man. they will not fail to support you ...)

In text-time the order in which events are presented in the text seems to run parallel to the order in which they appear in the story, with the exception of a few retrospections and anticipations. An external retrospection has been identified in the conversation between MaSibisi and her sister, Ntombini. The two sisters discuss about events which happened in the pre-story. Their own mother did not get any boy in her marriage but she did not assume that it was so because of witchcraft practised to her by her husband's wives. This event occurred outside the space of time of the primary story, thus lending itself to an external retrospection. An internal retrospection has also been identified when Sigodo is reminded about his reluctance in consulting the diviner during the death of Ncengani. This happens when the boys, Mzikayifani and Duma fall suddenly ill. Sigodo ends up demanding the consultation of the diviner. This event begins after the commencement of the primary story

and is realised within it - thus forming a clear internal retrospection. An example of a mixed retrospection has also been identified where an incident which occurred outside the time-span of the primary story overlaps right into the time-span of the primary story.

After Sigodo's denial of the consultation of the diviner, we find Jamela anticipating big trouble which will result from Sigodo's behaviour. When Sigodo comes back home after a lapse of only four weeks of his departure, Jamela's anticipation is realised. This lends itself to a clear internal anticipation. An external anticipation has also been identified when MaSibisi confesses to Makati. She tells Makati that she will never give him trouble in the future. It happens as she has anticipated because she drowns herself in the flooded Umzinyathi River and never goes to Makati in the future.

Global rhythm has appeared to be disproportionate. The amount of attention given to the sequence in the text does not equal the duration the same events have taken in the story. The sequence of MaSibisi's marriage problem is the longest in the story (several years), but it has received very short attention in the text (only 99 lines). This has been done by the organising instance because the content of this sequence does not form the centre of focus but its results. A comparison has been made between two sequences. (the third and fourth) with

the same length of story-time but a big difference text-time. This serves as an indication to the reader where the emphasis lies. In this case the emphasis is in the fourth sequence (585 lines) as against the third sequence (149 lines). Numerous aspects of rhythm have also been identified. These include ellipsis, suspension, retardation as well as pause.

The frequency of the events has been identified as always being in a one-to-one relationship as regards event and time. Instances in which a sequence has occurred a number of times in the story and also a number of times in the text have been identified - thus nS/nT . The repetition has also been traced when a sequence happens only once in the story (idea of consulting a diviner) but is repeated a number of times in the text (through discussion by a number of different characters) - thus $1S/nT$.

It is worth mentioning that the techniques of characterization and time as used in *AKUYIWE EMHLA* have been applied successfully as devices by the organizing instance in order to achieve various effects in his story. Also interesting to note is that narrative techniques advocated by Western critics and theorists of high dignity and respect such as Gérard Genette; Rimmon - Kenan, and others, have been found present in our Zulu literature: and successfully applied. A sp

tribute goes to C T Msimang for the success he has in handling narratological techniques in this novel. This is quite an achievement to all Africans, with special reference to Zulu, when we consider the gap that exists between the Western Civilization and our own experiences in this field of study. A note of honor is also hereby made that this study has served its purpose and achieved its aim.

LIST OF REFERENCES

1. BOOKS

- Bal, M. 1985 : Narratology : Introduction to the Theory of Narrative. Toronto University Press.
- Bowen, E. 1963 : The death of the heart Penguin Books, Harmondsworth.
- Burgess, A. 1971 : The Novel Now. Faber and Faber, London.
- Cuddon, J.A. 1984 : A Dictionary of Literary Terms. Penguin Books, USA.
- Genette, G. 1980 : Narrative Discourse Oxford, Basil Blackwell.
- Haffter, P. 1980 : Gerard Genette's Discourse of the Narrative. in Saval-Kongresreferate. Bloemfontein.
- Mahon, W.D. 1984 : Guide to Creative Writing Pretoria, Van Schaik.
- Msimang, C.T. 1973 : Akuyiwe Emhlahlweni. Town, Via Afrika Limited.
- Ngcongwane, S.D. 1987 : The Novel and Life Empangeni, University of Zululand.
- Rimmon-Kenan, S. 1983 : Narrative Fiction Contemporary Poetics. London, Methuen.

Warrington, J. 1973 : Aristotle's Poetics Athenian Constitution, London, F.M. Dent & Sons Ltd.

JOURNALS

Malepe, A.T. 1967 : Characterisation with reference to some Tswana novels. LIML Vol. 1-4 (1966 - 67).

Strachan, A. 1990 : Time in Ntuli's short stories with special reference to 'Uthingo Lwenkosazana'. South African Journal of African Languages. 10 (3) Pretoria, ALASA.

ARTICLES AND DISSERTATIONS

Mlotshwa, R.S. 1990 : Character portrayal special reference to immorality in "Indlela Yababi" by R.R.R. Dhlomo. Unpublished B.A. (Hons) Article. University of Zululand.

Wybenga, D.M. 1983 : Grammatiese Tydsvergestalting in Afrikaans - 'n Linguistiese ondersoek aan die hand van enkele Afrikaanse Kortverhale. D. Litt. thesis. Potchefstroomse Universiteit vir Christelike Hoër Onderwys.