

CHARACTERISATION AND TIME IN H.H. RAMOKGOPA'S

"MORUTIŠI O LLWE KE ENG?"

BY

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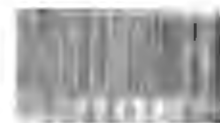
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PRETORIA

DEDICATION

THIS WORK IS DEDICATED TO THE BELOVED MEMORY OF MY LATE FATHER, NKWANE ABRAM, AND MY LATE MOTHER, MORWEŠADI RAMATHABATHE.

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DECLARATION

I declare that:

CHARACTERISATION AND TIME IN H.H. RAMOKGOPA'S "MORUTIŠI O LLWE KE ENG?"

is my own work, that all the sources used or quoted have been indicated and acknowledged by means of complete references, and that this dissertation was not previously submitted by me for a degree at another university.



Signed: P.M. MOLABE

SUMMARY

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This study consists of six chapters.

Chapter 1 is an introductory chapter which explains the three-level distinction in narratology. The three levels are: the story, the text and the narration.

Chapter 2 focusses on actors in this short story, and how groups of actors, called actants, are formed. Six classes of actors can be distinguished.

Chapter 3 concentrates on the transformation of actors into characters on the text level, where they now have individual traits and resemble human beings.

A distinction is made in Chapter 4 between historical time and narrative time. The functional events in the short story are identified and arranged chronologically. Thereafter the functional events are organised into sequences.

Chapter 5 investigates order, duration and frequency in "Morutiši o llwe ke eng?", as elements of text-time.

This study concludes with a summary of how the actors are transformed into characters, as well as the interaction between story-time and text-time.

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0. FOREWORD

0.1 AIM OF STUDY

This study aims at investigating the characterisation and the time in H.H. Ramokgopa's short story "Morutiši o llwe ke eng?", translated as "What killed the teacher?" from the collection Nka se lebale. The reason for embarking on this study is to show how the actantial model can be applied in the analysis of the actors and characters in this short story, both on the story level and on the text level, and also to show how the time on the story level differs from the time on the text level. Emphasis is placed on the narratological transformation from actors to characters, and the interaction of story-time and text-time.

0.2 HYPOTHESIS

The hypothesis of this study is that a narrative text, and by analogy this short story, consists of three levels: the **story**, the **text** and the **narration**. **Actors** on the story level differ from **characters** on the text level, and the time on the story level differs from the time on the text level. The act or process of the production of the text is the **narration**, which can be considered to be both real and fictional.

0.3 METHODOLOGY

This study shall rely on primary and secondary sources of information. These will include the short story under investigation, i.e. "Morutiši o llwe ke eng?", and other sources on the theories of characterisation and time, such as sources by major theorists like Bal, Genette, Rimmon-Kenan and Chatman.

CHAPTER 1

INTRODUCTION: THE THREE-LEVEL DISTINCTION IN NARRATOLOGY

Three levels can be distinguished in narrative texts. They are: the **story**, the **text** and the **narration**. Bal (1985:6) uses the terms **fabula** (for story), **story** (for text) and **text** (for narration). In Genette (1980:27) the translator uses the terms **story**, **narrative** and **narrating**. For the purpose of this discussion, we shall use the terms (Rimmon-Kenan, 1983:3) story, text and narration.

1.1 STORY LEVEL

Story, according to Rimmon-Kenan (1983:3)

"designates the narrated events, abstracted from their disposition in the text and reconstructed from their chronological order, together with the participants in these events".

It is a series of logically and chronologically related events that are caused or experienced by actors. Being an abstraction, a construct, the story, therefore, is not directly available to the reader, and further, the story **exists** before the text. Chatman (1975:295) refers to the story as the **what** that is depicted. Chatman and Eco in Strachan (1990, 10(3):98) refer to the story as the **basic story-stuff**, which implies that the story is the original level of the narrative text before the material has been presented from a specific point of view, and before it has been narrated by a narrator. Story, then, may be grasped as transferable from medium to medium, from language to language, and within the same language, although this view may be opposed by those who argue that (Rimmon-Kenan 1983:8)

"literary works, not excluding their story aspect, 'lose something' in paraphrase or 'translation'",

meaning that stories are style-, language-, and medium-dependent.

The story level is the level referred to by Formalists as a

"ketting motiewe in hul chronologiese volgorde"

(Van Luxemburg in Strachan, 1988:5)

They (the Russian Formalists) go further and maintain that (Selden, 1985:12)

"Story (fabula) is merely raw material awaiting the organising hand of the writer".

The following elements are part of the story:

1.1.1. EVENTS

An event is defined (Bal, 1985:13) as "the transition from one state to another state, caused or experienced by actors". Rimmon-Kenan (1983:2) refers to an event as "something that happens, something that can be summed up by a verb or a name of action". I prefer the definition by Bal (1985:13). The word "transition" stresses the fact that an event is a process, an alteration. When something happens, the situation usually changes.

It is not always easy to establish which sentences in a text represent an event.

"The difficulty arises not only from the fact that many sentences contain elements that may be considered processes, but also from the fact that these same elements may often be considered processes as well as objects, depending upon the context" (Bal, 1985:13).

Events in a story are given labels. If, for example, an event in a text is described as "A blast was heard", it can be labelled variously as firing, shot, etc. Three criteria may be distinguished in helping to establish events:

a) Change:

Let us compare the following sentences:

(i) John is ill.

(ii) John falls ill.

Sentence (i) describes a condition. Sentence (ii) is a change. The difference can be seen in the verb. Let us imagine that the preceding text segment reads as follows:

John was cleaning his house.

John's illness, therefore, interrupts his activity, and, as such, indicates a change.

b) Choice:

Ronald Barthes distinguishes between functional and non-functional events. Functional events open a choice between two possibilities, realise this choice, or reveal the results of such a choice. Once a choice is made, it determines the following course of events in the development of the story.

c) Confrontation:

The point of departure here is that the structure of the story is determined by confrontation. Two actors or groups of actors are confronted by each other. Actors are viewed as two contrasting groups, provided that we keep in mind the fact that this division does not necessarily have to remain constant for the duration of the story. Every functional event consists of three components: two actors and one action; stated otherwise, two arguments and one predicate; in yet another formulation, two objects and one process.

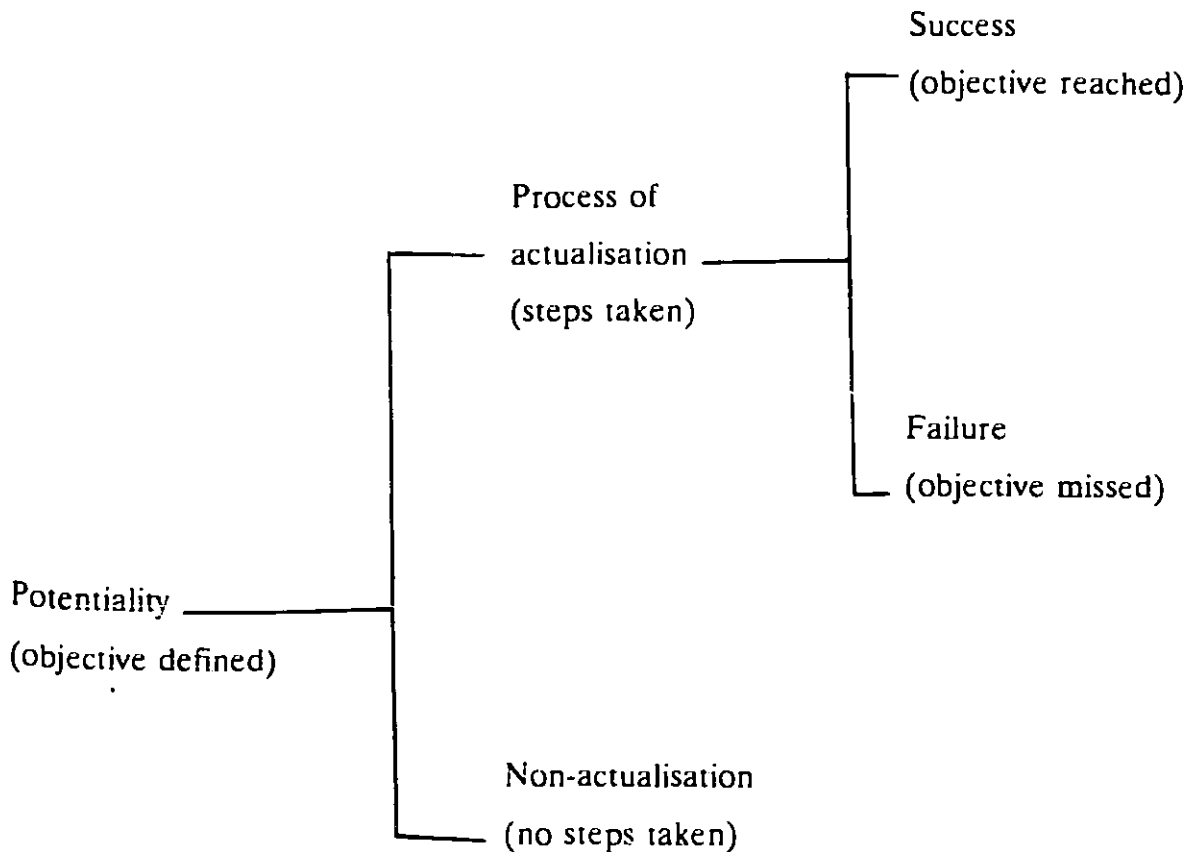
After the functional events, also called cardinal events, have been identified, they can be organised into **sequences**. Barthes (1975:253) defines a sequence as follows:

"A sequence is a logical string of nuclei, linked together by a solidarity relation: the sequence opens when one of its terms is lacking an antecedent of the same kin, and it closes when another of its terms no longer entails any consequent function".

Every three functions combine to form a sequence in which they punctuate three logical stages: **possibility** (or potentiality), **process** and **outcome**. Bal (1985:19) speaks of : the possibility (or virtuality), the event (or realization) and the result (or conclusion) of the process. Each function opens two alternatives, two directions the story can consequently

take. None of these three phases is indispensable. A possibility can just as well be realised or not. And even if the event is realised, a successful conclusion is not always ensured.

This structure can be schematised as follows:



1.1.2 ACTORS

Actors are agents that perform action. "To act is defined here as to cause or undergo an event" (Bal, 1985:79). The term actor covers a larger area than a more specific term could do. Whereas a **character** resembles a human being, an **actor** need not necessarily do so. An actor is a **structural position**, while a character is a **complex semantic unit**. In other words, a dog, a machine, could act as an actor. Actors need not necessarily be human. Thus the word actor can be said to be general and abstract.

Rimmon-Kenan (1983:33) puts it thus:

"In the text characters are nodes in the verbal design; in the story they are - by definition - non (or pre-) verbal abstractions, constructs. Although these constructs are by no means human beings in the literal sense of

the word, they are partly modelled on the reader's conception of people and in this they are person-like".

In some stories there are actors who have no functional part in the structures of the story because they do not cause or undergo functional events. Actors of this type may be left out of consideration. But it must be emphasised that the initial disregard of an actor does not mean that this actor is without significance. It only means that this particular actor does not form part of the functional category, and therefore need not be taken into consideration.

1.1.3 TIME

An event, no matter how insignificant, always takes up time in reality. Time is a constituent factor of the story. Story-time is connected to the time the events occupy, also referred to as the narrative time, and the period in which the events happen, called the historical time. It must be emphasised that time, as presented in the story, is not linked to the amount of time devoted to the presentation in the text. As a result, time, in the story, cannot be measured in terms of, for example, number of pages.

According to Strachan (1990, 10 (3):98), theorists like Bal, Genette and Rimmon-Kenan do not make a distinction between narrative time and historical time. This distinction is made by Dautzenberg (1980:224).

1.1.4 PLACE

Events always occur somewhere, be it a place that actually exists, or an imaginary place. If, when reading a narrative, the location has not been indicated, readers will, in most cases, supply such location.

"They will imagine the scene, and in order to do so, they have to situate it somewhere. however vague the imaginary place may be" (Bal, 1985:43).

Bal (1985:93) defines place as :

"the topological position in which the actors were situated and the events took place".

In principle, places can be mapped out in the same way that the topological position of a city, a town, a river or a mountain can be indicated on a map. This concept of location or place is related to the physical, mathematically measurable shape or spatial dimensions. In narrative fiction, however, these places do not actually exist as they do in reality. It is only the reader's imaginative faculty that dictates that they be included in the story.

1.2 TEXT LEVEL

Whereas **story** is a succession of events, **text** is a spoken or written discourse which undertakes the narrating of events. If the story is regarded primarily as the product of imagination, the text could be regarded as the result of an ordering. The text is what we read. In the text, the events do not necessarily appear in a chronological order; the characteristics of the participants are dispersed throughout, and all the items of the narrative content are filtered through some prism or perspective, the **focaliser**. Strachan (1990:10(3):101) says the following about the text:

"...the text is the ordering of the story-elements by an organizing instance. On this level the material is viewed in a specific manner. The effects achieved by this are of particular interest".

The following elements are part of the text level:

1.2.1 THE FOCALISER

The story is presented in the text through the mediation of some prism, perspective, angle of vision, point of view, verbalised by the narrator though not necessarily his. This mediation is the focalisation. The focaliser, whether internal or external, is the person who sees the story-level, not the one who tells the story.

There are two important questions that merit attention here: **Who sees?** and **Who speaks/ writes?** Obviously a person (and by analogy, a narrative agent) is capable of

doing both things at the same time - a state of affairs which facilitates the confusion between the two activities. But a person (and, by analogy, a narrative agent) is also capable of undertaking to tell what another person sees or has seen. Thus narrating and focalising may, but need not, be attributed to the same agent. The distinction between the two activities is a theoretical necessity, and only on its basis can the interrelations between them be studied with precision.

It must be mentioned that narratives are not only focalised by someone, but also on someone or something. In other words, focalisation has both a subject and an object. The subject (the focaliser) is the agent whose perception orients the presentation, whereas the object (the focalised) is what the focaliser perceives.

Three facets of focalisation can be distinguished: the perceptual facet, the psychological facet and the ideological facet. For the purpose of this study, let it suffice to indicate that the perceptual facet has to do with the focaliser's sensory range; the psychological facet concerns the focaliser's mind and emotions, and the ideological facet (often referred to as the norms of the text) consists of a general system of viewing the world conceptually, in accordance with which the events and characters of the story are evaluated.

1.2.2 CHARACTERS

On the story level we talked of **actors** - a term that includes the various acting entities in the broadest possible sense. The term **character**, used on the text level, refers to an actor provided with distinctive characteristics which together create the effect of a character. Bal (1985:79) states that:

"A character resembles a human being and an actor need not necessarily do so."

Then Bal (1985:79) goes further to say that:

"An actor is a structural position, while a character is a complex semantic unit".

This simply means that a character is an actor with distinctive human characteristics. On the text level, characters differ from each other. They are individual. On the basis of the characteristics they have been allotted, they each function in a different way with respect to the reader. The latter gets to know them, more or less than other characters, finds them more or less appealing, identifies more or less easily with them.

We have said earlier on that characters resemble human beings. They **resemble** people.

This means that the people with whom literature is concerned are not real people:

"They are imitation, fantasy, fabricated creatures: paper people, without flesh and blood. The character is not a human being, but it resembles one. It has no real psyche, personality, ideology or competence to act, but it does possess characteristics which make psychological and ideological description possible" (Bal, 1985:80).

Whatever is going to be said of characters on the text level should, therefore, be understood along the quotation supra. The approach to characterisation followed here differs from the ones followed by E.M. Forster (1947:65-72)¹, who distinguishes between "flat" and "round" characters, and E. Muir (1963:141)² who distinguishes between "pure character" and "dramatic character".

1.2.3 TIME

According to Rimmon-Kenan (1983:44) time in narrative fiction can be defined as "the relations of chronology between story and text".

Text-time is a spatial, not a temporal, dimension:

"The narrative text as text has no other temporality than the one it metonymically derives from the process of its reading. What discussions of text-time actually refer to is the linear (spatial) disposition of linguistic segments in the continuum of the text. Thus both story-time and text-time may in fact be no more than pseudo-temporal" (Rimmon-Kenan, 1983:44).

¹ First publication 1927

² First publication 1928

Rimmon-Kenan (1983:46) maintains that

"time in general may be viewed in three respects: **order, duration** and **frequency**. Statements about order would answer the question "when?" in terms like: first, second, last, before, after, etc. Statements about duration would answer the question "how long?" in terms like: an hour, a year, short, from X till Y, etc. Statements about frequency would answer the question "how often" in terms like: x-times a minute, a month, a page".

Put in simple terms, order discusses the relations between the succession of events in the story and their linear disposition in the text. Duration examines the relations between the time the events are supposed to have taken to occur and the amount of text devoted to their narration. Frequency looks at the relations between the number of times an event appears in the story and the number of times it is narrated in the text.

It must be mentioned here that whereas story-time is measured in terms of minutes, hours, days, months and years, text-time is measured in terms of words, sentences, lines, paragraphs and pages.

1.2.4 SPACE

The text is determined by the way in which the story is presented. During this process, places are linked to certain points of perception. On the text-level, the place in which events occur is transformed into space, and gets a symbolic value or significance. These places seen in relation to their perception are called space.

There are three senses which are especially involved in the perception of space. They are: sight, hearing and touch. Shapes, colours and sizes are perceived visually, always from a particular perspective. Sounds may contribute to the presentation of space, though to a lesser degree. Touch indicates adjacency. For example, if a character feels walls on all sides, then it (character) is confined in a very small space.

1.3 THE NARRATIVE LEVEL

Since the text is a spoken or written discourse, it implies someone who speaks or writes

it. Signs in a text are produced by an agent who relates. He/she tells what the focaliser sees. This agent, called the **narrator**, cannot be identified with the writer.

Rather, the writer withdraws and calls upon a fictitious spokesperson, an agent technically known as the **narrator**. But the narrator does not narrate continually. Whenever direct speech occurs in the text, it is as if the narrator temporarily transfers his function to one of the actors. When dealing with the text layer, it is thus important to ascertain who is doing the narration.

A text does not consist solely of narration in the specific sense. In every narrative text one can point to passages that concern something other than events: an opinion about something, for example, or a disclosure on the part of the narrator which is not directly connected with the events, a description of a face or of a location, and so forth. It is thus possible to examine what is said in a text, and to classify it as narrative, descriptive, or argumentative.

To summarise in the words of Bal: The **narrator** is on the third level. Let us call him A. B, on the second level, is the **focaliser**. C, on the first level, is the **actor** or **character**. Thus: A narrates that B sees what C does.

1.4 SYNOPSIS

This chapter has introduced the three levels in narratology: the **story-level**, the **text-level** and the **narration level**. **Events, actors, time and place** are the elements which are part of the story-level. **Characters, focaliser, time and space** are the elements which are part of the text-level. The **narration level**, though not the focus of this study, also received attention in this chapter.

CHAPTER 2

2.0 ACTORS - STORY LEVEL

Characterisation is important on two narratological levels : the story-level and the text-level. It was mentioned in Chapter 1 that story, according to Rimmon-Kenan (1983:3)

"designates the narrated events, abstracted from their disposition in the text and reconstructed in their chronological order together with the participants in these events"

whereas the text, according to Bal (1985:49),

"could be regarded as the result of an ordering".

The text, therefore, involves the arrangement and organising of the events as they are presented to the reader whilst he is reading narrative fiction.

On the story-level we talk of **actors**, and the term characters is reserved for the text-level. In order to discuss actors on the story-level, it is necessary first to select which actors must be taken into consideration and which not.

In some stories there are actors who have no functional part in the structures of the story, the reason being that they do not cause or undergo functional events.

Bal (1985:25) maintains that:

"the initial disregard of an actor does not mean that this actor is without significance. It only means that this particular actor does not form part of the functional category, and therefore need not be taken into consideration".

Examples of such actors are porters and maids who open front doors in many nineteenth century novels. These actors fit the definition of actors because by opening the doors they act, but their action does not belong to the category of functional events.

2.1 CLASSES OF ACTORS

In order to fully understand a story, actors are subdivided into classes, based on their common goals. Human thinking and action, it is presupposed, is directed towards an aim, a goal, achieving something. Let us construct a model to illustrate the above sentence:

Actors have an **intention**. They aspire towards an **aim**. That aspiration is the achievement of something agreeable or favourable, or the evasion of something disagreeable or unfavourable. Two important words here are: to **wish** or to **fear** - to wish for something agreeable or favourable, or to fear something disagreeable or unfavourable. Classes or Groups of actors are called **Actants**.

"An actant is a class of actors that shares a certain characteristic quality. That shared characteristic is related to the teleology of the fabula³ as a whole". (Bal, 1985:26)

An actant is therefore a class or group of actors whose members have an identical relation to the aspect of telos which constitutes the principle of the story. That relation we can call the function, defined by Rimmon-Kenan (1983:21) as:

"the activity proper to anything, mode of action by which it fulfils its purpose, in this case its contribution to the plot".

2.1.1 SUBJECT AND OBJECT

The first and most important relation is between the actor who follows an aim and that aim itself. Bal (1985:26) argues that the relation may be compared to that between subject and direct object in a sentence. The first two classes of actors (actants) to be distinguished, therefore, are **subject** and **object**:

An actor X aspires towards goal Y. X is a subject actant, and Y is an object actant, as can be illustrated by the following example :

John wants to marry Mary.

³ Term for story

It must be mentioned here that the object is not always a person, as can be seen from the following examples:

a	Anna	wants to become	an independent woman
b	Joseph	wants	an increase in salary
c	The old people	want to prevent	the discovery of their crime
d	Margaret	wants to have	a safe return

Other objects of intention found in stories are riches, possessions, wisdom, love, happiness, a just society, a bed to die in, et cetera. Thus the actant, and also its concrete embodiment, the actor, are, in theory, disconnected from the embodiment in a person. However, since the principle of the story resides in its aspect of intention, the practical result is that the subject is usually (not always) a person or a personified animal (as is the case in animal fables) or an object.

It is important to mention at this stage that in most cases the subject is the main character.

In "Morutiši o llwe ke eng?" we have two subjects, each with his own aim and intentions. We shall refer to them as First Subject and Second Subject.

Molefi Mokwena is our First Subject. His aim is to be successful in whatever he is doing: as a pupil in the primary school; as a student-teacher at Morija; as a new teacher at Pitseng School; as a soldier during the Second World War; as a teacher at Mafikeng. In all these instances we see Molefi Mokwena being successful, and in this sense his object is to be successful in whatever he does. As already mentioned earlier, the object here is not a person, but success.

"Ka nnete Molefi a kgotlelela sekolo sa gae, a ba a ya go fihla go se se

phagamego sa Morija"
(Ramokgopa, 1971:31)

(Indeed Molefi persevered at the local school until he eventually reached Morija High School).

He has achieved his aim. This implies that he has succeeded in his primary education through hard work and perseverance.

"Molefi a ithutela borutiši gona Morija, gomme ka morago ga mengwaga e mebedi a fetša dithuto tša gagwe".
(Ramokgopa, 1971:31)

(Molefi trained as a teacher at Morija, and completed his studies after two years).

"Ka ge e be e sa le lesogana, a ba motlatši wa Hlogo ya Sekolo - "
(Ramokgopa, 1971:33)

(Because of his youthful ambition, he became vice-principal of the school).

The success of Molefi Mokwena as a teacher is evidenced by the high pass rate he achieved at both Pitseng and Mafikeng schools. During the Second World War, Molefi distinguished himself, which success earned him Defence Force uniforms and medals, as well as the title Sergeant - a rarity at the time. We may posit thus:

Molefi Mokwena wanted to be successful in whatever he did.

The Second Subject, Au Mokwena, Molefi's father, aimed at creating opportunities for the future of his children. This he did through selling diamonds illegally, and through farming in the Orange Free State. Although Au Mokwena was at some stage arrested and sentenced for his illegal diamond dealings, his endeavours enabled him to send his children to school. He also achieved his goal.

2.1.2 POWER AND RECEIVER

The intention of the subject is in itself not sufficient to reach the object. There are always powers who either allow it to reach its aim or prevent it from doing so. One may consequently distinguish a class of actors whom we shall call the **Power**. The person to whom the object is given is the **Receiver**.

"The French terms used by Greimas are "destinateur" and "destinataire", and "sender" and "receiver" are their most literal translation".

(Bal, 1985:28)

It must be borne in mind that the Power is in many cases not a person but an abstraction, e.g. society, fate, time, cleverness, wisdom, human self-centredness, etc. The Receiver may also be embodied in a person. Sometimes the Receiver is the same person as the subject: He desires something or somebody for himself. But since this is not always the case, it is imperative to specify this class of actors.

"In principle the subject and the power predominate more, or are more active in a grammatical sense, than the object and the receiver, because they are the agent, or the (grammatical) subject, either of the function of intention /evasion or of giving/receiving"

(Bal, 1985:28).

It may happen that in one story we find only one actor. On the other hand, it is possible that large numbers of actors, whole crowds, armies, together form one actant.

The following are examples of **Power** and **Receiver**:

	POWER	FUNCTION	RECEIVER
a	Mary	is prepared to marry	John
b	Time	makes it impossible to hide their disgrace	from their parents
c	History	makes it impossible	for mankind
d	His cleverness	brings that about	for himself and his brothers

The Power behind Molefi Mokwena's successes in "Morutiši o liwe ke eng?" was his drive, his youthful ambition and verve, his competence, hard work and determination:

"Empa ke le tshepisa hore ke tla etsa hobele ho ho leng matleng a ka ho le kgotsofatsa"

(Ramokgopa, 1971:33).

(I promise to do everything in my power to satisfy you).

"A ba šoga morwa Mokwena, ba ba ba šala ba le bjalo ka bogobe bjo bo hutšweditšwego ka maswi a lebese.

...E hile la mathomo historing ya Sekolo sa Pitseng gore hana ba mphato wa boselela ba phase dihlahlobo tsa bona ka moka go se nago pelaelo".

(Ramokgopa, 1971:33)

(Molefi Mokwena taught them so well that at the end of that year history was made at Pitseng school when all standard six pupils passed their examinations well).

He (Molefi) ultimately became the Receiver of the Object - success.

The Power behind Au Mokwena's success was his determination, bravery and competence, and he also became the Receiver of the Object:

"Ke tla etsa ka mo nka kgonang hobale nna ke rata ha nka ba le thuso setshabeng sa heso".

(Ramokgopa, 1971:31).

(I will do my best (to educate you) because I want to be of service to my community).

2.1.3 HELPER AND OPPONENT

A story based on Subject-Object: Power-Receiver would end very soon : the subject wants something, and either gets it or not. Usually the process is not so simple. The aim is difficult to achieve. The subject meets with resistance on the way and receives help. We may thus distinguish a third relation which determines the circumstances under which the enterprise is brought to an end : **Helper** and **Opponent**. The resistance is by the Opponent, and help comes from the Helper. Bal (1985:30) notes that these actants

(Helper and Opponent) are not in direct relation to the Object, but to the function that connects subject with object. At first sight they do not appear necessary to the action, but in practice, however, they are often rather numerous. They determine the various adventures of the subject, who must sometimes overcome some opposition before he can reach his goal.

In a sentence:

John wants to marry Mary,

Mary's father might be an opponent if he opposed the marriage; John's good job, Mary's determination and an aunt who likes John, could be helpers. A helper forms a necessary but, in itself, insufficient condition to reach an aim. Opponents must be overcome one by one, but such an act of overcoming opponents does not guarantee a favourable ending, the reason being that any moment a new opponent may loom. It is the presence of helpers and opponents which makes a story suspenseful and readable.

In "Morutiši o llwe ke eng?", the following instances were **helpers** assisting Molefi Mokwena, the main actor, achieve his aim:

* His father, Au Mokwena, provided financial support and encouragement:

"Molefi ngwanaka o ithutele bosuwe, o tle o rute bana bana ba Lesotho; o se tlo wa sebeta ha boima jwaloka rona. O a nkutiwa Molefi ngwanaka? O se sebeta ha boima. Ha Modimo o ntse o mpabaletse ke phela ke sa kule, ke tla o nea tsohle tse o di hlokang, o mpe o ithute."

(Ramokgopa, 1971:31)

(Molefi my child, I want you to become a teacher, so that you can come and teach these children in Lesotho; I don't want you to come and work as hard as we did. Do you hear me Molefi my son? If God spares my life and I remain healthy, I will do everything I can to educate you.)

* The community at Pitseng gave him all the support when he was teaching there:

"Pitseng gwa dumaduma gore bjale ba hweditše morutiširutiši."

(Ramokgopa, 1971:33-34)

(Talk was rife at Pitseng that the community has now got a real teacher).

- * Mr Seoka, the headmaster of Pitseng school, always gave Molefi Mokwena advice and guidance in his work:

"gomme gantši dikeletšo mabapi le modiro wa gagwe o be a di hwetša go yena"

(Ramokgopa, 1971:34)

(and usually he received pieces of advice concerning his work from him)

- * The principal at Mafikeng School advised Molefi to take care of himself:

"Ka tšatši le lengwe a ba a ya ka ga Mokwena gomme a fihla a mmotša gore a itote"

(Ramokgopa, 1971:40)

(One day he (headmaster) even went to the Mokwena family and advised Molefi to take care of himself)

- * Women close to Mrs Mokwena (junior) advised Mr and Mrs Mokwena to leave Mafikeng - people were planning to kill Molefi:

"Nna ke go eletša gore le sepele. Ditaba di a befa - ba tlo mmolaya."

(Ramokgopa, 1971:41)

(I advise you to leave (Mafikeng). Things are worsening - they are going to kill him).

- * Sympathisers in Mafikeng.

Molefi's opponents were some of the teachers at Mafikeng school. There was also the old man who shook Molefi's hand in greeting, whereafter Molefi fell ill. On the other hand, Au Mokwena's opponents were the police who arrested him, it is inferred, for illegal diamond dealings. Au Mokwena's Helpers were the White farmer in the Orange Free State, who gave Au Mokwena a piece of farmland for cultivation; his wife's brother Morake and his (Morake's) wife who looked after his houses.

It is often difficult to see the difference between Helper and Power, therefore the

following distinction must be noted to avoid confusion:

- a) Power is **in control of the entire organisation.**
- b) Helper is **only partly in control** of the organisation.
- c) Power is mostly **abstract** (time, fate, bravery, cleverness, history, obsession, etc).
- d) Helper is mostly **concrete.**
- e) Power stays in the **background.**
- f) Helper comes to the **foreground.**
- g) Power is mostly **only one.**
- h) Helpers are **mostly many.**

2.2 DOUBLING

A story may have different subjects who are in opposition : a **subject** and an **anti-subject**. An anti-subject is not an opponent. An opponent opposes the subject at certain moments of the pursuit of his or her aim.

An anti-subject pursues his or her own object, and this pursuit is, at a certain moment, at cross purposes with that of the first subject. When an actor has his or her own program, his or her own aims, acts to achieve this aim, he/she is an autonomous subject. This is the case with Molefi Mokwena in "Morutiši o llwe ke eng?"

It is also possible that a story has a **second subject** that does not come into opposition with the program of the first subject, but is entirely independent from it. This second subject may, consciously or not, give incidental aid or opposition to the achievement of the first subject's aim. This Second Subject is Au Mokwena in our short story - he does not come into opposition with the program and aim of Molefi Mokwena, his son; instead he consciously gives incidental aid to the achievement of Molefi's aim.

"In that case there are moments in the fabula when the different lines touch or cross. (Using different terminology, we would speak of the difference between the various episodes of one plot and various sub-plots."

(Bal, 1985:32-33)

The appearance of a separate subject in a narrative always indicates the existence of a sub-story.

2.3 COMPETENCE

Keeping in mind that the process of the story can be seen as the execution of a program, we may posit that each execution presupposes the possibility of the subject to proceed to execution. This possibility of the subject to act, **competence**, may be of different kinds:

- a) determination or will of the subject to proceed to action.
- b) the power or possibility and
- c) the knowledge or skill necessary to execute the aim.

The above subdivision (a, b and c) led some critics to distinguish three different kinds of subjects - those with determination or will, those with power and those with the knowledge or skill necessary to execute their aim. But this distinction is not entirely clear, and for the purpose of this study, we shall not follow the arguments of the critics. It is, however, necessary to mention that Molefi and his father, Au Mokwena, possessed all three kinds of competence. This will become clear in Chapter 3.

2.4 SYNOPSIS

In this chapter, actors have been classified according to Greimas' actantial model, which model distinguishes six actants:

Subject, Object, Power, Receiver, Helper, Opponent.

"Thus, acteurs are numerous, whereas the number of actants is reduced to six in Greimas' model:"
(Rimmon-Kenan, 1983:34).

These **actants**, who are not necessarily human beings, have been identified in "Morutiši

o llwe ke eng?"

The chapter has also elucidated the fact that a story may have different subjects who are in opposition, and further that stories do have a second subject that does not come into opposition with the program of the first subject. It has also been shown that competence is a necessity for the subject to act.

CHAPTER 3

3.0 CHARACTERISATION : TEXT LEVEL

A character is an actor provided with distinctive characteristics, which together create the effect of a character. A character **resembles** a human being and an actor need not necessarily do so. A character is an actor with distinctive human characteristics.

"Indeed, for Chatman character is a paradigm of traits, 'trait' being defined as a 'relatively stable or abiding personal quality' and 'paradigm' suggesting that the set of traits can be seen 'metaphorically, as a vertical assemblage intersecting the syntagmatic chain of events that comprise the plot.'"

(Rimmon-Kenan, 1983:37)

On the text level characters differ from each other. In that sense they are individual. Whereas an actor is a structural position, a character is a complex semantic unit. On the basis of the characteristics they have been allotted, they each function in a different way with respect to the reader. The latter gets to know them through their images.

What we are saying here is that characters **resemble** people. They are not people. The people with whom literature is concerned are not real people:

"They are imitation, fantasy, fabricated creatures: paper people, without flesh and blood..... The character is not a human being, but it resembles one. It has no real psyche, personality, ideology, or competence to act, but it does possess characteristics which make psychological and ideological description possible."

(Bal, 1985:80)

On the basis of certain data a character becomes more or less predictable. The data concerns information that relates to the non-textual situation, in so far as the reader is acquainted with it. A character is never entirely the same for each reader.

3.1 FOUR DIFFERENT PRINCIPLES WHICH WORK TOGETHER TO CONSTRUCT THE IMAGE OF A CHARACTER.

3.1.1 REPETITION

When a character appears for the first time, we do not yet know very much about it. The qualities that are implied in that first presentation are not all grasped by the reader. In the course of the narrative the **same** relevant characteristics are **repeated** so often - in a different form, however - that they emerge more and more clearly. It is only when the reader's attention has been focused on that same relevant characteristic a few times that he/she (the reader) begins to notice the particular characteristic of the character. And it is only then that the reader realises that this characteristic recurs constantly throughout the rest of the narrative. **Repetition** is thus an important principle for the construction of the image of a character.

Strachan (1988:33) puts it thus:

"Uit die verhaal kry ons 'n bepaalde beeld van elke persoon, aangesien die relevante eienskappe van die persoon dikwels en in verskeie vorme herhaal word. Herhaling is egter maar net een beginsel waardeur die persoon beeld opgebou word."

In "Morutiši o llwe ke eng?" it is repeated very often, though in different forms, that Molefi Mokwena was a hard worker and was competent:

"Ka nnete Molefi a kgotlelela sekolo sa gae, a ba a ya go fihla go se se phagamego sa Morija"
(Ramokgopa, 1971:31)

(Indeed Molefi persevered at the local school until he eventually reached Morija High School)

"Molefi a ithutela borutiši gona Morija, gomme ka morago ga mengwaga e mebedi a fetša dithuto tša gagwe."
(Ramokgopa, 1971:31)

(Molefi trained as a teacher at Morija, and completed his studies after two years.)

"Ga go a ka gwa rutwa selo mephatong e mentši tšatšing leo la mathomo, eupša morutiši yo mofsa yena a re go fetša go ngwala maina a bana ba mphato wa gagwe, a bolela le bona le go ba lemoša mohola le bohlokwa bja thuto."
(Ramokgopa, 1971:39)

(There was no teaching in most classes on the day schools reopened, but Molefi marked the attendance register and thereafter guided his pupils and showed them the value of education.)

3.1.2 ACCUMULATION

The piling of data, the putting together of many little loose details, also fulfils a function in the construction of an image of a character. Strachan (1988:33) calls this:

"die byeenvoeging van allerhande los gegewens"
(the putting together of many loose details).

The **accumulation** of characteristics causes odd facts to coalesce, complement each other, and then form a whole: the image of a character, e.g. a character is preoccupied with baldness; then he is obsessed with other signs of decay as well, autumn, illness, old age, death, time. These facts together convey a clear picture of the character, in the areas where unconnected data might have been striking but would not have been particularly meaningful.

Molefi Mokwena's successes - as a pupil in the primary school, as a student-teacher at Morija, as a teacher both at Pitseng and Mafikeng (as can be evidenced by the high pass rates), as a soldier during the Second World War - together bear testimony of a competent, hardworking and ambitious person. All these facts together convey a clear picture of the character.

3.1.3 RELATIONSHIP WITH OTHER CHARACTERS

A character's relationship with other characters reveals a lot about him/her and determines his/her image. These relations can be divided into similarities and contrasts.

Molefi Mokwena's relationships with teachers at both Pitseng and Mafikeng schools, his relationships with the principals at both schools, his relationships with pupils at both schools, reveal him as a kind person, full of co-operation, love and willingness to help.

3.1.4 TRANSFORMATIONS

Characters may **change**. The changes (or transformations) which a character undergoes sometimes alter the entire configuration of a character as it looked during the analysis of mutual relations. Once a character's most important characteristics have been selected, it is easier to trace transformations and to describe them clearly.

Characters in this short story under discussion do not undergo meaningful transformations.

3.2 SELECTION OF RELEVANT SEMANTIC AXES

A question that arises at this juncture is: How do we determine which are a character's relevant characteristics and which are of secondary importance? Semantic axes are **pairs of contrary meanings**. Characteristics like:

large	or	small
rich	or	poor
man	or	woman
kind	or	unkind
reactionary	or	progressive
strong	or	weak
hardworking	or	lazy
strict	or	flexible

and more others are taken into consideration. The selection of the relevant semantic axes involves focusing only on those axes that determine the image of the largest possible number of characters, positively or negatively. In answering the question supra, it must be mentioned that only those axes which are relevant for the story should be selected. They are either those that determine the image of the largest possible number of characters, positively or negatively, or those that are strong (striking or exceptional) or related to an important event. Once a selection has been made of the relevant semantic

axes, it can function as a means of mapping out the similarities and oppositions between the persons. With the help of this information, we can now determine the qualifications with which a character is endowed.

3.2.1 CHARACTER ANALYSIS : SELECTION OF RELEVANT SEMANTIC AXES IN "MORUTIŠI O LLWE KE ENG?"

It has been mentioned earlier that on the text level characters are provided with distinctive characteristics which together create the effect of a character. Let us analyse the following characters in "Morutiši o llwe ke eng?":

a) Molefi Mokwena

i) Ambition:

Molefi Mokwena is a young man full of youthful ambition, verve, enthusiasm and vigour : he wants to succeed in everything he does. His youthful ambition, verve, vigour and enthusiasm enabled him, among others, to be promoted to the rank of Vice Principal of Pitseng school during his first year as a teacher. The same ambition enabled him to produce a hundred percent pass in the end-of-year Std 6 results at Pitseng school:

"E bile la mathomo historing ya sekolo sa Pitseng gore bana ba mphato wa boselela ba phase dihlahlobo tša bona ka moka go se nago pelaelo. Ba seswai ba phasitše ka sehlopha sa pele, gomme ba ba šetšego ka sehlopha sa bobedi."

(Ramokgopa,1971:33)

(History was made at Pitseng School when all the standard six pupils passed their end-of-year examinations well. Eight pupils passed in the First Class, and the remaining group passed in the Second Class).

(ii) Hard worker

Throughout the short story, Molefi has been portrayed as a hard worker. This portrayal

is brought to us through repetition and accumulation. We hear Molefi promising his father:

"Ke tla etsa ka mo nka kgonang hoba le nna ke rata ha nka ba le thuso setshabeng sa heso."

(Ramokgopa, 1971:31)

(I will do all I can because I wish to be of service to my community).

Further, the narrator tells us:

"Ka nnete Molefi a kgotlelela sekolo sa gae, a ba a ya go fihla go se se phagamego sa Morija."

(Ramokgopa, 1971:31)

(Molefi took his primary school studies seriously and ultimately proceeded to Morija post-primary institution).

At Mafikeng school, on the very first day of the reopening of schools, Mr Mokwena started with teaching immediately after marking the attendance register.

These are but a few cases to support the assertion that Molefi Mokwena was a laudable, hard worker.

iii) Bravery

This character trait can be inferred from the promotion to Sergeant that Molefi got during the Second World War, together with his refusal to leave Mafikeng when advised to leave by some women close to his wife, Dineo.

iv) Competence

As a pupil, as a student teacher, as a teacher, both at Pitseng and Mafikeng schools, as Vice-Principal and as a soldier, Molefi Mokwena displayed competence. He never failed in all these endeavours.

b) Au Mokwena, Molefi's father

i) Ambition

Au Mokwena was an ambitious man, determined to secure a bright future for his children:

"Ha Modimo o ntse o mpabaletse ke phela ke sa kule, ke tla o nea tsohle tse o di hlokang, o mpe o ithute"
(Ramokgopa, 1971:31).

(If God spares my life and I remain healthy, I will do everything I can to educate you).

ii) Hard work

On the farm in the Orange Free State, Au Mokwena worked very hard. On that piece of farmland allocated to him by the kind and magnanimous White farmer, Au Mokwena was able to produce enough crops to feed his family, and also extra to sell, thus enabling him to send his children to school. When he went back to Lesotho, he had with him a herd of cattle - 53 in number; 32 sheep, 15 goats and 14 horses. Only a man who has toiled is able to achieve this.

iii) Bravery

Despite the fact that it is illegal to deal with diamonds, Au Mokwena took the chance for the sake of his children, culminating in his arrest (it is inferred) by the police.

iv) Competence

Au Mokwena never failed in any of his endeavours. It was not only good agricultural methods that he learnt in the Orange Free State, but several other things.

Molefi Mokwena and his father's characteristic traits can be summarised by the familiar

dictum: like father, like son. The other characters in this short story do not possess strong character traits. Let us compare them with the two characters discussed supra.

The following abbreviations will be used in the comparison infra:

- CQ = Character Qualification
- M = Male
- BR = Bravery
- AMB = Ambition
- HW = Hardworking
- COMP = Competence

	CO	M	BR	AMB	HW	COMP
1	Molefi Mokwena	+	+	+	+	+
2	Au Mokwena	+	+	+	+	+
3	Mrs Mokwena Senior	-	⊕	⊕	⊕	⊕
4	Mrs Dineo Mokwena	-	⊕	⊕	⊕	⊕
5	Mr Seoka	+	⊕	⊕	⊕	-
6	Other teachers at Pitseng school	⊕	⊕	⊕	-	⊕
7	Mr Mokgosinyana	+	⊕	⊕	⊕	⊕
8	Principal - Mafikeng school	+	⊕	⊕	⊕	⊕
9	Teachers - Mafikeng school	⊕	⊕	-	-	-
10	Principal's wife - Mafikeng school	-	⊕	⊕	⊕	⊕
11	Old man - Mafikeng	+	⊕	⊕	⊕	⊕
12	Owner of the car - Mafikeng	⊕	⊕	⊕	⊕	⊕
13	Thabo	+	⊕	⊕	⊕	⊕
14	Mmabana	-	⊕	⊕	⊕	⊕
15	Tshepo	⊕	⊕	⊕	⊕	⊕
16	Morwesi	-	⊕	⊕	⊕	⊕

In the comparison above:

+ stands for positive and male

- stands for negative and female
- ⊖ stands for unmarked characteristic or not known

From this comparison, it becomes abundantly clear that very little is known about the other characters in this short story. As a result, they do not play an important role in the development of the plot.

Once we have analysed which characters are marked by a certain semantic axis, we can set up a hierarchy of strongly (+) and weakly (-) marked characters. If a number of characters are marked by the same axes with the same values (positive or negative), they can be regarded as synonymous characters: characters with the same content, such as is the case with Molefi Mokwena and his father, Au Mokwena, on the one hand, and Mrs Mokwena (senior) and Dineo Mokwena on the other hand. Although this is not the case in "Morutiši o llwe ke eng?", it is possible to find in narratives characters fitting into a sliding scale: very strong, reasonably strong, not strong enough, weak characters.

3.2.2 TYPES OF TEXTUAL INDICATORS OF CHARACTER

There exists two basic types of textual indicators of character: **Explicit** characterisation and **Implicit** characterisation. Rimmon-Kenan (1983:59-67) prefers the terms "**direct definition**" and "**indirect definition**" for explicit characterisation and implicit characterisation respectively, the latter terms being used by Bal (1980:93-96).

a) Explicit characterisation

There are three methods of explicit characterisation:

i) Self-analysis:

If a character talks about itself and to itself, it is practising self-analysis. We cannot be sure that the character is judging itself correctly and literature shows many such cases: unreliable, deceitful, too immature, incompetent, mentally

disturbed self-analysts. The genres which are particularly well-suited to this manner of qualification are obviously the autobiographical ones: diary, confession and autobiographical novels.

We do not have this type of qualification in this short story.

- ii) A character can talk about itself to others. It usually receives an answer, so that the qualification becomes plural in such a case, deriving from various sources:
"If one character says something about another character, this may or may not lead to a confrontation. The character under discussion may or may not be present. If it is, it can react, confirming or denying what has been said. If it is not, it may or may not already know what people think of it." (Bal, 1985:89)
- iii) A narrator can make statements or judgements about a character. When this happens, we say the qualification lies with a third party outside the story. This agent, the narrator, may be a reliable or an unreliable judge.

It must be mentioned here that the naming of a character's qualities counts as direct characterisation only if it proceeds from the most authoritative voice in the text. If, for example, narrow-minded, dull characters call someone good-hearted, their views need not be taken as a reliable affirmation of qualities in a character. Such definitions must come from concrete details, or must be immediately exemplified by specific behaviour.

"...in the present day, when suggestiveness and indeterminacy are preferred to closure and definitiveness and when emphasis is put on the active role of the reader, the explicitness and guiding capacity of direct definition are often considered drawbacks rather than advantages. As a result, definition is less frequently used in twentieth-century fiction and indirect presentation tends to predominate."
(Ewen in Rimmon-Kenan. 1983:61).

b) Implicit characterisation

Character traits are displayed and exemplified in various ways, leaving to the reader the task of inferring the quality they imply. The various ways of displaying and exemplifying a trait are:

i) Action

A trait may be implied by one-time or non-routine actions, and by habitual ones.

"One-time actions tend to evoke the dynamic aspect of the character, often playing a part in a turning point in the narrative. By contrast, habitual actions tend to reveal the character's unchanging or static aspect, often having a comic or ironic effect, as when a character clings to old habits in a situation which renders them inadequate."
(Rimmon-Kenan, 1983:61)

Both one-time and habitual actions can belong to one of the following categories: act of commission (i.e. something performed by the character), act of omission (something which the character should, but does not, do), and contemplated act (an unrealised plan or intention of the character). A contemplated act may both imply a latent trait and suggest possible reasons for its remaining latent.

(ii) Speech

A character's speech, whether in conversation or as a silent activity of the mind, can be indicative of a trait or traits both through its content and through its form. What one character says about another character may characterise not only the one spoken about, but also the one who speaks. The form or style of speech is a common means of characterisation in texts where:

"the character's language is individuated and distinguished from that of the narrator".
(Rimmon-Kenan, 1983:64)

Style of speech may be indicative of origin, dwelling-place, social class or profession.

iii) External appearance

A distinction is made between those external features which are grasped as beyond the character's control, such as height, colour of eyes, length of nose; and those which at

least partly depend on the character, like clothes and hair-style. At times the external description speaks for itself; at other times its relation to a trait is explicated by the narrator, e.g. his brown eyes expressed sadness and innocence.

iv) Environment

A character's physical surroundings (room, house, street, town) as well as his human environment (family, social class) are also used as trait-connoting, metonymies, e.g. his dilapidated house, with its cloud of dust and its smell, is a metonymy of his decadence (declining standard), but its decay is also a result of poverty.

3.2.3 EXPLICIT AND IMPLICIT CHARACTERISATION IN "MORUTIŠI O LLWE KE ENG?"

The method of qualification used in this short story is mostly implicit. We do not come across a character talking about itself to itself; we do not come across a character talking about itself to other characters. There are, however, a few instances where the narrator makes statements about a character. Listen to what the narrator says about teacher Molefi Mokwena:

"bana ba thoma go lemoga gore monna yo wa motli o ba nea thuto ka mo ba kwešišago gabotse"
(Ramokgopa, 1971:39)

(Pupils started to realise that the new teacher was teaching them in a manner that they understood).

This implied that a good teacher, viz. Molefi Mokwena, had come to their school. In this case, therefore, the qualification lies with a third party outside the story, namely the narrator.

When advising Mrs Mokwena (junior) and her husband to leave Mafikeng,

"Mosadi yoo wa batho a ba a dio gamola meokgo."

(Ramokgopa, 1971:41)

(The poor woman even cried).

From this we can infer that this woman was a sympathiser. The narrator does not tell us explicitly that the woman who was advising Mrs Dineo Mokwena to leave Mafikeng was a sympathiser, but her actions and speech implicitly tell us that she was indeed a sympathiser with the Molefi Mokwena family:

"Ruri ngwanešo, ke kwa bohloko ka gore šemo monna wa gago o gana go re kwa. Nna ke go eletša gore le sepele. Ditaba di a befa - ba tlo mmolaya. Wena o tlo ba mohlologadi, kgole le ba geno."

(Ramokgopa. 1971:41)

(Really my sister, your husband's refusal to take our advice makes me sad. I advise you to leave (Mafikeng). Things are worsening - they are going to kill him. You will become a widow, far from your home).

This is **implicit** characterisation.

The words:

"Ha Modimo o ntse o mpabaletse ke phela ke sa kule..." (Ramokgopa, 1971:31)

(If God spares my life and I remain healthy...)

spoken by Au Mokwena, implicitly tell us that Au Mokwena believed in God. The narrator does not explicitly tell us that Au Mokwena believed in God.

Molefi Mokwena's appearance and speech reveal a lot about him. Listen to what he said when he was given the opportunity to say a few words during a staff meeting at Pitseng school:

"Hloho ya sekolo le mesuwe, ke ikutlwa ke le motlotlo haholo ho newa metsotsonyana e se mekae ho hlahisa mantswe a se makae ho lona. Sa pele ke lebohile haholo ha ke neilwe mosebetsi sekolong sena sa heso, hoba ke holetse ho sona. Sa bobedi, ke utlwa ke sisimoha maikutlo ka tlotla eo ke e bontshitsweng ke Hloho ya sekolo, hammoho le lona bana beso,

ka ho nnea mosebetsi o moholo wa ho ruta mophato wa botshelela, e le hona ke itswelang sekolong. Empa ke le tshepisa hore ke tla etsa hoble hoo ho leng matleng a ka ho le kgotsofatsa. Ke a leboha bana beso."
(Ramokgopa, 1971:33)

(Mr Principal and staff, I feel happy and honoured to be given this opportunity to say a few words to you. Firstly, I am delighted that I have been offered a teaching post at this school where I grew up. Secondly, I feel greatly honoured for having been allocated the Std 6 class even though I am still fresh from school. I promise to do everything I can to satisfy you in my new post. I thank you all).

What a good public speaker, short and to the point! Indeed Molefi Mokwena lived up to his promise - he did everything he could to satisfy the pupils, parents and the authorities in his new post, as can be evidenced by the results he produced during his stay at Pitseng school.

The narrator describes Molefi Mokwena as a tall, well-built young man, walking with dignity that could be heard. This implies that his appearance symbolised a man of dignity and respect, and therefore a person of good manners.

The actions of the old man in Mafikeng (his name is unknown) were very strange, no wonder that he ultimately became responsible for Molefi's death:

"Mokgalabje: "Na ke wena thitshere Mokwena?" Molefi: "Ke nna tate." Mokgalabje: "Wa go tswa Lesotho?" Molefi: Ee, Morena." Mokgalabje a otlolla letsogo la gagwe go dumediša, Molefi a swara seatla sa mokgalabje go mo dumediša. Mokgalabje a re: "Aowa! ga go taba; ke be ke no rata go go tseba, monna wa Lesotho." Molefi a se bolele selo. Ba kgaogana.
(Ramokgopa, 1971:41).

(Old man: "Are you Mokwena the teacher?" Molefi: "Yes, father." Old man: "From Lesotho?" Molefi: "Yes, sir." The old man stretched out his hand in greeting and Molefi complied. The old man said: "There is nothing special: I just wanted to know you, a man from Lesotho." Molefi did not say a word. They parted.)

His (the old man's) actions and behaviour were suspicious, and this is characteristic of evil, dangerous persons, always intent on harming innocent souls. It is not true that he only wanted to know Molefi. He had evil intentions - to bewitch Molefi - and his actions were typical of people with such evil intentions. Molefi was later to fall ill and die.

3.3 SYNOPSIS

This chapter focused on the transformation of actors on the story level to characters on the text level, where they now have individual traits and resemble human beings. Readers receive images of individual characters and come to know them through repetition, accumulation, relationships with other characters and transformations.

The chapter also shed light on how relevant Semantic Axes are selected, together with the explicit and implicit qualifications as literary devices in this short story.

CHAPTER 4

4.0 STORY TIME

Time, as presented in the story, is not linked to the amount of time devoted to the presentation in the text. As a result, it cannot be measured in terms of, for example, number of pages. Story-time can only be connected to the time the events occupy, also referred to as the narrative time, and the period in which the events happen, the historical time.

Strachan (1988:14) says the following about story-time:

"Tyd, soos dit in die geskiedenislaag hanteer word, het uit die aard van die saak nie te make met die hoeveelheid tyd wat aan die vertelproses bestee word nie. Gevolglik word dit dan ook nie in terme van byvoorbeeld "aantal bladsye" gemeet nie. Die tyd van die geskiedenis hou alleenlik verband met die tyd wat deur die gebeurtenisse in beslag geneem word (ook die narratologiese tyd genoem) en die tydvak waarbinne die gebeurtenisse hulle afspeel (die historiese tyd).

Chatman (1980:62) says the following about the distinction:

"There is reading-time and there is plot-time, or, as I prefer to distinguish them, discourse time - the time it takes to peruse the discourse - and story-time, the duration of the purported events in the narrative."

On the basis of the relationship between these two times, Chatman (1980:62-63) formulated a few relevant questions:

"For example, how is the story anchored to a contemporary moment? When is the beginning? How does the narrative provide information about events that have led up to the state of affairs at that moment? What are the relations between the natural order of the events of the story and the order of their presentation by the discourse? And between the duration of the discursive presentation and that of the actual story events? How are recurrent events depicted by the discourse?"

Story-time has two aspects, namely **narrative** time and **historical** time. Of the distinction between narrative time and historical time, Strachan (1990, 10(3):98) writes:

"This second distinction (the historical time) is made by Dautzenberg (1980:244). By means hereof he adds an additional category to the analysis of story-time. Theorists like Rimmon-Kenan and Bal do not make this distinction, probably because they do not regard it as of much value for the comparison of story and text."

4.1 HISTORICAL TIME

Historical time refers to the period in which the events happen. Historical time is also referred to as the "real" time.

If, in a short story, no dates are mentioned and there is also no reference to incidents of which the time placing is known, it is not possible to trace the historical time precisely. However, we may look for clues which make a historical placing possible. Such clues may include the language, the culture, personal names and place names. From these clues we are able to tell the historical time in which the events took place.

In "Morutiši o llwe ke eng?" we do not have to look for clues for time placing because dates are given: the night vigil, for example, took place on the 8th of October, 1946; the Second World War took place between 1939 and 1945; the events in this short story took place when Lesotho was a British Protectorate (Lesotho gained independence in 1966). The historical time in this short story is therefore precise.

Though the historical time is not of much value when story-time and text-time are compared, it nonetheless provides considerable insight into the milieu in which the events happen.

4.2 NARRATIVE TIME

Before comparing story-time with text-time, it is important to reconstruct the story by placing the events in their chronological order. Events have been defined as processes. A process is a change, a development, and presupposes therefore a succession in time or a chronology. The events themselves happen during a certain period of time and they occur in a certain order. A distinction should be made between **functional events** and

non-functional events. Remember that functional events open a choice between two possibilities, realise this choice, or reveal the results of such a choice. Once a choice is made, it determines the following course of events in the development of the story.

After the functional events have been identified and arranged chronologically, they can be organised into **sequences**, defined by Rimmon-Kenan (1983:22) as follows:

"Every three functions combine to form a sequence in which they punctuate three logical stages: possibility (or potentiality), process and outcome. Rather than automatically leading to the next function, as in Propp, each function opens two alternatives, two directions the story can subsequently take."

For example:

- a) Au Mokwena wants his son, Molefi, to become a teacher (possibility).
- b) He sends him to Morija post primary institution to train as a teacher (process).
- c) Molefi Mokwena becomes a teacher (outcome).

Sequences are convenient units when comparing story-time with text-time because of their limited number. Of great importance, however, is the **duration** of the different sequences.

Bal (1985:38) makes a distinction between crisis and development:

"the first term indicates a short span of time into which events have been compressed, the second a longer period of time which shows a development. In itself neither of these two forms has clear advantages over the other. It has sometimes been said that a development would be more realistic, more in accord with the experience of "real life". This seems doubtful, to say the least. In reality too, moments of crisis present themselves, moments during which, in a brief instant of time, the lives of persons or an entire nation takes a decisive turn. It depends, moreover, on one's personal views about literature whether one prefers a greater degree of verisimilitude. It does seem likely, however, that a preference for one of these forms entails a certain vision of the fabula, and often, of reality. It is likely, therefore, that such a form is meaningful in itself, or may be so."

The narrative time in "Morutiši o llwe ke eng?" stretches over a period of thirty-two (32)

years, calculated as follows:

- * At 10 years of age Molefi Mokwena was doing Standard 3. This information is supplied in the short story (Ramokgopa, 1971:30):

"Nakong ye ba ga Au Mokwena ba tloga Pitseng morwa wa bona yo mogolo, Molefi, o be a na le mengwaga e 10 gomme ka gobane bana ba Lesotho nakong yeo ba be ba tsena sekolo ge ba na le mengwaga e seelago fela, Molefi o be a šetše a le mophatong wa boraro sekolong."

(The time when the Mokwena family left Pitseng, their eldest son, Molefi, was ten years old, and because children in Lesotho could only attend school when they were six years old during that time, Molefi was already in standard three).

- * At 13 years it is assumed he completed Standard 6 (if he did not fail a standard).
- * At age 16 he completed his J.C.
- * At 20 years of age he completed his teachers course.
- * He taught for five (5) years at Pitseng school.
- * He was engaged in the Second World War for six years.
- * He taught for one year and a few months in Mafikeng before he died.

It is important to mention at this juncture that the **primary story** in "Morutiši o llwe ke eng?" stretches over the same period of thirty-two (32) years, and further that as a result of a second subject in this short story, there is a sub-story with Au Mokwena as the second subject.

4.2.1 The chronological order of events

The **chronological order** of the functional events in this short story is as follows:

1. Molefi's birth.
2. Au Mokwena tries his luck at dealing with diamonds: he ascends Kao mountains, goes to Johannesburg, ascends Kao mountains again, goes to Johannesburg for the second time.
3. Molefi starts schooling.
4. Au Mokwena leaves for Heilbron in the Orange Free State.

5. Au Mokwena practises farming in the Orange Free State.
6. Au Mokwena encourages his son, Molefi, to train as a teacher at Morija.
7. Molefi starts training as a teacher at Morija.
8. Au Mokwena decides to leave Heilbron for Pitseng.
9. Au Mokwena and his family arrive at Pitseng.
10. Molefi completes his teachers course.
11. Molefi goes back to Pitseng and starts teaching at Pitseng school.
12. Molefi produces a 100% pass in Standard 6 at Pitseng school.
13. Molefi goes to war.
14. Molefi comes back from World War II for one week only.
15. Molefi intends to marry Dineo.
16. Molefi goes to war again.
17. Molefi buys newspapers on his way home from war.
18. Molefi arrives from World War II in 1945.
19. Molefi marries Dineo.
20. Molefi applies for teaching.
21. Molefi receives acceptance letter from Mafikeng.
22. Molefi discusses the acceptance letter with Dineo.
23. Molefi leaves for Mafikeng.
24. Molefi arrives in Mafikeng.
25. Molefi starts teaching at Mafikeng school.
26. Molefi is advised to leave Mafikeng.
27. The old man shakes Molefi's hand in greeting.
28. Molefi falls ill.
29. Molefi dies.
30. A night vigil is held.
31. Dineo Mokwena, now a widow, leaves Mafikeng for Lesotho.

4.2.2 Sequences

The thirty-one (31) functional events identified in "Morutiši o llwe ke eng?" can be arranged into 12 sequences. Chronologically the order of the sequences will be as

follows, indicating the duration of each sequence:

1. The birth of Molefi Mokwena - 18 hours.
2. Au Mokwena sells diamonds - 8 months.
3. Molefi's primary schooling - 8 years.
4. Au Mokwena's stay in the Orange Free State - 10 years.
5. Molefi's teacher training - 2 years.
6. Molefi's career as a teacher at Pitseng school - 5 years.
7. Molefi's involvement in World War II - 6 years.
8. Molefi's marriage - a few weeks.
9. Molefi's journey to Mafikeng - 28 hours.
10. Molefi's career as a teacher in Mafikeng - 11 months.
11. Molefi's illness - 12 hours.
12. Night vigil - 12 hours.

Owing to the fact that clocks and dates do not always feature in this short story, the conclusions regarding duration of sequences will, in some cases, be speculative.

4.3 SYNOPSIS

This chapter brought to light the distinction between Historical Time and Narrative Time:

"die tyd wat deur die gebeurtenisse in beslag geneem word (die narratologiese tyd), sowel as die tydvak waarin die gebeurtenisse plaasvind (die historiese tyd)." (Strachan. 1988:77)

The Historical Time of "Morutiši o llwe ke eng?" is between 1914 and 1946 - Molefi's night vigil took place on the 8th of October, 1946, thirty-two years after his birth. This is the period between the start of World War I and the end of World War II. The Narrative Time in "Morutiši o llwe ke eng?" stretches over a period of thirty-two years, and the primary story in this short story stretches over the same period of thirty-two years.

Thirty-one functional events have been identified in this short story, and the thirty-one

functional events have been arranged chronologically into twelve sequences, indicating the duration of each sequence. This will enable us to compare story-time with text-time in Chapter 5.

CHAPTER 5

5.0 TEXT-TIME

The text, it has been mentioned in Chapter 1, is the ordering of the story elements by an organising instance. It is this organising instance which organises story-time into text-time and which also views the story in a specific manner. Whereas the story can be viewed as a product of imagination, the text is a product of arrangement.

As far as time is concerned, the following transformations are relevant in the transition from story to text:

- * the events are arranged in an **order** which can differ from the chronological order, and
- * the **duration** (text-space) allocated to the different elements, is determined in respect of their duration in the story. Metz in Genette (1980:33) says the following about time:

"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 film, etc). More basically, it invites us to consider that one of the functions of narrative is to invent one time scheme in terms of another time scheme."

Text-time is problematic:

"Strictly speaking, it is a spatial, not a temporal, dimension. The narrative text as text has no other temporality than the one it metonymically derives from the process of its reading. What discussions of text-time actually refer to is the linear (spatial) disposition of linguistic segments in the continuum of the text. Thus both story-time and text-time may in fact be no more than pseudo-temporal. Nevertheless, as long as we remember their "pseudo" nature, they remain useful constructs for the study of an important facet of the story-text relations."
(Rimmon-Kenan, 1983:44-45).

Rimmon-Kenan (1983:46) maintains that:

"time in general may be viewed in three respects: order, duration and frequency. Statements about order would answer the question "when?" in terms like: first, second, last, before, after, etc. Statements about duration would answer the question "how long?" in terms like: an hour, a year, short, from X till Y, etc. Statements about frequency would answer the question "how often?" in terms like: X times a minute, a month, a page."

This means that **order** discusses the relations between the succession of events in the story and their linear disposition in the text. Genette (1980:35) puts it thus:

"To study the temporal order of a narrative is to compare the order in which events or temporal sections are arranged in the narrative discourse with the order of succession these same events or temporal segments have in the story, to the extent that story order is explicitly indicated by the narrative itself or inferable from one or another indirect clue."

Duration examines the relations between the time the events are supposed to have taken to occur and the amount of text devoted to their narration; **frequency** looks at the relation between the number of times an event appears in the story and the number of times it is narrated in the text.

5.1 ORDER

Texts, unlike many other forms of art, have a linear nature. Details are not observed simultaneously, but in a specific order. This means that the order of events in the text can differ from the order in which they occur in the story. Chatman (1980:63) puts it thus:

"The discourse can arrange the events of the story as much as it pleases, provided the story-sequence remains discernable."

When a writer writes, he may decide what to narrate first. This means that order may be exploited by the writer. Deviations in the order of events are very common in texts, and, as Rimmon-Kenan (1983:46) puts it:

"The main types of discrepancy between story-order and text-order ("anachronies" in Genette's terms) are traditionally known as "flashback" or "retrospection" on the one hand and "foreshadowing" or "anticipation" on the other."

Genette (1980:40) uses the terms **prolepsis** and **analepsis** for anticipation and retrospection respectively:

"to avoid the psychological connotations of such terms as "anticipation" or "retrospection", which automatically evoke subjective phenomena, we will eliminate these terms most of the time in favor of two others that are more neutral, designating as **prolepsis** any narrative maneuver that consists of narrating or evoking in advance an event that will take place later, designating as **analepsis** any evocation after the fact of an event that took place earlier than the point in the story where we are at any given moment, and reserving the general term **anachrony** to designate all forms of discordance between the two temporal orders of story and narrative."

A comparison of story-time and text-time in "Morutiši o llwe ke eng?" reveals the following:

The order of events in the story differs from the order of events in the text. The text, for example, starts with functional event number 30 - the night vigil, which, chronologically, comes at the end of the short story. The very first paragraph of the short story is part of the night vigil, after Molefi's death:

"Opelang ka maatla Babina-Tshipi! Opelang! Monna yo a robetšego fa e be e le morutiši wa bana ba lena. Opelang! Ka moso le tla tsoga le mo gopola Mokwena yo, go se sa le seo le ka se dirago. Ana ke ge a ile ge a le bjale."

(Ramokgopa, 1971:29)

(Sing forcefully, you whose totem is Iron! Sing! This man who lies here was your children's teacher. Sing! In future you will remember this honourable man, and there is nothing you will do by then. He is gone.)

There is also a discrepancy between story-order and text-order regarding the Mokwena family's departure from Pitseng and their arrival in Ficksburg (Ramokgopa, 1971:30). It is as if the Mokwena family "left Pitseng" after "arriving in Ficksburg".

The chronology of the other events in the story is maintained in the text - i.e. story-order and text-order are in agreement.

5.1.1 Anticipations

There is, with anticipation, reference in the story line to an event that lies in the future. The narration, as it were, takes an excursion into the future of the story. Anticipations are much rarer than retrospections in narratives and mostly serve to create tension. There are three types of anticipations: external anticipations, internal anticipations and mixed anticipations.

a) External anticipations:

External anticipations lie outside the space of time of the primary story. They involve looking into the future after the primary story. External anticipation provides information about what will happen in the future of the characters. External anticipations are very rare in narrative texts, and we do not come across them in the short story under investigation.

b) Internal anticipations:

Internal anticipations lie within the space of time of the primary story. They involve looking forward during the day (space of time) of the primary story.

The very title of the short story "Morutiši o llwe ke eng?" (Ramokgopa, 1971:29) (What killed the teacher?) is an example of an internal anticipation - here we are looking forward but during the space of time of the primary story - Molefi died/was killed during the space of time of the primary story. We also have an internal anticipation (Ramokgopa, 1971:30) where we are told by the narrator that:

"leina leo o le hweditše ge a be a bereka dipolaseng tša Foreisetata"

((Au Mokwena) got this name when he was working as a farm labourer in the Orange Free State).

We also learn that:

"Molefi a ithutela borutiši gona Morija, gomme ka morago ga mengwaga e mebedi a fetša dithuto tša gagwe."

(Ramokgopa, 1971:31)

(Molefi did his teachers course at Morija, and completed the course within two years),

then we read further (same paragraph):

"Gonø ñgwageng woo Molefi a tlo fetšago dithuto tša gagwe ka wona, tatagwe a phetha go boeia gae Lesotho, gona kua motseng wa Pitseng."

(Ramokgopa, 1971:31)

(During that same year in which Molefi was to complete his studies his father decided to return to Pitseng in Lesotho).

The order here gives us another example of an internal anticipation.

c) Mixed anticipations:

With mixed anticipations the events begin inside the space of time of the primary story, and end outside the primary story, in the future. The realisation of this anticipation is uncertain, because the reader cannot determine whether the anticipation actually occurred. If it does occur, it occurs outside the primary story, in the future. It is not certain whether in future people will remember the honourable Mr Molefi Mokwena, as it is anticipated as follows:

"Ka moso le tla tsoga le mo gopola Mokwena yo, go se sa le seo le ka se dirago."

(Ramokgopa, 1971:29)

(In future you will remember this honourable man,
and there is nothing you will do by then).

5.1.2 Retrospections (Analepses):

Rimmon-Kenan (1983:46-47) defines an analepsis as follows:

"An analepsis is a narration of a story-event at a point in the text after later events have been told. The narration returns, as it were, to a past point in the story. If events a, b, c figure in the text in the order b, c, a then "a" is analeptic. If, on the other hand, they appear in the order c, a, b then "c" would be proleptic. Both analepsis and prolepsis constitute a

temporally second narrative in relation to the narrative onto which they are grafted and which Genette calls 'first narrative'.

Retrospections provide information either about the character, event, or story-line.

There are three types of retrospections: external retrospections, internal retrospections and mixed retrospections.

a) External retrospections:

These lie outside the space of time of the primary story. They involve looking into the past before the primary story. External retrospections provide information about what has happened before, for example, in the past of the characters.

We do not come across external retrospections in "Morutiši o llwe ke eng?".

b) Internal retrospections:

Internal retrospections lie inside the space of time of the primary story. They involve looking back during the day/space of time of the primary story. Internal retrospections serve to supplement incompleteness in the text. Rimmon-Kenan (1983:48) says the following about these retrospections:

"Other analepses may conjure up a past which "occured" after the starting point of the first narrative but is either repeated analeptically or narrated for the first time at a point in the text later than the place where it is "due" ("internal analepses"). Such analepses often fill in a gap which is not felt as such until it is filled-in in retrospect."

An example of an internal retrospection is found (Ramokgopa, 1971:32) where we are told by the narrator that:

"Au Mokwena le ba lapa la gagwe ga ba a ka ba tshwenywa ke selo ge ba fihla Pitseng ka gobane ba be ba tlogetše dintlo tša bona di hlokometšwe ke kgaitšedi'a Mma-Molefi, Morake, yoo a bego a dula kgauswi gomme a fela a di bula gore moya o tsene. Le mohumagadi wa gagwe a fela a ya go swiela".

(Au Mokwena and his family did not have problems when they arrived at

Pitseng because the houses they had left behind were being looked after by his wife's brother, Morake, who was staying next to them. Morake's wife also helped with the sweeping of the houses).

5.2 DURATION (RHYTHM)

The term duration 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 events in the text (Bal in Strachan, 1990, 10 (3) : 104). Whereas the story-time is measured in terms of the clock or calendar, the text-time is measured in terms of the number of pages, lines or words. Such a comparison provides us with insight into the attention that the events in the story receive in the text. The amount of text devoted to an event indicates the viewpoint of the story presenter. It must be mentioned here that the speed of the text-time can be faster or slower than the story-time, or it can be equal to it.

There are five techniques that influence this speed: ellipsis, summary, scene, retardation and pause.

5.2.1 Ellipsis

Bal (1985:41) defines an ellipsis as "the omission of an element that belongs in a series".

Ellipsis, therefore, implies elimination. This elimination causes gaps in the sequence of chronology. A period of time is skipped, often without being noticed by the reader. Ellipsis, therefore, occurs when a portion of the story is deleted in the text, resulting in the text-time being smaller than the story-time. The text-time in this case is said to be zero. The events which are not mentioned might be too painful to talk about, or they might be too difficult to express in words.

We do not have an example of this technique in this short story.

5.2.2 Summary

Rimmon-Kenan (1985:53) says the following about summary:

"In summary, the pace is accelerated through a textual "condensation" or "compression" of a given story-period into a relatively short statement of its main features. The degree of condensation can, of course, vary from summary to summary, producing multiple degrees of acceleration."

This means that in summary the text-time is smaller than the story-time: lots of story-time are summarised in, say, one sentence.

The summary is particularly suited to the presentation of background information and for the linking of scenes.

In "Morutiši o llwe ke eng?", Molefi Mokwena's two-year training as a teacher has been presented in only two lines:

"Molefi a ithutela borutiši gona Morija, gomme ka morago ga mengwaga e mebedi a fetša ditbuto tša gagwe."
(Ramokgopa, 1971:31)

(Molefi did his teachers' course at Morija, and completed the course within two years).

Possibly the writer did not want to put more emphasis on Molefi's teacher training as such. Again, Molefi's involvement in World War II for six years has been summarised in only three lines. This is so because Molefi's involvement in war is a sub-story - there has been a textual condensation or compression of the six year period when Molefi was involved in World War II. In these two examples of summary, lots of story-time have been summarised in a few lines.

5.2.3 Scene

In scene, story-duration and text-duration are conventionally considered identical. Scenes often consist of a dialogue, used to retard the tempo of the text. Rimmon-Kenan (1985:54) puts it thus:

"The purest scenic form is dialogue, like the nervous exchange between the unexpected customers and the restaurant owner in

Hemingway's "The Killers":

Many narrative works tend to have a well-balanced alteration of summary and scene, in order not to tire the reader with a tempo which is too rapid, and not to bore him with a tempo which is too slow.

In "Morutiši o llwe ke eng?", the dialogues between Molefi and his father; the dialogue between Molefi and his mother, and the dialogue between Molefi and the old man in Mafikeng all form scenes:

"Molefi ngwanaka o ithutele bosuwe, o tle o rute bana bana ba Lesotho; o se tlo wa sebeta ha boima jwaloka rona. O a nkutlwa Molefi ngwanaka? O se sebeta ha boima. Ha Mošimo o ntse o mpabaletse ke phela ke sa kule, ke tla o nea tsohle tse o di blokang, o mpe o ithute."

Molefi a araba:

"Le nna thuto ke ya e rata ntate. Ke tla etsa ka mo nka kgonang hoba le nna ke rata ha nka ba le thuso setshabeng sa heso."
(Ramokgopa, 1971:31)

(Molefi my child, I want you to become a teacher so that you can come and teach the children of Lesotho. I don't want you to come and work painfully like me. Do you hear me Molefi my son? If God spares my life and I remain healthy, I will do everything I can to educate you).

Molefi replied:

(I also love education, father. I will do all I can because I wish to be of service to my community).

In all these dialogues, story-time and text-time are almost the same.

5.2.4 Retardation

Retardation is the opposite of summary, and seldom occurs. When used, it serves as a delaying technique during moments of great tension. With retardation the text-time is larger than the story-time. This technique is not found in "Morutiši o llwe ke eng?"

5.2.5 Pause

A pause consists of a portion of the text in which no course of time is implied. Extensive attention is given to a certain element while the story stands still. When the story is later resumed, there has been no passage of time. In the pause one often finds descriptive parts. Argumentative portions also lead to a pause in the course of time of the story. The pause has a strong delaying character, and implies a text-time which is larger than the story-time (which is zero).

In "Morutiši o llwe ke eng?" we have a pause (Ramokgopa, 1971:29) where we are told that it is customary for the Basotho who have resided in the townships for a long time to hold a night vigil for their deceased the night before the burial.

Another pause is found where we are told about the sale of diamonds:

"Taba ya thekišo ya dirafiwa tše bohlokwa tša go swana le taamane yeo e hwetšwago Kao, motho a ka se e laodiše gabotse ge a sešo a ka a ba yo mongwe wa barekiši goba bareki ba ona...."
(Ramokgopa, 1971: 29)

(The sale of precious minerals, such as the diamond found at Kao, cannot be narrated better unless one was once involved in the buying or selling of diamonds...)

Yet another pause (Ramokgopa, 1971:37) is found where the geographical situation of Mafikeng is given, together with all the routes that lead to this town, from all provinces.

In each of these three examples mentioned supra, the story stands still. The writer, with these pauses, intended to delay the story-time, and he has used descriptions to achieve this.

5.3 FREQUENCY

"Symmetrically, a narrative statement is not only produced, it can be produced again, can be repeated one or more times in the text"
(Genette, 1980:114).

Frequency is (Rimmon-Kenan, 1983:56):

"the relation between the number of times an event appears in the story

and the number of times it is narrated (or mentioned) in the text."

Two aspects of frequency are involved, viz.: Repetition and Iterative presentation.

5.3.1 Repetition

Two events are never exactly the same. Repetition of events, therefore, means events which are more or less the same.

"The sun that rises every morning, is for example not the same every day. Yet we can in terms of the broad resemblance accept that it is a repetition of the same event."

(Genette in Strachan, 1990, 10 (3) : 106)

True repetition happens when an event that occurs once in the story, is repeated several times in the text. There are four possible ways of presenting repetition in narratives:

- a) An event that happened once, is presented once.
- b) An event that happens often, is presented often (several times).
- c) An event that happens often, is presented often, but not equally often.
- d) An event that happened once, is presented several times (true repetition).

In this short story, the night vigil happened once, but it is presented twice in the text : at the very beginning of the short story (Ramokgopa, 1971:29), where we hear Mr Mokgosinyana urging the people/mourners to sing forcefully.

At the end of the short story (Ramokgopa, 1971:42), we again hear Mr Mokgosinyana appealing to the same people/mourners to sing forcefully:

"Opelang ka maatla..."

(Sing forcefully).

Another example of repetition lies in the completion of the teachers course by Molefi: the completion of the teachers course is presented twice in the text:

"Molefi a ithutela borutiši gona Morija, gomme ka morago ga mengwaga e mebedi a fetša dithuto tša gagwe."

(Ramokgopa, 1971:31)

(Molefi did his teachers course at Morija, and completed his studies after two years).

"Molefi a boela ruri sekolong sa Morija, a feditše dithuto tša lengwalo la gagwe la borutiši."

(Ramokgopa, 1971 : 32-33)

(Molefi came back from Morija forever, having completed his teachers' course).

The writer has used this technique in order to bind the short story and to cause unity.

5.3.2 Iterative presentation

Iterative presentation is the opposite of repetition : an event that happened many times in a story is presented once in the text.

Au Mokwena "used to say to his eldest son":

"yoo a bego a fela a bolela le morwa wa gagwe wa maitšibulo a re:"

(Ramokgopa, 1971:31)

The words "used to say" suggest that this happened frequently, but these words are presented only once in the text. Again (Ramokgopa, 1971:31) we learn that Molefi's lecturers "used to ask him his plans after completion of his studies". But this appears only once in the text.

The writer did not want to emphasise these events by way of repetition.

The table infra gives us the relationship between story-time and text-time in "Morutiši o llwe ke eng?":

	Sequence	Story-time	Text-time
1.	Molefi's birth	18 hours	1 line
2.	Au Mokwena sells diamonds	8 months	10 lines
3.	Molefi's primary schooling	8 years	3 lines
4.	Au Mokwena's stay in the O.F.S.	10 years	13 lines
5.	Molefi's teacher training	2 years	2 lines
6.	Molefi's career as teacher at Pitseng	5 years	36 lines
7.	Molefi in World War II	6 years	3 lines
8.	Molefi's marriage	Few weeks	2 lines
9.	Molefi's journey to Mafikeng	28 hours	14 lines
10.	Molefi's career as teacher in Mafikeng	11 months	53 lines
11.	Molefi's illness (second one)	12 hours	6 lines
12.	Night vigil	12 hours	21 lines

From the comparison supra it becomes abundantly clear that Molefi's career as a teacher, both in Mafikeng and at Pitseng, receives the largest amount of text-time - 53 and 36 lines respectively. We may thus posit that the writer wanted to put more emphasis on Molefi's career as a teacher - after all, the title of this short story is translated as: "What killed the teacher?"

Sequences 3, 4 and 7, with story-times larger than the other sequences, receive only 3 lines, 13 lines and 3 lines respectively.

5.4 SYNOPSIS

This chapter has investigated order, with its anticipations and retrospections: duration, with its ellipsis, summary, scene, retardation and pause: and frequency, with its repetition

and iterative presentation. The chapter has revealed that the order in which the events are presented in the text differs from the story order. For example, the text begins with the night vigil, which according to the story, takes place in the end of the story. The duration in this short story is not proportional, and the frequency is not always in a one-to-one relationship with the story and the text.

These are but techniques used by the writer to achieve specific effects in the narrative text. A comparison of story-time and text-time received attention.

CHAPTER 6

6.0 CONCLUSION

This study has investigated the characterisation and the time in H.H. Ramokgopa's short story "Morutiši o llwe ke eng?", translated as "What killed the teacher?", from the collection Nka se lebale.

The point of departure has been the averment that a narrative text consists of three levels: the story, the text and narration. Gerard Genette calls these levels "histoire" (for story), "récit" (for discourse) and narration.

The story is the original level of the narrative text before the material has been exposed to a particular viewpoint and before it has been narrated. Story, therefore, is merely raw material awaiting the organising hand of the writer. Events, actors, time and place are the elements which are part of the story level. These events are performed by actors; they take place somewhere (in places) and they take time to happen.

Thirty-one functional events have been identified in "Morutiši o llwe ke eng?", and these thirty-one functional events have been placed in their chronological order and arranged into twelve sequences. The duration of each sequence has been indicated.

The actors on the story level, who are not necessarily human beings, have been classified according to the actantial model, which proposes three pairs of binary oppositions which include six roles:

Subject/Object

Sender or Power/Receiver

Helper/Opponent

The pairs describe three basic patterns which seem to recur in all narratives, "Morutiši o llwe ke eng?" included:

- * desire, search or aim (subject/object)
- * communication (sender or power/receiver)
- * auxiliary support or hindrance (helper/opponent)

The historical time of this short story has been determined as being between 1914 and 1946. It has been easy to determine this historical time because there has been reference in the short story to incidents of which the time placing is known, such as for example, the night vigil which took place on the 8th of October 1946, and reference to the Second World War.

The second narrative level, the text, involves the arrangement of the elements of the story. On this level we find time, characters, focalising and space.

The characters on the text level differ from the actors on the story level in that they possess individual character traits that distinguish them from others, such as Molefi Mokwena, who has been found to be brave, ambitious, competent and hard-working. The characters resemble human beings. Two characters dominate this short story. They are Molefi Mokwena and his father, Au Mokwena. The other characters in "Morutiši o llwe ke eng?", with the exception of a few, make their entrances and exits before their personalities can be satisfactorily assessed: one cannot tell whether they love or hate; whether they aspire or despair; whether they rejoice or mourn; whether they are competent or incompetent; whether they are brave or cowardly. These characters are the likes of Au Mokwena's wife, the owner of the car in Mafikeng, Au Mokwena's other children - Thabo, Mmabana, Tshepo and Morwesi, and others. As a result, very little has been said about them.

As far as text-time is concerned, this investigation has revealed that the order in which the events are presented in "Morutiši o llwe ke eng?" differs from the story order. For example, the text begins with the night vigil in preparation for Molefi Mokwena's burial, which, according to the story, takes place at the end of the story. Deviations in the order of events are common in this short story, and appear in the form of anticipations - both internal, external and mixed - and retrospections - mainly internal in "Morutiši o llwe

ke eng?".

The duration, which refers to the relationship between the length of time occupied by the events in the story, and the amount of time devoted to their presentation in the text, is not proportional in "Mōrutiši o llwe ke eng?". A comparison of story-time and text-time in Chapter 5 has made it abundantly clear that Molefi Mokwena's career as a teacher, both at Pitseng and Mafikeng schools, receives the largest amount of text-time - 36 and 53 lines respectively, despite the fact that the story-times of both sequences are not the largest - five years and eleven months respectively. One would have expected Molefi's primary schooling - eight years according to story-time - and Au Mokwena's stay in the Orange Free State - ten years according to story-time - to enjoy the largest amount of text-time. Sequences 3 (Molefi's primary schooling), 4 (Au Mokwena's stay in the Orange Free State) and 7 (Molefi in World War II), with story-times larger than the other sequences, receive only three lines, thirteen lines and three lines respectively. We may thus posit that the writer intended to place more emphasis on Molefi's career as a teacher, and the title of this short story, translated as "What killed the teacher?" is enough evidence of this assertion.

The frequency in this short story is not always in a one-to-one relationship with the story and the text. It is characterised by repetition and iterative presentation, the former having been used in order to bind the short story and to cause unity, and the latter having been used because the writer did not want to emphasise some events by way of repetition. These are but techniques used by Ramokgopa to achieve specific effects in the narrative text.

Focalisation, narration, place and space received little attention in this investigation since they were not the main objects of this study.

Of special note is the finding that this short story is unique in the sense that its primary story, unlike the majority of short stories, stretches over a long period of thirty-two years. As far as time relations are concerned, therefore, it has been revealed that basically the whole short story is a "summary" in the sense that events that took place over a period

of thirty-two years have been presented in only thirteen and a half pages.

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