

**LIFE IS A SPECTRUM: A CRITICAL APPRAISAL OF
SOME OF CHAUKE'S WORKS**

By

MKHANCANE DANIEL NDOVE

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SUMMARY

This dissertation critically appraises some of Chauke's literary works within a semiotic approach especially in terms of colours of the spectrum. In this study the spectrum is regarded as a replica or symbol of man's various facets of life. Analyses of the representations of "Life is a Spectrum" have been made in terms of psychological and symbolic facets. Chauke's narrative style in delineating characters and milieus sketching received attention in the discussion. The current scenario in education and politics as well as socio-economic issues have also been dealt with.

This study has revealed that Chauke is an author who draws readers very close to his works that serve as mirrors of their lives. It has been established that Chauke is an outstanding writer who uses real situations and events that are relevant to people's life in this contemporary situation.

KEY WORDS

life

spectrum

fictional writings

semiotics

denotation

connotation

symbolism

titling

verisimilitude

plausibility

narrator

narrative

narration

flash forward

flashback

poetic licence

frequency

stylistic

poetic justice

autodiegetics

homodiegetics

heterodiegetics

milieu

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My family and intimate friends, in particular, Margaret, for your moral support, loneliness, understanding, encouragement and closeness. Your love and trust eased my concentration.

My late father, Mphahlela Julius Ndove, you are remembered by those encouraging words: "A man who won't die for something is not fit to live in this world".

Finally, I thank God who continued to provide me with strength, courage and understanding to complete this dissertation.

DEDICATION

This dissertation is dedicated to my children: Danisa, Matlhari, Xilavi, Nxalati and Palesa. May you make this dissertation a stepping stone towards your educational upliftment. May you also blossom in love and spirit and accept education as your shield and assegai to conquer poverty.

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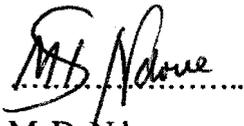


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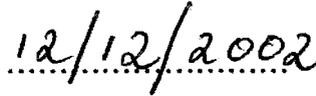
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DECLARATION

I declare that **LIFE IS A SPECTRUM: A CRITICAL APPRAISAL OF SOME OF CHAUKE'S WORKS** is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete reference.


.....

M. D. Ndove


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DATE

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CHAPTER ONE

INTRODUCTION

1.1 PREAMBLE

Chauke has written novels, short stories and a handful of Radio plays. Of these only six literary works (novels and short stories) will be analysed in this research. They are *Ndzi ta n'wi kuma* (I'll get him), *Nsuku wa mina* (My gold), *Enkondzweni wa nkwangulatilo* (At the foot of the rainbow), *Ntiyiso Ntsena* (The real truth), *Ntlhonthlo* (Challenges) and *Mihlovo ya Ntwanano* (The different shades of co-operation). I have chosen these literary works as the focus of this research project because they examine issues relating to activities that address or are relevant to the contemporary situation in South Africa and in them Chauke displays a rare talent for presenting these matters in an outstanding style.

1.2 AIM AND MOTIVATION OF THE STUDY

This study aims at:

- (a) Critically appraising Chauke's works, with particular reference to the use of semiotic symbols to relate the significance of life to us as human beings.
- (b) Showing Chauke's meritorious style of language usage, as evident in the verb phrase *va hleka* (They all burst into laughter) which appears frequently in the first two novels.
- (c) Adding to the few Xitsonga research works which analyse Xitsonga creative literature.

I have been inspired to engage in this study by the shortage of analyses of literary works by authors of Chauke's calibre that are thought provoking and present the most challenging information to the public eye.

1.3 SCOPE OF THE CHAPTER

Chapter one will define the concept *Life is a spectrum* and elaborate on the meaning of this metaphor in relation to colours of the rainbow and the influence of these

colours on the life of ordinary human beings.

The theoretical approaches adopted in this study and the manner in which they will be applied throughout this research will be elucidated. Some elements of post-structuralism will be included in order to link the past and the present.

Chauke's biography will be included in this chapter in order to supply the necessary background about the author and the possible influence of such knowledge in the analysis of his literary works.

Summaries of the selected six literary works for this study will also be given in order to facilitate an understanding of their contents that will serve as reference material in the discussion and analysis of these works.

A summary of the contents to be discussed in each chapter of the dissertation will conclude this chapter.

1.4 DEFINING THE CONCEPT *LIFE IS A SPECTRUM*

Brown (1993: 1582) defines life as:

... the active parts of human existence, the business and active pleasures of the world. Also, the position of participating in the affairs of the world, of being a recognised member of society.

Meanwhile Hornby (1995:720) defines *life* as "qualities, events and experiences that characterise existence as a human being."

For the purpose of this study, *life* will be understood to mean the kind of activities that characterise Chauke's characters. The characters are, of course, non-living, but Chauke has breathed into them a new and unique form of *life* in order to make them resemble real human beings.

Briggs (1989: 999) defines *spectrum* as:

... arrangement or display of light or other forms of electromagnetic radiation separated according to wavelength frequency, energy, or some other property. Each different wavelength of frequency of visible light corresponds to a different colour, so that the spectrum appears as band of colours ranging from violet, at short wavelength, through indigo, blue, green, yellow and orange, to red at the long-wavelength end of the spectrum.

However, Brown (1993: 2975) defines *spectrum* as: “The entire or a wide range of something arranged by degree or quality.”

What to deduce from these definitions is that life is conceived as having different colours, such as red being associated with danger, green with vitality, yellow with jealousy, black with sadness or sorrow, blue with quietness and orange with brightness. These colours represent different, opposing facets of people’s moods, such as good and bad, honesty and dishonesty, cruelty and humility, and so forth. This can be likened to the rainbow that is made up of seven different colours that harmonise into one single phenomenon in nature.

Thus, although we speak of life as if it were an harmonious entity, it is, in fact, composed of various different facets existing alongside each other giving us that feeling of unity in diversity. It is this manifestation of the different facets of life as depicted by Chauke in his literary works that will be analysed and highlighted in this investigation.

For the purpose of this study, *spectrum* will be defined as the kind of imaginary people designed by Chauke in his works, emanating from our corporeal environments.

Corporeal environment refers to the conditions or circumstances affecting people’s lives. Chauke made use of the spectrum to depict different facets of life and behaviour as revealed by characters in their different environments. The evidence of corporeal environment shall receive full attention in Chapter four of this research.

The concept, *Life is a spectrum*, therefore, refers to our daily activities which are

revealed by the characters in Chauke's works. These characters bring out our different colours of life, especially good and bad, and become symbolic of real human beings.

1.5 THEORETICAL APPROACHES

The following theoretical approaches will be adopted for the purposes of this study:

- (a) Semiotics, which refers to the use of signals through verbal and non-verbal communication to express the intended meanings from the literary text analysed by this study. The semiotic effect of these literary works is illustrated by the actions of their characters to the mind of the interpreter in a given situation. This research will attempt to make the significance of Semiotics in a very understandable manner.
- (b) Language stylistics, which forms a vehicle or medium through which the hidden message is revealed to the public listeners. Chauke's use of the verb phrase, *va hleka* (They all burst into laughter) to reveal different conditions or circumstances in which characters find themselves engaged is an example of language stylistics. It is a technique used in the first two novels, as stated in paragraph 1.2 (b), and it makes these literary works worth reading.
- (c) The biographical approach, which serves to supply unknown information about Chauke's experiences that might have influenced his life is given out in this research.
The real contact with things of joy and sorrow and life in general is another factor that propelled him to write such an outstanding literary works. The purpose of this approach is to show the author's direct involvement in real life situations where he does something or take part in what others are doing.
- (d) The narratological approach as a technique in the literary works, which will link with the real life situations, in particular, the contemporary lifestyles in which

we are engaged. This research will try to reveal the narration styles that the author has used in his literary works in line with the life of ordinary human beings.

1.6 RESEARCH METHODOLOGY

This research is the result of primary and secondary studies where different pieces of

literature were reviewed in order to broaden the scope of our literary studies.

Our primary research consisted of regular contacts with Chauke particularly whilst compiling his biographical details. Reading and making analyses of his literary works also assisted me a great deal in conducting this research.

Debating with fellow academics in the field of African Languages assisted me immensely with this research.

The secondary sources consulted were journals, major books on literary works and other fields of study, historical records, newspaper accounts, honours papers, theses and dissertations on different fields of study from various universities. All these sources equipped me with good knowledge of facts and ideas to facilitate this research.

Mauch and Birch (1993:106) warn that:

Fugitive materials like letters, documents and reports may actually be of key importance to one's topic but the originals may be quite difficult to locate.

In my case, such materials were easy to locate from the William Cullen Library at the University of the Witwatersrand and have contributed much to making this research a success. The primary literature, as mentioned previously, shall be Chauke's literary works, where the major concern will be his literary style.

1.7 LITERATURE REVIEW

Not much has been done by way of writing critiques of Xitsonga literary works using the semiotic approach. Therefore this research will focus much on the six selected Xitsonga literary works in order to pave way to other Vatsonga researchers to make further contributions on the topic, Semiotics. However, F.H. Maluleke (2000) wrote an Honours paper on Semiotics, based on one of Chauke's literary works, *Nsuku wa mina* (My Gold).

As a result, there are different factors that have prompted this research to be continued at

Masters level. These factors are as follows:

(a) *Semiotics in Xitsonga at Honours Level*

Masunga, S (1984), UNIN, presented an Honours paper on symbolism, where five poems were selected from B.J. Masebenza's literary work titled, *Chochela-Mandleni*. The analysis was mainly based on the symbolic nature of the language in relation to human beings.

Mlangeni, S.M. (1987), UNIN, also presented an Honours paper on symbolism based on the novel entitled *Hi ya kwihhi?* (What is our destiny) by M.J. Maluleke. In this paper, symbolism was based on characterisation, but not on signs from a semiotic background.

Mashisana, G.N. (1994), UNIN, completed a research paper on symbolism from the literary work, *Ximambana* written by M.M. Mabuza. Symbolism in this paper relates to characterisation and not as an element of semiotics.

Mabunda, M.E. (1993), UNIN, wrote on symbolism in Xitsonga riddles. No semiotic background was outlined in this Honours paper.

Manganyi, M.T.(1995), UNIN, has also undertaken a research paper on symbolism in the literary work, titled, *Ndzi dlayisile hi manana* (I have been cheated by my mother) by K.J. Ngoben. No semiotic influence is explored in

this Honours paper as well.

Muhlari, N.K. (1996) UNIN produced a study on Symbolism in *Ntlhontho* (Challenges) by W.R. Chauke. Although the research paper is based on one of Chauke's literary works, it lacks consideration of semiotic influence because the argument was based on characterisation.

N.S.Mawila (1998) UNISA, in his Honours paper entitled **Some aspects of Masebenza's style in *Chochela-Mandleni***, included symbolism, but not as an element of semiotics.

H.E.Chuma (1999) UNISA, presented an Honours paper entitled **The Poetry of Magaisa**. This paper has partially included symbolism under one of its sections, however, the emphasis was on characters. Until 1999 no one had tackled semiotics in its broadest sense in Xitsonga literary works.

F.H. Maluleke (2000) UNIN, wrote on semiotics based on *Nsuku wa mina* (My Gold) as indicated at the beginning of 1.7 above. This research paper laid its emphasis on the semiotic meanings of colours, pictures and signs. An analysis of this kind at Honours level is too brief to adequately reveal all semiotic features such as symbolism, language stylistics and narratology in Chauke's creative literary works.

(b) *Semiotics in Xitsonga at Masters level*

For the reason stated in 1.7 above, the present study, that is, the analysis of *Life is a spectrum*, within the semiotic approach using the six selected literary works by Chauke, has been deemed necessary. This research will, in one way or another, serve as a base for other researchers to explore Semiotics in other Xitsonga genres.

1.8 W.R. CHAUKE'S BIOGRAPHY

The biography of an author may help anyone who conducts literary research to know

exactly who the author is, his/her life experiences and what prompted him/her to write such literary works. In line with this, we shall outline Chauke's biography as follows:

Chauke made his debut as an author in 1983. He came with a new version of literary writing. His style includes the use of literary semiotics, symbolism, narration, characterisation and unusual milieus. This shall be discussed in more detail in the body text of this research.

This is a recent autobiography arranged by Chauke himself on request for the purposes of this research. No alterations have been made except the change of pronouns from the first person into the second.

W.R. stands for Willie Richard. His other name, Hatlane, has fallen into complete disuse because of a mix-up regarding the names appearing on his birth and standard six certificates. He was forced to use Willie Richard when he applied for his identity document. That sequence of names has stayed with him ever since.

Chauke was born on 18 August 1958 being the first child of Phineas Hlengani Chauke and Mavuyisi Maria Makamu. Willie Richard has four brothers and three sisters. Unfortunately one of his younger brothers, Isaac Wisani, has passed away.

His birthplace is Alexandra Township. Chauke stayed at Tembisa and later at Malamulele until 1995. Currently he resides in Pretoria. He is married with three children.

He received his primary education at Bovet school (Alexandra). He received his secondary education at Alexandra, Tembisa and Shingwedzi High Schools.

Chauke is a graduate of the following Universities:

B.A. degree (UNISA)

H.E.D. (UNISA)

BED (WITS)

He is currently studying for an MEd degree at Rand Afrikaans University.

His employment history starts from the Malamulele Circuit Offices where he served as an Administrative clerk between 1977 and 1985. From 1985 to the end of 1988 he was a teacher at Malamulele High School.

1989 saw him taking up the position of the Registrar of the Giyani College of Education. E.P.P. Mhinga High School became his home from 1990 to the end of 1991 where he served as Head of Department (English).

From 1992 to the end of February 1995, he was Registrar at the Shingwedzi College of Education. He joined Vista University as Assistant Director: Academic Administration from 1 March 1995 to date.

In his early years he never entertained ambitions of becoming an author. The nearest he came to seeing himself as an author was one day at secondary school when he wrote an essay which impressed his teacher so much that it was read to the class. Perhaps there were no complimentary teachers during those days, but he had never heard of another student's essay being read to a class by a teacher. Still, that meant very little to him, especially after the event had passed.

Chauke took up writing more by accident than design. Chauke had a friend, Sam Makamu, with whom he spent a great deal of his time during the years 1977 to 1979. One day Chauke went to Makamu's home only to find that Makamu was not available to spend time with him. Makamu was busy putting some poems together. With nothing else to do to pass the time, Chauke decided to go back home and do the same. His first attempt at poetry was far from impressive, however, as only three of his poems ever found a place in an anthology called *Madaladala*.

It was when he tried his hand at novels that he realised some success. His first novel *Ndzi ta n'wi kuma* (I'll get him), published in 1983, was actually hand-written in about three weeks without any redrafting. At the eleventh hour Chauke decided to enter this novel for a literary competition sponsored by De Jager-Haum Publishers. He was flabbergasted when the novel was awarded the second prize in its category.

Other books followed, namely: *Nsuku wa mina* (My gold) in 1992, *Enkondzweni wa*

nkwangulatilo (At the foot of the rainbow) in 1992, *Ntiyiso ntsena* (The real truth) in 1993, *Ntlhonthlo* (Challenges) in 1995 and *Mihlovo ya Ntwanano* (The different shades of co-operation) in 1996.

Of all his works, Chauke is still intrigued with *Nsuku wa mina* (My Gold). He finds it unusual in as much as the story runs with loose threads interspersed in the various chapters. The reader, it is hoped, is challenged to read and think at the same time. The intention is to involve the reader, not only in reading, but also in keeping track of the threads and trying to link and tie them together. It is also set in various capitals of the world and moves between aeroplanes, yachts, helicopters and cars. It touches on deception, blackmail and the search for world peace. Chauke agrees that this novel is an ambitious venture, but he is convinced that it has been worthwhile.

Chauke took to writing plays for radio, that is, *Munghana Lonene FM* because he felt a need to express himself more freely. Writing manuscripts for books is an exercise that is very formal, in which the rules of the written language have to be observed very strictly. There is, at present, not much room for the relaxed and sometimes informal language that entertains an audience. While one has to represent the language code even in writing for radio, one is allowed a larger measure of freedom. One therefore writes more spontaneously for radio than one would do for the book world.

Chauke's ambition is to write ten books. He believes that in this way he will have contributed substantially to the Xitsonga language. Another wish cherished by Chauke is to help other writers, especially the younger and aspiring writers, to understand that success comes from originality. There is no need to copy and imitate others. By departing and taking a different view of things, by developing one's own style of writing, by tackling issues regarded as difficult or taboo, one could end up championing a cause that will contribute greatly to humanity and one's readers.

1.9 SUMMARIES OF CHAUKE'S LITERARY WORKS

These could be given at the beginning of the chapter or sections where they are analysed but such a modus operandi does not seem feasible for the purpose of this dissertation. The reason for this is that the different features and nuances of stylistics

which are highlighted in different chapters touch on all or most of the works selected and in order to obviate unnecessary and monotonous repetitions, the summaries of all the selected works are given once only in this introductory chapter. In the subsequent chapters, only the analyses will be given accompanied by cross-referencing to Chapter One.

Here are the summaries of the six selected books for this investigation:

(a) *Ndzi ta n'wi kuma (I'll get him)*

The story of this novel revolves around two police sergeants, namely Mantengu, who serves the people with a hidden agenda, and Mbambu, who is dedicated and loyal to both the law and the people.

Lieutenant Mathebula, the station commander of Tlharhani, is about to be transferred. Of the two sergeants, one will be his successor. Lieutenant Mathebula will not choose the person who will be his successor but this will be done after the Machipisana saga has been solved. Machipisana's shop has been attacked by thieves and burnt down so that it is impossible for the police to find any incriminating evidence. Sergeant Mantengu had an illegal hand in this affair. Lt. Mathebula is unaware of Mantengu's involvement.

On the other hand, Sergeant Mbambu has concluded the investigation of the theft committed at Hlanganani, where he managed to track down Zorro, a fierce gang leader and kill him. Head Office hears about Mbambu's bravery and dedication to the police force and congratulates him.

Lt. Mathebula urges Mantengu to go back to the drawing board to start again to search for the thieves. He promises that if Mantengu manages to uncover the theft he will automatically be the next station commander of Tlharhani.

Lt. Mathebula then summons Mbambu and advises him about the possibilities of becoming a station commander provided he succeeds in resolving the Machipisana investigation within fourteen days.

"Promotion" becomes a literary spectrum of this work and it clouds the investigation of Machipisana's theft and makes it more confusing. Psychologically, Sergeant Mantengu has all the answers to the sought after crimes. His passions of being elevated to the high rank put him between two heavy clouds, that is, "promotion" and "conviction."

Sergeant Mantengu in this literary work is an apocalyptic symbol of doom as it will be revealed under 3.3.1 of this study. His demonic actions also worsened his human rights because of the people he upset at the end of this investigation.

Both of these police officers, Mantengu and Mbambu, are replicas of real people that we meet today. Malpractices are still conducted in our present time. This is supported by the beings that are considered as verisimilitude in this study. On the other hand, a person of Mr. Sambo, owner of Machipisana's shop qualifies to be plausible. Who on earth can resist to offer police officers information in the thick of things as it were? This is evident under 3.4.2

Orange that stands for two enormous satellites, namely, the sun and the moon dominate the covering of this literary work. This is discussed in detail under 3.5.1.

So is the title of the literary work that has a tone that shows menace, and what the speaker says will definitely be achieved at the end.

The patterns of narrating these police episodes move the same way as a motion picture. Various elements of narration styles as it will be pointed out in 4.7.1 such as flashforward, that is, promotional target point, poetic licence and justice, the repeated use of the verb phrase, "va hleka" (They all burst into laughter)all of them form the different aspects of narration in this literary work.

The story concludes with a very short dramatic scene where the loyal police officer is promoted and the disloyal one is arrested and commits suicide as a

sign of his failure to live up to the expected standard.

(b) *Nsuku wa mina (My gold)*

Chauke, in this novel, explores different sides of man in relation to money. Chauke shows deception, blackmail and the horrible deaths of innocents, all perpetrated in the name of money.

In the novel itself, it seems there are many people who need this gold. South Africa is under sanctions by all the countries of the world because of the continuous violence, death penalties and apartheid's influence on Blacks. As a result, people around the world want to rob South Africa of its gold.

America wants this gold as a payment for its protection over South Africa. Smith, who is the main villain, wants this gold to enrich himself. Similarly, Bower, a member of Smith's gang, also wants this gold. Young, after he has been blackmailed by Smith, develops the desire to have his share of this gold. Steyn and friends who are serving on Project Midas, called it "our gold".

Having this in mind, the reader is faced with a confused mixture of linking and knotting these characters like a sewer. The characters come at different times, act and exit and come back again in one chapter.

The setting of the story starts in Geneva, Switzerland, where a United Nations Conference tries to find ways to establish lasting peace throughout the world. Leaders representing almost all the countries of the world attend the Conference. The spotlight is shone on apartheid in Southern Africa.

After lengthy discussions, Perez, the chairperson of the conference, proposes the formation of a research committee that will come down to South Africa for a preliminary investigation. Six delegates are chosen with Mitterand of France elected convenor and Young of America, deputy to Mitterand.

Smith, even though not part of that congregation, knows about the content of

the meeting. He knows that gold will leave South Africa to be hidden in the offices of the Synod of the Swiss mission church in Switzerland.

Smith in this novel is a mastermind behind all scenes: pleasant and unpleasant, safe and dangerous, that is to say, he wears all colours of the literary spectrum as it is illustrated under 2.3.1

Pictures and banners are used at different places to denote and at the same time connotating the motive behind each meeting or scene. As an example, there was a banner written, "World Peace: An Illusion,;" in Geneva, a cloth written, "Small Heaven," at Smith's entrance to his house. Senator Redcliffe's office has a poster written: "Heaven is a place on Earth." All these denotations are outlined under 2.3.3.3(b).

Characters like Mitterand, President Reagan and Young are patriotic to their countries but Smith gets in to blackmail Young in order to turn the White House's policy a fallacy. Demonic actions activated by Smith befall innocent and loyal characters such as Drs. Small and Wayne respectively as indicated in 3.2.3 under symbolism.

The outside covers of this literary work to those who judge the book by its cover, are less attractive hence the contents demanding a lot of attention on the side of the reader. Titling resembles "possessiveness" and this is in line with the cover illustrations.

The progression of narration in this literary as indicated under 4.7 has featured all elements of narration discussed in this study. The verb phrase "va hleka" (They all burst into laughter) in 4.8.1(b) becomes a technique to ease the reader from tension in this novel.

The narrator of these incidents is at one stage a homodiegetic narrator, that is , being there almost at different places when certain scenes happen. The novel is complicated by having many backgrounds/settings than any Xitsonga literary work, and moreso, these milieus are not common to us as readers. This is

discussed under 4.9. Nevertheless, the story ends where it began.

(c) ***Enkondzweni wa nkwangulatio (At the foot of the rainbow)***

This is Chauke's first collection of short stories, written in 1992. In this anthology, Chauke takes the reader nearer to the rainbow so that we may observe very closely its colours, its unity and blending which we, the readers, lack. Our analysis will focus upon a few stories that deal with social life, effects of politics on political organisation and Land Acts. Stories such as the following are the core of this collection:

(i) ***Embilwini (In my heart)***

This is a short story depicting that in life there are those things we hate the most and at the same time like the most, because they are rooted deep down in our hearts. Johannes and Joyce are blessed with a son, Solani, but later adopt Thumba because they could not bear another child after Solani.

Joyce loves beauty very much especially flowers, clothes and cleanliness, but in contrast, she hates green grass. Their sons grow up together thinking that they are blood brothers. They go everywhere together and always enjoy each other's company.

Solani is ahead of Thumba at school. The following year Solani is sent to a secondary school away from home. Solani boards there and comes home for holidays.

Solani comes back for recess. Solani is greeted by beautiful green grass at home. Solani is not happy about it since he had asked for a portion to plant green grass and was refused. His parents try to mollify him, but the young boy is not so easily persuaded. Solani discovers that Thumba is not their blood child.

In order to resolve the situation, Thumba is taken to their relatives at Valdezia. Later they decide to follow. Before they leave, Solani takes a piece of corrugated iron sheeting and places it on the grass, leaving it there so that it

may destroy Thumba's grass. This is a devilish act as illustrated in 3.33.2 (c)

(ii) *Hi kongome kwihi?* (What is our destiny?)

This short story is full of the questions that organizations had immediately after a democratic government was elected in South Africa. The conference is composed of the "Youth Light", "Youth Brigade", "South African Youth Association" and "Jeugvereniging". All are youth organizations which each aligned themselves with one of the political parties in South Africa. The main aim of the conference is to examine what the South African youth needs from the new South African government.

The business of the day is based on the integrity of the New South African government, its expectations and how to cope with new changes. The symbolic part of this discussion comes in where one of the speakers calls it a "dream" as it will be illustrated in 3.3(b) of this study.

iii) *Tinhlayo ta vunyiingi* (Vast numbers of people)

This short story is about the thirty-year period of apartheid rule, where Blacks were oppressed by Whites. Blacks were denied Land ownership according to the 1913 Land Act and the Registration Act that separated them in homelands. Thousands of rand were spent on the erection of signposts that separated Blacks and Whites at shops, bus stops and railway stations.

The Education Act as promulgated by Dr Verwoerd, places the position of Black people away from green pastures. There is separate education for Whites and Blacks respectively. Education for Blacks is named Native education, and later Bantu education.

On the other hand White children have education that teaches them

technology, architecture, creativeness and skills, as well as communicating with the western world. They are also educated on economy, tourism, banking and marketing. For the Blacks, theirs concentrates on academic subjects, where reading and writing are of great importance. English and Afrikaans, Biology, Geography and History are major subjects for Blacks.

The Blacks far outnumber the Whites, yet these numbers cannot govern the country nor mine gold and diamonds because of a lack of technological knowledge. Blacks are just many in number but they do not have the required knowledge of technology. Therefore, Mathematics and Physical Science should be introduced to the Blacks in order that they may compete with the Whites on an equal footing.

(iv) *Rifu ra ndleve* (The death of an ear)

This short story reveals Chauke's biographical information about his experiences of the urban and semi-urban lifestyles. Since he spent most of his years in townships like Alexander, Tembisa and Malamulele, Chauke reveals the lives of neighbours in these black communities.

The two families, Zithas and Mathevulas were not in good terms until Mathevula's young boy broke Zitha's window with a soccer ball. Seeing how serious was the damage caused by his kids, Mathevula decided to meet the Zithas to tender his apology. At Zitha's gate there was a notice written: "U ri khoma ri nga peli." (Get hold of the sun so that it may not set) These words frightened Mathevula and his family. Attempts were made to mend the broken window but to no avail. The sun was setting as normal. Mathevula and his family were in despair when Zitha came with something in his hand to say, "Your apology has been accepted and do not worry about N'wa-Ximoko, she is just like that." This becomes evident under 3.4.1 (b) of this study about this woman.

(v) *Xihotlovila xa lunya* (A gigantic and cruel monster)

The mood of Chauke in this short story is relaxed and while the time with nothing to do. On 1st December 1990 Chauke by then was a resident of Malamulele Township, as indicated in this chapter under the biographical information, relates the story of a Blue Fletcher bird and Pied Crow.

The story is related in the first person, that is autodiegetics as indicated in 4.8.2 (b) The Pied Crow because of its huge size when compared to a Blue Fletcher, came from nowhere and picked up one of the little birds.

What worries this autodiegetic narrator is the manner death comes into the midst of us to choose one of our beloved friends without having first requested for our permission.

(vi) *Rixaka leri lovaka* (The race that is nearing its end)

This is a sad story about what happened in the late 1980's as a follow-up to what Blacks fought for since 1976, that is, freedom. People in this story were killing each other in contrast to the freedom the school children fought for through blood, death and fire.

This chaotic situation emanated from many differences such as nepotism, Bantustan policy, political differences, racism, and many other factors. The concluding paragraph of this story shows how these conflicts are degrading the human race. Again, Chauke as a History teacher has included Karl Marx as the communist who died peacefully after he had achieved his aspirations. The malpractices done by those in power, signifies the death of the Black race that is a denotation vs connotation as it will be discussed under 2.3.3.3 (c) of this study.

(vii) *Matimba* (Power)

This is another narrative story as indicated under 4.6.2 where an ordinary word "matimba" (power) has more pragmatic meanings. In the text Chauke has given more meanings to this word, such as police powers over criminals, the

powers of our rules bestowed either by kinship or government, the powers of a man above his family or a mother upon her children, the powers of a priest upon his church, the powers of the principal to run an institution, and many more.

When one goes down line by line through this story, one can notice how Chauke enjoys this monopoly of words. The last paragraph of this short story reminds us about Chauke's biographical information supplies in this study. There is mention of historical figures such as Bismarck, Napoleon and Alexander the Great. Chauke himself taught History at Grade 12 at Malamulele High and also, it is one of the majors for his B.A. degree.

(d) *Ntiyiso Ntsena (The real truth)*

This is an anthology of short stories, where Chauke reflects on the life of South African political organisations, their effects on humanity, dehumanisation, diseases and political violence. In this research, we shall not deal with all of these stories. Our selection was influenced by the love of those stories that are in line with the research topic such as :

(i) *A ku te ku fuma ka wena (May your kingdom come)*

This is made up of words from the third petition of the Lord's prayer. In contrast, it is the will of man and not of God which is desired, that man's new kingdom come on earth. This forced freedom must come through hardships and death and not according to the wishes of those in power.

Matimba Mathebula, the only son of Mr and Mrs Mathebula, is a staunch believer in politics. He is inspired to such an extent that even schoolwork does not matter to him. This practice annoys his parents very much.

The story reveals the different views of people in relation to politics. Both literary and psychological spectrums are revealed as how we perceive our political stands. Mathevula's resistance to take heed of the mass proclamation of a stayaway from work, resulted in his wife committing suicide, an action

revealed as demonic in 3.3.2 (d) of this study.

(ii) *Ntiyiso ntsena (The real truth)*

The title of this story is identical to that of the anthology. We have chosen this story to illustrate how relevant it is to our lives. It speaks about issues South Africans are facing today. When one reads this story, one questions oneself about Aids infection.

Chauke has chosen these words with the knowledge that it is hard to arrive at the truth. Chauke knows that we do not always speak the truth in our day to day lives. Sometimes to speak truthfully to people can lead to social rejection followed by cruel death.

Rhumbuka, in the story, is portrayed as a symbol of truth. As he grows up, Rhumbuka becomes a victim of HIV. At first he feels tired and sweats at night, until he eventually consults his friends. Then he goes to the hospital where he is declared HIV positive.

In this story, Rhumbuka and his community are sceptical about the dreadful disease, AIDS. This shows their lack of human qualities and one may conclude that Rhumbuka is a plausible character whom the writer used under 3.4.3 (c) in the place of ordinary day to day people.

(iii) *Ku tiye ra mina (My word is final)*

Here Chauke shows his keen interest in the politics of this country and the detail of his narrative belies his onlooker status. Chauke did not have an opportunity to find himself very close to Nelson Mandela and F.W.de Klerk during the time of negotiations in 1992. However, he followed the developments so closely through the media that he was able to write on them with minuteness of detail.

The two popular South African figures are closeted in a meeting. Their tentative agenda is *The Government of National Unity*. Mandela, in his opening words while taking his seat desires the talks not to take a merry-go-

round swing, but to be straight talk and to the point. F.W.de Klerk, on the other hand, warns Mandela to treat the talk with sensitivity and caution. The two dignitaries are portrayed as upholding the caution that a talk of such sensitive nature deserves.

The freeing of Mandela and all the other political detainees is seen in the eyes of de Klerk as a prerequisite that can lead to the formation of the new South Africa. However, there are still some hitches to be ironed out. The question of continuous violence, boycotts and sanctions needs to be thoroughly and properly addressed as all these could hinder the process of negotiations.

Both of the two personalities in this show represented the two political symbols, the fading out of apartheid era (De Klerk) and the democratic government of Nelson Mandela's era. This becomes evident with the kind of smile in De Klerk's face during the show as it will be indicated in 3.3.1 (c)

(iv) *Enkoveni wa ndzhuti wa rifu (In the valley of the shadow of death)*

This story reveals Chauke's rare skill of narration as will be discussed in subsequent chapters. On March 21, 1960, men, women and children became widowers, widows and orphans because of the pass law. Black people had to carry passes hence they had no vote in the country of their birth. They had to carry three types of passes, namely, *an identity pass, a middle pass, and a pass for acceptance as immigrants in their own motherland.*

The sun rises like on other days, but Blacks' hearts are burning with the hope that

perhaps their rulers will compromise the carrying of so many passes. In Johannesburg, people march to Albert street. Others travel from Bophelong and

Boipatong to Vanderbiljpark police station. Some are in Evaton and the largest group is at Sharpeville police station. The government despatches enough policemen to Sharpeville carrying guns, batons and ammunition, heavily armed to

fight defenceless people.

The people arrive at Sharpeville police station. After one o'clock there are so many that they push each other from all directions. Those who are at the front are forced to grab the fence and it nearly collapses. Pandemonium breaks out. There is shooting, screaming, teargasing, sjamboking and the situation is terrible.

The cloud of death hangs high all over South Africa. Sixty people are dead and more than one hundred and eighty have been injured. The Sharpeville massacre becomes news headlines all over the world. Some Blacks leave their jobs, but others have to go to work for the sake of going. The Rand currency at Johannesburg Stock Exchange declines in value. The African National Congress and Pan Africanist Congress are banned. The whole country is confused, but the pass law stands rooted as before. This is one of Chauke's stories where he shows his rare quality of narration.

Chauke was merely two years old when the Sharpeville massacre took place. However, with his knowledge and skill of writing, Chauke portrays the day as if he were an eyewitness of the whole episode. 21 March 1960 was at that time an apocalyptic symbol of the future human rights day as it is to date. The continuous singing of the marchers came at different intervals that were very frequent as illustrated under 4.7.3 (a)

(v) *Nomboro 13* (Number 13)

In short, this story is all about Chauke's personal experiences while at the marking session in Pretoria as well as on the way to Malamulele. As an autodiegetic narrator, 4.8.2 (a), Chauke relates how his car ran out of power until he was helped by a ghost. In other words, Chauke wanted to prove to us that ghosts are not myths, they do exist.

(e) *Ntlhontho* (Challenges)

In this collection of short stories, Chauke is directly challenging the reader about life in general. According to him, in life, one meets many challenges. These can be at work, in the family, marriages and education. The following stories are challenging readers in one way or another concerning the ways in which they overcome or should overcome these challenges:

(i) *Timintsu ta mina (My roots)*

In this story, Chauke portrays Kholani as a symbol of poverty without someone to educate him until Mr. Cumming comes to his rescue. Through Mr. Cumming Kholani is educated and graduates abroad as a teacher. However, he does not forget his roots. Kholani returns home where he is made the headmaster of the local school.

Kholani marries a Xhosa woman named Ntombi and they are blessed with a baby boy, Light. Their son grows up receiving his education in White schools. After completing standard ten, Light is sent to Kentucky in the United States of America to further his studies. There, Light obtains his Doctorate and comes back home.

Spending most of his life in America, Light does not have an opportunity to acquire Xitsonga. His degrees earn him the principalship of the newly opened high school in his hometown.

The coming back of Light to his hometown was regarded by many as a blessing to this poor place. Chauke presented Light to us as a symbol of enlightenment but contrary to the community's wishes, he let everyone down by declaring Xitsonga a non-competitive subject which had to be removed from the school curriculum. Light quarrelled with nearly everybody in high authority and eventually left the rural school to Yeoville where he taught Whites only.

Nevertheless, Light didn't fade out. Professor Nhlamulo's speech at a seminar attended by Light made him to re-think about his people. As an apocalyptic

reversal of a decision, Light went to the Circuit Office to tender his apology and also request for re-installation as a mere teacher at his home school. This apocalyptic literature is revealed in 3.3.1 (c) under symbolism.

(ii) *Mi ta ndzi endla yini?* (Who will touch me?)

My choice of this short story is to show how social issues as illustrated under 5.2.4 (d) can motivate certain individuals to become animals. The social set-up of Tshinelani (name of Black people's settlement) in relation to Status (for Whites only) can be regarded as a source of incompetence of the law.

People from Status live in harmony because that is where the law is regarded in high esteem, whereas, at Tshinelani people do as they like. A point of interest in this short story is all about the kinds of houses erected by the government for Blacks. At Tshinelani there is no electricity, quality built houses, water, hygienic and sophisticated sewerage systems and life is haphazard. This story is equivalent to the current RDP houses sold at R2=00 as illustrated under 5.2.4 (d)

(iii) *Tiko ra mina* (My country)

This story shows the effects of apartheid and its consequences especially on the younger generation. Apartheid denied Blacks privileges to which they were entitled. Some good Samaritans failed to carry out their programmes for Black empowerment.

Mr. Madden, the manager of The Nation Bank donates R90 000 to build a school for all children irrespective of race, in Midrand. The school is to accommodate all children of different races. Scootly is nominated to be the spokesperson for this project. The Education Department and the community are consulted about this project and agree to it.

The school is built and completed on time. Posts are also advertised and within a few months the school is underway. In a very short space of time, Scootly receives a letter from the Town Council. The contents of it were distasteful.

Mr. Maddern is also summoned to that meeting.

The complainants from the White sector are similar to those we heard in South Africa at Vryburg and Potgietersrus schools at the beginning of this democratic era. Whites were unwilling to share the country's resources with Blacks, a thing of social issue. Now tolerance is prevailing to all South Africans irrespect of colour, race or creed.

(iv) *Nkalaxaaka* (Without a relative)

This short story shows the contrast that exists between two settlements, Khororo, a semi-urban area where life is a bit sophisticated in opposition to Manghovo, that is predominantly occupied by the poor. Gaveni, a teacher, is the only enlightened person in this settlement.

Dlhamini, an immigrant, came to Manghovo settlement to seek fortune. He declared himself a Medical practitioner. All the villages flocked to him for treatment of various diseases. In the long run the villagers discovered that all diseases were treated with the same pills and started to complain about him. Dlhamini was then summoned to the Induna's kraal and questioned about his credentials.

A character of Dlhamini's incompetence qualifies him under narration techniques of verisimilitude, 3.4.1 (d) and the same behaviour about foreigners is echoed under 5.2.3 (c) (ii) of this research.

(f) *Mihlovo ya ntwanano* (*The different shades of co-operation*)

This is Chauke's sixth literary work involving youth as the protagonists. Chauke portrays the rainbow as a mixture of different colours that go together in unity, without one taking another direction. In the novel, the youth have their own way of co-operating within their circles of life.

The first chapter of the novel starts with a vegetable puzzle showing vertical and horizontal arrangements. The puzzle is made up of different vegetables,

some with green and orange colours respectively. The potato is set aside, perhaps because it is colourless. Its refusal to mix with other vegetables reminds the reader about the desired co-operation that Chauke expects the reader to know in the novel.

Each of the eight chapters open up with a pictorial sign to anecdote readers about what to come next. According to this research, all of these pictures have semiotic connotations to what is expected similar to 2.3.3.2 (b). At one stage the same pictorial sign denotes and at the same time connotes colour disharmony of life. It is evident where these colours, green of the cabbage, orange of a carrot and colourless of a potato, fail to give rise to any pleasant colour in life.

Another interesting point in this story is the symbolic meaning of the characters' names, Deyani (weakling) and Mavokweni (powerful) and this has an influence towards their human nature. The technique in this research is revealed as verisimilitude under 3.4.1 (e)

What is advocated in this novel is loyalty, trust and good working relationships. All hardworkers like N'wa- Focholo (name of a person meaning "spade") are still remembered for their good works as illustrated under 4.6.2 (b) of this study.

The reappearance of a pictorial signs from one chapter to another, show the number of times one activity is accounted for. That is to say, once a certain unwanted behaviour is curbed, then it is not repeated in one way or another.

Chauke's biological approach comes to the fore when he narrates as a homodiegetic, 4.8.3 (c), the incident of a frog in teacher Maluleke's drawer. As a teacher he knew how silly school children are. The narration skills of this event are so amusing as if Chauke was nearby when it took place.

1.10 PROGRAMME OF THE STUDY

Chapter Two deals with Chauke, perception of life as a spectrum by means of which semiotics plays a role in his literary works. It also deals with ways in which the reader can interpret the semiotic effects of the spectrum in the literary works.

Chapter Three concerns Chauke, characters who are portrayed as symbolic to their deeds as well as to the colours used to decorate the works.

Chapter Four is about narration style in relation to the spectral life, and different environments where characters are found.

Chapter Five analyses the spectral patterns in politics, education, social problems, health and economic issues in South Africa.

Chapter Six consists of the findings of the study and the final word.

CHAPTER TWO

THE SPECTRUM AS PERCEIVED BY W.R. CHAUKE

2.1 INTRODUCTION

This chapter will highlight Chauke's perception of the spectrum as revealed in his six selected literary works. Definitions of all related literary concepts such as the literary and psychological spectrums, semiotics and its features denotation and connotation, will be clarified at the beginning of this chapter. Revelations of the spectrum will follow after the definitions have been completed. The chapter will also suggest to readers techniques for interpreting the literary spectrum as contained in Chauke's works and it will serve as the concluding section of this chapter. A summary of the entire Chapter Two will be supplied as a recapitulation of what has been discussed.

2.2 DEFINITION OF CONCEPTS

The concepts to be defined and explained are *literary spectrum*, *psychological spectrum* and *semiotics*.

2.2.1 Literary spectrum

The literary spectrum is associated with apparitions, phantoms or even a rainbow. According to Brown (1993:97) *apparition* refers to "the action of appearing or becoming visible, especially where it is unexpected or unusual." Brown's definition emphasises *appearing* or *becoming visible* as an event that no one can predict. It is similar to the appearing of the spectrum in the sky. No one can predict its coming. Sometimes it may come immediately after rain or after a mere light shower.

Meanwhile Allen (1994:718) defines *phantom* as "Something that one thinks is real

but that exists only in one's imagination." What is suggested here is that in creative fictional works of Chauke's level, all events are thought to have happened, because of their impact, in one's imagination, never having existed before. It is similar to shadowy shapes such as ghosts which some people believe represent the dead, while they are thought to be imaginative spirits by others. Ghosts are seldom seen at night especially when it is too dark with light showers. Just like the rainbow, ghosts do appear and disappear in a very rapid manner.

2.2.2 Psychological spectrum

There is no degree of distinctness to outline what the psychological spectrum means due to the different origins of the two words brought together in order to express a metaphor. Nevertheless, Simpson and Weiner (1989:170) suggest that "a jealous man sees his own spectrum when he looks upon other men and sees his character reflected in theirs."

This is actually not a definition of the psychological spectrum but it has relation to the psychological effect of a jealous person. In the mind of a jealous person there is only one human being alive. There is the man from the mind of a jealous person, who psychologically makes the real man look jealous and it is reflected by the thinking of the real man. The same applies to the colours of the spectrum, the order remains the same no matter at what position of the sky it appears, east or west, primary colours come first followed by secondary ones. These colours bond in a jealous manner because of the fact that the primary colours are brighter than the others. The nature of a world without light is beyond anyone's comprehension. It is sunlight that enables humans to distinguish things in their right perspective. Colour on the other hand, highlights the different facets of life.

In simpler terms, colour expresses feelings and reflects one's emotions with greater clarity. People are all affected by colour choices in their lives, and their households are subject to their choice or preference. Friends are chosen according to the type of character with which one prefers to associate. Therefore, it is true that colour has a psychological impact on the life of all human beings.

According to Martin (1994:10) "...tone is the property of colours that measures their

relative lightness and darkness”. What Martin suggests here is that each colour has its inherent tone or sophistication or serenity. Psychologically, colours affect us all. Some of us prefer light colours in order to look more serene, while others prefer brighter colours to look attractive. Some use muted colours so that they may not be easily identified.

Colours are associated with the real world. For example, red and orange are the colours of fire. The colour yellow alone is a very strong colour and it is like the sunlight. Blue is airy like the sky. Cool colours are retreating because they evoke space and distance. This may be the reason why most crimes are committed at night.

2.2.3 Semiotics

In this section, definitions of the concept semiotics will be made separately and later in the same section, its premises denotation and connotation will follow suit.

Van Zoest (1978:11) says “ The concept semiotics is derived from the Greek word *semion*, meaning *sign*. *Semiotics*, therefore, refers to the science of signs, which studies sign systems and processes of the meaning of an object or a word.”

The signs referred to in this explanation are said to be non-verbal signs until they are interpreted into a language of any speaker per se. Definitions vary among literary scholars concerning the exact nature of semiotics. Elam (1988:93) says:

Semiotics is equally concerned with processes of signification and with those of communication that is the means whereby meanings are both generated and exchanged.

Actually, *semiotics* is a science on its own. This science is directly involved in the study of what the signs mean in our day to day life. It is the same as watching actors on stage convey different signs that may help the spectator, even a deaf person or a non-speaker of that language, to understand what is happening.

The word signification from the definition above simply means sign and communication, in other words, what that sign means. A sign represents an object that can be called non-verbal before a word is associated with it. In the study of semiotics, therefore, these signs are given meanings so that those who can see or read, will translate them into a specific meaning.

Wray (1981: 3:4-9) defines semiotics as :

... the study of signs, especially it is the study of semiosis or communication- that is, the way any sign whether a traffic sign, a thermometer reading of 28 degrees, poetic imagery, musical notation, a prose passage or a wink of the eye- functions in the mind of an interpreter to convey a specific meaning in a given situation.

Of great importance from the above definition is "communication". All signs are there as means of communication. It is important for those who can read to interpret the meanings of these signs. In other words these non-verbal signs are turned into a verbal medium by the reader. The "wink of an eye" as indicated above can give different meanings depending on the interpreter. This is what the study of semiotics entails.

Siertsema (1965:212) defines it as "... a certain style considered as a sign-structure superposed on the signs such as words we use." What Siertsema suggests is that signs have deeper meanings than spoken words. These signs can either be verbal or non-verbal. For example, a traffic officer raising up one hand with an open palm signals the motorist to stop. No verbal sign has been used at all. This means that the sign structured by the traffic officer meant what the motorist did though semiotic study is not known to both of them.

According to Eco (1979:20) semiotics is "the sign-function that represents the correlation of two functions, which are not by nature semiotic." What Eco suggests is that a *robot*, for example, is a mere signpost, which is a physical object with traffic communication. However in fictional stories, a *robot* can be interpreted as a machine that looks and functions like a person who is conditioned to do something in response to the initiator.

Of course one may argue that Chauke did not have semiotic theory in mind, however throughout his works the use of signs reflects the spectrum of life within and around us. This research is going to highlight this to the readers and scholars who may wish to come with new perspectives.

2.2.3.1 Denotation

Leech (1974:13) defines denotation as:

... an inextricable and essential part of what language but also all other signifying objects (non-verbal sign systems) are such that one can scarcely define language or other sign systems without referring to it.

What Leech means here is that denotation is when the conceptualized meaning is attached to a sign. As an example the linguistic or verbal sign D-O-G simply mean any four legged flesh eating animal that can be domesticated and trained to obey certain rules required by you the owner or kept as pets or for work or sport.

According to Hörmann (1986:142) denotation points to the object which is meant by the word, for example, denotation of *moon* as earth's satellite. In this definition *moon* stands for the real object that we can see at night. Nevertheless we must bear in mind that other planets do have their moons as well. Therefore it is a denotation of an object without its associated figurative meaning.

Copeland (1984:216) explains denotation as "... a language whose meanings are referential, not connotation since emotional and stylistic differences of meaning are not included." What is evident from the words cited here is that the idea or thing a particular word symbolizes becomes the word's meaning. As an example, the road sign *STOP* is merely an object but motorists are bound to obey this idea by stopping

when it is approached.

Lyons (1992:313) in connection with denotation, suggests that a *door* and a *house* have different meanings. The whole relations suggested by Lyons is encapsulated in lexical pair, that is, *door* and *house* are attributed to our knowledge that all normal houses have doors.

According to Cole et al (1991:911) who quoted Dominic Baker Smith "In literature and visual arts every picture tells a story ... ". This means that a picture, as an object, has meaning. It is an image that stands for something in the interpreter's mind.

2.2.3.2 Connotation

According to Hörmann (1986:141) " Connotation refers to what is associatively suggested by the word like *moon* would be cold, distant, lonely etc." In other words *connotation* is associated with something else that has a far distant relationship to the original word. In reality, a *moon* is a natural satellite of the earth, which keeps on orbiting on a monthly basis and is illuminated by the sun when it reflects its light on the earth. Therefore, what Hörmann suggests above expresses something else that has a far distant relationship to the original word. In other words, an expression such as *over the moon*, does not mean that one went beyond the object called "moon" but means *extremely happy*.

According to Leech (1974:15) connotation " is the real world experience one associates with an expression or sign when one hears, reads or sees it. "What Leech refers to here is that when people hear the word *dog* they link it with the object to which it refers. In other words, the sound they heard connotes the animal represented by that particular sound.

Siertsema (1965:213) defines *connotative semiotics* as:

One whose expression plane is provided by the content plane and expression plane of an ordinary uncoloured language, that is, denotative semiotics.

What is meant by “expression plane is provided by the content plane,” is that what a word or phrase means, makes one think of the impression that the word or phrase makes in addition to its real meaning. Like for example, *burning cheeks* where one can think of fire to signify *burn* connotatively means when one is blushed with embarrassment as blood rushes to the face.

2.3 REVELATIONS OF THE SPECTRUM IN CHAUKE’S SELECTED WORKS

All of Chauke’s literary works as stated in paragraph 1.1 reveal different facets of man’s life. The discussion on how these literary works reveal the spectrum will follow immediately under the following sub-headings:

2.3.1 The literary spectrum

Of Chauke’s six literary works, the following offer the best illustration of literary spectrum, namely, *Ndzi ta n’wi kuma* (I’ll get him), *Nsuku wa mina* (My gold) and *Ntiyiso ntsena* (The real truth)

(a) *Ndzi ta n’wi kuma* (I’ll get him)

Sergeant Mbambu in this novel is portrayed as a true reflection of a colour index. He has that ability to read everyone’s face and mind and draw the necessary conclusions for the purpose of his investigations. Chauke(1983:22) says:

Ku losa hina, sejeni, ku hlamula Mbambu hi ku
cinamisa meno tani hi loyi a nga eku tsakeni loku kulu.

U langutile Sejeni Mantengu emahlweni, loko mahlo ya vona ya hlangana Mantengu u hatlile a languta etlhelo tani hi loyi a tlunywaka hi xivoni lexi nga emun'wini. (Morning Sergeant, responded Mbambu, grinning broadly as if he were happy. Sergeant Mbambu looked into Mantengu's face, who in turn, looked aside like one whose eyes were avoiding a shining mirror left in the sun.)

These words, " hi ku cinamisa meno," (grinning broadly) shows the kind of smile where teeth are bared. Sergeant Mbambu pretends to smile at Sergeant Mantengu's coming meanwhile deep down in his heart he sees a victim under investigation.

This confrontation between the two police officers is further made tense by the words, "... a languta etlhelo tanihi loyi a tlunywaka hi xivoni..." (...he looked aside like one whose eyes were avoiding a shining mirror...). A "mirror" always reflects something that is facing it. In other words, Mantengu's eyes are like a "mirror" through which his deeds relating to Machipisana saga are reflected.

Therefore the kind of literary spectrum that Chauke is creating is the one that Sergeant Mbambu sees from Sergeant Mantengu's eyes. At the same time Sergeant Mantengu has also seen the cloud of his bad deeds reflected in Sergeant Mbambu's face.

This episode, therefore, shows how life itself is an interplay of colours. All people of Sergeant Mantengu's colour code are called to re-examine the embellishment of life's truth.

(b) *Nsuku wa mina (My Gold)*

Smith, in this novel, is portrayed wearing all different colours of the spectrum because of his involvement in deception, hideous murders and extortion. Smith mixes with all people, good and bad, young and old and, moreover, manipulates them all. Chauke (1992:57) says:

Vahlaleri a va vona ku ta ni ku tlhela ka vuyeni bya

Smith. Nkarhi wun'wana vayeni va kona a vo
makanyeka tanihi vusokoti. Vanhwana, majaha,
vabvana, timpohlo, madoda, vavasati, vavanuna,
vakhegula, vakhalabye-he, ku ambelwa ku tsonwa.
(Observers have seen many people coming in and out of
Smith's house. Innumerable people were seen. Girls,
young men, middle-aged women, handsome young men,
elderly men and women, men,- there were many).

From this extract, Chauke is creating a mental impression of how people, both young and old, frequent Smith's home. The type of people listed in this extract represent the multi dimensional population of the world, ranging from adolescents, young adults, adults, middle-aged and the old ones whom Smith has outclassed with his clever mind against their quest for a peace initiative. It contradicts the Geneva summit that attracted only the ambassadors of the whole world who are few in number.

This literary spectrum creates an impression that Smith manipulates/influences all people, irrespective of age or mindset, just like the rainbow dominates with its colours that small portion of the sky where it appears.

Another literary spectrum created by the author with respect to Smith is like that of a thundercloud that breaks apart the normal pattern of the spectrum. When Smith involves Young in his quest for wealth, Chauke(1992:68) says:

Ndzi lava vuyelo eka wena. Swiviko swi laveka masiku
hinkwawo. Loko wo ka u nga hi vikeli, kaya ra wena ku
ta va sirha.

(I need to get reports about gold issues on a daily basis.
If you fail to do so, your home will be completely
destroyed)

The word "sirha" (grave) has many literary meanings. It may refer to a trench

dug

for burying a corpse or to a matter that will make one to worry about or very serious and dangerous matters or when such a matter is not considered as something trivial. The differences in meaning of the word "sirha" (grave) can create different pictures in the mind of the listener and one is forced to take a decision without much ado.

To Young's mind, that catastrophe of destruction is seen as a spectrum, and he has no way of supplying Smith with information. At the end of this novel, Young is certified dead by Mitterand without any clues to the cause of his death. This fictional spectrum leaves onlookers puzzled about the outcome of each episode.

(c) *Ntiyiso ntsena (The real truth)*

In this collection, the story sub-titled *Khotso ra vatirhi* (The prison of workers) reveals the kind of literary spectrum Chauke has created for us about hostel life in those early days when hygienic measures were not rigorously applied.

Chauke (1993:18) says:

Laha ku swekeriwa ku miyeta nyoka, nantswo a wa ha
vuli nchumu. I swakudya swo swekiwa hi vavanuna, va
swekela vavanuna, swi dyiwa xinuna. Va swekisa
xileswi va yime chenhla ka makoko ni mugayo ni
swixevo swa tolweni.

(In this kitchen, they cook just to stop their stomach's
discomfort. This food is cooked by men for men, to be
eaten in a man's way. Meanwhile, under their feet, lie
meal-meal and relish leftovers from the past two days.)

The phrases "...swo swekiwa hi vavanuna, va swekela vavanuna,
swi
dyiwa xinuna." (... cooked by men, for men and to be eaten by
men)
create the kind of spectrum of life experienced by men as part
of

hostel life. The repetition of the word, "vavanuna"(men)

highlights

the absence of women who have a knowledge of housecraft.

The

different cooking methods in this kitchen will result in different flavours of the foodstuffs that a man from a better place than a hostel

would not love to eat. The condition itself is soggy and it is aggravated by these men when they pour porridge and relish remains into the open drain beneath their stoves.

Chauke, in the above extract, is creating a fictional spectrum about this imaginary hostel that is disgusting and unpleasant to see. This is evident by the arrangement of the toilets and bathing places. Chauke(1993:18) says:

Swihambukelo swi kwala kusuhi, naswona swi hava minyangwa. Vavanuna lava va tiva no honisana, va tlhela va tidyela mabulu wonge a ku na xo karhata.

(The toilets are very close to the bath places. The men continue with their discussions while moving from bath to toilet as if nothing is happening)

The closeness of their "toilets" to the cooking places really shows us a lack of hygienic measures that these men were exposed to. The men themselves were used

to this soggy environment and for their life to continue as it would be. Maybe Chauke might have seen this happening in Tembisa Men's Hostel which was a stone's throw from his home in the 70's.

This fictional spectrum is totally unpleasant to watch. Blame goes back to the Land Acts of 1913. No Black person possessed a house in an urban area unless he/she had worked continuously for one employer for ten years or longer. As a result, men from rural areas suffered the consequences.

2.3.2 The psychological spectrum

A close examination of Chauke's works reveals his personal interpretations of the visual worlds. These colours are generally psychological. Chauke's selection of these colours from the spectrum contributes to the mood, atmosphere and moreover, to what he intended to reflect. The following literary works reveal the psychological spectrum, namely, *Ndzi ta n'wi kuma* (I'll get him) and *Ntiyiso ntsena* (The real truth)

(a) *Ndzi ta n'wi kuma (I'll get him)*

Most of the crimes that are committed on a daily basis are done at night. Darkness that resembles black colour, psychologically has that impact of not being clearly seen or visible. The crimes in this literary work are done at night. Chauke (1983: 25-26) says:

Hi siku ra makume-mbirhi nharhu eka n'hweti ya
Nhlangua n'wexemu, ku gevengiwile vhengele ra ka
Machipisana. Ri ttherile ri hisiwa eka byona vusiku bya
siku rero.

(On 23 September the previous year, Machipisana's
shop was looted and burnt down on the same night.)

The word "vusiku" (night) is closely associated with darkness. It is the time when

the sun goes down during which most people sleep. Most of the crimes that are committed around us take place at night. Therefore this word, "vusiku" (night) has a psychological bearing to the mindset of criminals.

The psychological revelation of the spectrum here is dark and gloomy on the side of the shop owner. On the side of the perpetrator, his hideous deeds are up there and seen by the public as work not well done. Such a person lives a double life of being innocent and, at the same time, guilty in the heart.

The merciless murder of Attorney N'wamba is done at night. This also suggests that all crimes are psychological because they happen at night and

that criminals are influenced by darkness to carry out their missions. Chauke (1983:81) says:

Mi ta tsundzuka leswaku endzhaku ka loko madokodela
ma kamberile makampfu ya miri wa N'wamba va
hlamuserile leswaku u hlaseriwile hi kwala ka awara ya
khume mbirhi ni vusiku...

(You will remember that after the post-mortem
conducted on N'wamba's corpse, doctors deduced that
he was murdered at round about 12 midnight.)

From the above extract, the death of N'wamba took place at about 12 midnight. This time has a psychological influence since it signals the end of the previous day and the beginning of a new day. In other words, N'wamba managed to end the day but failed to live up to the following one.

What Chauke is revealing above is a psychological spectrum of the criminals when they accomplish their missions. Even to date, most crimes are committed at night.

(b) *Ntiyiso ntsena (The real truth)*

From this anthology of short stories, in the one sub-titled, *Khotso ra vatirhi* (The prison of workers) Chauke further reveals the psychological beliefs of criminals. These heartless people manoeuvre mostly at night so that they may not be seen. Chauke (1993: 12) says:

Exikarhi ka vusiku, makhema ya ta hlathiwa hi xinyami,
ya va ngenela, ya va mintetela. Rifu rin'we ri khumba
vana ni vatukulu hi kan'we.

(At midnight, criminals would come through the
darkness and shoot all those who were holding a night
vigil. The death of one person in a family would include
innocent children and grandchildren.)

The phrase "...makhema ya ta hlatiwa hi xinyami ..." (...criminals would come through the darkness...) still supports the fact that the operational period of criminals is at night.

The psychological implication of these words is that criminals are just like night owls who are awake in order to carry on with their nightly routine. The nocturnal creatures are there in our society and are one colour in daylight and another colour at night. These patterns of their behaviour permeate their spectral life.

2.3.3 SEMIOTICS

Revelations of the spectrum under this section will be outlined under denotation and connotation respectively.

2.3.3.1 Denotation

The literary work *Nsuku wa mina* (My gold) alone reveals denotation in a simple and straightforward manner through Chauke's character, Smith. In this novel, the name *Smith*, denotes a sign, that is, for one who works with metal as a craftsman to forge money. In this literary work, Smith is well equipped with any information regarding moneymaking. Chauke(1992:12) says:

Nxavo wa nsuku wu wile, kambe wa ha ri kona. Wu ta
tlhela wu tlakuka. Leswi swi ni nkoka eka leswi hi
tiseke laha namuntlha.

(The gold price has dropped tremendously but there is
hope of its rise shortly. This is the main point under
discussion at this meeting)

The phrase, "nxavo wa nsuku wu wile..." (the gold price has depreciated...) reveals Smith's name as a denotational figure who is skilful in creating something from metal material. Smith knows the rise and drop of the rand at the market even though he has

no bank account. This name , *Smith*, as a denotation of a person, creates to us as readers a character who, when asked to choose between death and money would go for money first then death later.

Smith is relating this economic catastrophe to his friends, Robert and Martin. The motive behind this is to win support from these men in order to pursue the hidden agenda of his mind. Therefore, *Smith* is a denotation of a craftsman, who deceives others with the purpose of gaining a great deal of money at their expense.

In order to succeed in his quest for riches, *Smith* orders Stout to photograph Young and his girlfriend during their assignation. Stout is promised a large sum of money for this risky task. Chauke (1992:26) says:

Stout a tshama. Ndzi lava ku ku thola eka ntirho wa
xihundla ndzi ta ku hakela mali yo tala swinene, ku yisa
Smith emahlweni.
(Stout, take a seat. I want to hire you for a secret
mission that involves millions of dollars, *Smith*
continued).

The phrase, "ntirho wa xihundla" (secret mission) denotes *Smith* as a man who likes to operate in ways that are not known or seen by others. Similar to the works of a blacksmith, they are not seen by the public. No one can tell exactly how money is made. So are *Smith's* actions, which are kept secret, to all.

In reality , *Smith* has not a cent in hand, but as a man who forges his wealth, Stout is hooked by his promise. Stout undertakes the task, but does not receive a cent. This is an indication of the fact that the name *Smith* denotes one who works with money like a blacksmith in his forge.

Smith, as the name applies to a money-grabber, robs Dr. Wayne, a plastic surgeon who changes Born, Clout and Woods' faces. When sealing the deal, Chauke (1992: 79) says:

Mali a hi nchumu, ku hlamula *Smith*.

(Money is not a problem, Smith answered.)

Smith is not ashamed to give empty promises to all those who should do him some favour no matter how risky the task is. These words, "mali a hi nchumu" (Money is not a problem to me) denotes Smith as a combining form, that is, a "goldsmith." In other words, he sees himself as the owner of gold fields with plenty of gold in his possession.

In reality, Smith has nothing, but the promise is made lightly to Dr. Wayne. This signifies the kind of spectrum Smith is creating with all the men from different occupations with whom he is confronted.

Smith, as a money-spider who can bring financial luck to any household at the mere bat of an eyelid reveals a spectrum that is so pleasing to all those who live during his time.

Smith, who in this novel denotes *gold*, dies without receiving a single cent from the South African men. Chauke has successfully brought out the spectrum of signs or symbols, in this character, who keeps on spinning the wheel of fortune in the hope of striking it lucky one day.

2.3.3.2 Conotation

The following literary works were selected to reveal connotation in more distinct ways. They are: *Ndzi ta n'wi kuma* (I'll get him), and *Mihlovo ya ntwanano* (The different shades of co-operation)

(a) *Ndzi ta n'wi kuma* (I'll get him)

In his literary work, a promise, as a sign of future achievements, reveals connotation. Lieutenant Mathebula gives an incentive to both his subordinates, Sergeants Mantengu and Mbambu respectively. Chauke (1983: 1) reveals connotation by saying:

Ndzi ve ndzi ku lume ndleve Mantengu, u fanele ku
rhwala xikomu hi wexe leswaku u ta kota ku tlakusiwa

u ya vekywa eka xitshamo lexi u xi kongomelaka hi
mbilu ni moya.

(I have secretly informed you, Mantengu, that you must
carry
your duties with diligence so that you may be promoted
to the highest rank of your heart's desire.)

These words show the care and effort required to obtain this promotional post. They are also signs of what will follow such hard work. The word, "ku tlakusiwa" (promoted) is sweet and serene to anyone's ears. It breeds the desire and will to be exalted to the highest office or position. These inspiring words entice Mantengu to rise to the real and obvious meaning of "promotion," with immediate effect and it is of course connotative to how promotion is attained. Chauke (1983:2) continues:

... u fanele ku tipfuxa, u tihandzela, naswona u
handzela emahlweni.

(You have to upgrade yourself, seek good things and be
progressive.)

Connotatively, these words encourage hard work in order to achieve maximum output and efficiency. Literally, these words are signs of a person's dedication to the extent that they become addicted to the work situation.

Eventually, Lieutenant Mathebula admonishes Sergeant Mantengu very strongly. Chauke (1983:2) says:

Nomo na marito a hi swona leswi swi lavekaka eka
mhaka yo tani, ku laveka mintirho na nyuku ntsena.

(It is not about being an eloquent public speaker in this
investigation, but about words and deeds.)

Here a consequence or condition is laid down and it becomes a huge task ahead to achieve success. Sergeant Mantengu imagines the benefits and status which are regarded as signs to connote this advancement to a higher office.

On the other hand, Sergeant Mbambu is lured to the same rank as his colleague, Sergeant Mantengu by Lieutenant Mathebula. Chauke (1983:5) says:

Ndzi mi hlamuserile hinkwenu leswaku ku laveka
mufambisi wa xitichi lexi xa Tlharihani. Mina ndzi
fanele ku ya sungula ntirho ehofisininkulu ku nga ri
khale.

(I have told you about my successor here at Tlharihani
police station. In not so long now I will be heading to a
new police station somewhere else.)

Connotatively, these words are fascinating because of the irresistible offer they carry. They have the power of giving delight to one's thoughts. They are signs of enticement to any junior in ranking order for a position of such magnitude. The same words are adorned with charm to Sergeant Mbambu. Chauke (1983:6) says:

Mintirho ya wena leyo saseka yi yimile enhlohlorini ya
ntshava leyo leha swinene.

(Good reputation and deeds have elevated you to the
peak of the mountain.)

The word, *enhlohlorini* (at the peak of a mountain) literally means, at a higher level than any other thing on earth. It is a sign of upliftment. This word encourages Sergeant Mbambu to give of his best in his efforts to unravel the clues about the mystery of the Machipisana case.

Eventually, the contents of a letter of promotion for Sergeant Mbambu's success take him to the highest post of his life, being Station Commander of Tlharihani. This is an amazing achievement for this young man.

(b) *Mihlovo ya ntwanano (The different shades of co-operation)*

Connotation in this novel is revealed by the inclusion of a puzzle in its first chapter. This puzzle connotes ordinary pictures or games where the message is symbolically represented. It is an allegory that tests the ingenuity of the characters.

Chauke calls it a *vegetable puzzle*. A *vegetable* in the literal sense, is any herbaceous plant used partly for food such as cabbage, potato, tomato, bean etc. Chauke reveals this as an enigma that relates to the life of the characters in the literary work, whose intellectual capacity is beyond understanding. This Debyani (Weakling), as the name implies, is regarded as one who lacks animation and activeness. In contrast to this confounded nuisance, Debyani is highly gifted but very mischievous at home and school.

Connotatively to this, Chauke is creating a puzzle of this nature to reveal the complexity of life. The link between the columns of tomato and potato will never be closed. This reveals a person who is toying with a preconceived idea of co-operation in a possible way, who is connoted as Debyani in the literary work.

2.3.3.3 Denotation vs Conotation

As mentioned before, these two lexemes cannot be discussed separately as they occur simultaneously in the following literary works: *Ndzi ta n'wi kuma* (I'll get him), *Nsuku wa mina* (My gold), *Enkondzweni wa nkwangulatilo* (At the foot of a rainbow) and *Mihlovo ya Ntwanano* (The different shades of co-operation)

(a) ***Ndzi ta n'wi kuma (I'll get him)***

In this novel, Chauke draws the reader very close to the office of Lieutenant Mathebula when describing it in great detail :

Ekhumbini a ku hayekiwile xifaniso lexikulu xo tsema
hi le xifuveni xa Lefutenente Mathebula. Ehansinyana
ka xifaniso lexi a ku hayekiwile papila ra vumbhoni bya
makume-mbirhi wa malembe ya ntirho ehansi ka vuthu

ra vahlayisi va nawu leri a ri nyikiwile Mathebula
malembe mambirhi laya hundzeke.

(On the wall of Lt. Mathebula's office hung a bust-sized
photograph of Mathebula himself. Below this image,
hung a certificate for long service with which Mathebula
had been honoured two years previously.)

Once it is said that "Ekhumbini a ku hayekiwile xifaniso lexikulu..." (On the
wall

of Lt. Mathebula's office hung a bust-sized photograph...) one can notice that it
was a photograph taken with a camera. Usually "bust sized photographs" are
large and always cut at a very close range. Its size usually brings the person in
there very close to the onlooker. It, of course, denotes the image of its owner in
line with the works that cannot supersede those of the bust's owner.

These pictures are interpreted as signs of the unbrokenness of the colours of
the spectrum. The evidence of unbrokenness is the long service rendered by
Lt. Mathebula to the community without being found guilty of any offence. Lt.
Mathebula is a shining example of true leadership.

On the other hand Chauke (1983:3) describes Sergeant Mbambu's bright
clothes as the connotation of the spectrum. He says:

... wanuna loyi a ambele junifomo ya rihlaza na xihuku
lexi a xi ri ni mfungho wa nsimbhi ya koporo...

(...this man was neatly dressed in a green police
uniform and his hat had that copper emblem.)

The colour "rihlaza" (green) denotes harmlessness to the natural environment
and connotatively, the evildoer is the unknown police officer. The *copper
emblem* denotes authority but in this case one of the police officers has abused
this authority. The police officer to whom Chauke is referring becomes an
example of those shining colours of the spectrum because of the impeccable
life he leads. The police officer's works are unquestionable and he is the most
trusted and reliable police officer of them all.

Chauke is creating a revival of memories to his readers about themselves and their deeds while still engrossed in the novel. One of the most splendid displays of Sgt. Mbambu's skills is the arrest of the bank robbers. It is so swift and risky, but Sgt. Mbambu single-handedly apprehends the robbers with ease. Chauke (1983:53) says:

U vone hi ku hatima ka rivoni ra vateki va swifaniso
leswaku ku vukarhana ka vona a ku yiviwile hi michini
ya vateki va mahungu.

(Mbambu noticed by the flashing of the cameras of
journalists that he and the bank teller were
photographed while hugging each other.)

A "hug" is a sign of embracement. It shows affection. In this case the bank teller had no other words than a "hug" to thank Mbambu for saving her life.

The camera catching Mbambu is denotational. Those who had never witnessed the events may misinterpret it in another way. Connotatively, it is a sign of gratitude. Even though that picture appears in news bulletins and papers, Sgt. Mbambu is never discouraged. He is the kind of colour that shows the solidifying effect of the spectrum, even if the other colours are withered.

(b) *Nsuku wa mina (My Gold)*

This novel starts with a meeting held in Geneva to find solutions on how to bring peace to the whole world. According to Chauke (1992:2) the chairperson,

... a hundzuluka a languta lapi leri a ri ha yekiwile ri
tsariwe leswi: 'World Peace: An Illusion!'

(...he turned around and looked at a banner saying:
'World Peace: An Illusion!')

The banner is a denotation while the word *illusion* shows the indisputably contrastive nature of people's attitudes and beliefs which is the cause of friction everywhere. Most of the participants believe that their talks are

heading for a solution. The picture created here is connotative of those fading colours of the spectrum that run along with others, but later on blend with other undesirable colours and break up.

Smith, in the novel, represents different colours of the spectrum. He hires David Stout to photograph Young with Charlotte Pointer so that he can be blackmailed. After being presented with the pictures, Young is trapped.

Chauke (1992:67) says:

Wena wa ha wu lava ntirho wa wena xana? Loko
Mfumo wo kuma xifaniso xexo wu ta ku tshikisa ntirho.
(Do you still need your job? When the government
officials receive this kind of photograph of you, they
will discharge you.)

That question "wena wa ha wu lava ntirho wa wena xana? (Do you still need your job?) is thought provoking and needs careful thinking before an answer is given.

It is also a frightening experience to lose one's job especially for those who are in high positions of government like Young. Such a question brings one to one's wits end because of its complexity as a problem.

The photographs mentioned above are connotative of decisiveness. However, connotatively, they are meant to rob Young of his freedom for the purpose of Smith's hideous intentions. Chauke is reflecting Smith's characteristics of being in all different colours of the spectrum. The *White House* denotes an object but once Chauke describes its outlook, it becomes denotative. Chauke (1992:31) says:

Yindlu leyi tani hileswi vito ri hlayaka hakona i yo basa
paa, hi mihlovo.

(This house, as the name suggests, is pure white in colour)

The house mentioned above is expressed as extremely white in colour without blemishes. It denotes those people in America, that are absolutely clean and who are elected to work in it.

This *White House* is connotative to the news Young wants to relate to the President of America. Quite often, *white* is connotated with *black*. The connotation that the *White House* has is the trust that it receives from the countries of the world. *White* is the mother colour of the spectrum because they all originate from it, like America which is regarded as the most influential country in the world.

Smith and friends hijack Doctor Small in his house just before he leaves for Allerdale Prison to check on the inmates. Chauke (1992:36) says:

Loko nyangwa wu pfuriwa, Small u hlamale ku tikuma
a honokele xikandza lexi tumbetiweke endzhaku ka
xihuku xa balaclava.

(When the door opened up, Dr.Small was shocked to find himself face to face with a man hiding his face in a balaclava.)

In this regard, *balaclava* is a denotation since it is just an object. As a piece of armour, it becomes connotative. For criminals to hide their faces in order to obscure their identity they use this kind of headgear. Chauke is creating an example of complementary colours that interfere with the brighter colours of the spectrum. In literary works, characters are designed in such a way that they appear as if they are robbing others of the freedom of life. Therefore, readers are warned to be aware of deceptive people in their society.

The banner/sign hanging at the entrance of Smith's home is another sign of

denotation. The sign/banner according to Chauke (1992:57), reads: *Small Heaven*. What it implies is that Smith has built for himself an ideal world where he rules as undisputed royalty of the kingdom within its walls. The reality of this is shown by the kinds of people who flock in and out of it. Connotatively, none of these people has knowledge of the real structure of the inner house because of Smith's secrecy.

Chauke (1992:58) further says:

Makhumbi lawa a ya funengetiwile hi swifaniso swo
saseka swa swinyenyana. Swifaniso leswi a swi
mpfhampfharhutiwile lero swin'wana a swi
ringanisiwile ni leswa ntiyiso hi vukulu. Swifaniso leswi
a swi khomanisiwile swi endla dyifaniso dyin'we dyo
tani.

(The walls were decorated with hand-drawn pictures of
birds. Some depicted the birds life-size. Others were
joined together to form one big picture.)

The "hand-drawn pictures of birds" as indicated above are imitations of the real ones and they lack the animation of ordinary birds. The attachments of these birds from one group to another, show the mindset of their owner, who, like ordinary people, would like to enjoy life in a free manner as birds do.

Generally, *birds* denote beauty. The connotation of this is that Smith wants to live a carefree life, like birds, while having spent most of his youth in jail. The joining of the small picture to form one life-size bird, is connotative of his ambitions or desires to become rich and the most famous person in the world. These different birds are the true reflection of Smith's colours of the spectrum.

The same applies to the picture hanging on Senator Redcliffe's lounge which reads *Heaven is a place on Earth*. This is antithesis. These two places are not on an equal position and will always be kept at their absolute opposite. It denotes an ordinary object which connotes with the banner hung at Smith's

entrance. This picture contains antithetical ideas, that is *heaven* and *earth* the same as death and eternal life. To Senator Redcliffe, one has to enjoy life at all cost while still alive because in heaven there is no such thing as life anymore.

In all of our societies there are those people who share the same belief as Redcliffe and Smith. The philosophy of life is one chance to live and one death to die. In contrast to Chauke's spectrum, its colours can vanish from the skies today, but one day the same colours will rise again.

Doctor Wayne, a qualified plastic surgeon, designs for himself a sign of advertisement captioned by Chauke (1992:78) as saying:

Ndzi tirhela ku pfuna ku nga ri ku tumbeta.
(I labour to help and not to hide daylight works.)

This notice denotes the ideas behind his labour. Its interpretation is clear since all daily works are visible. Even the rainbow does not appear at night or under heavy clouds. Chauke's moral teaching is that all good works are seen and praised, but underground deeds are totally disapproved of and rejected by all those who are rational social beings.

Chauke has that subtle mind that can be twisted and moulded in any form, but never changes or forgets easily. The same banner hanging on the wall in Geneva at the beginning of the novel crying, *World Peace: An Illusion!* falls off from one of its ends after the death of Young has been announced. Consequently, the research committee suspends its programme. Chauke (1992:159) says :

Va bohile ku yimisiwa ka Mitterand ni huvo yakwe.
Loko va boha leswi, lapi leriya a ri tsariwile: World
Peace: Illusion! ri damurhutekile tlhelo rin'we, ri
nembelela ekhumbini.
(They all agreed to suspend Mitterand's research
committee. The banner as written above, one of its ends

falls off and remains dangling.)

The falling of the banner signifies the failure of man to create his own spectral colours. The original colours of the spectrum never change or fall off from their usual arch. Natural justice is connotatively different from human injustice.

An element of mystery hangs subtly around the death of Young. It applies to the disappearance of the spectrum. No one can tell where it goes to after it has been extinguished by sunlight or the lack of it.

(c) *Enkondzweni wa nkwangulatilo (At the foot of a rainbow)*

In this collection of short stories, there is not as much use of pictures as in the others. Chauke has used this title as a denotation. The title requires mental associations from the reader's mind to think and visualise the appearance of the original point of the rainbow. This is not simple because such mental association will help the reader to have a route along which to think while reading this anthology.

Another significant, rare quality of Chauke's writings is the inclusion of short stories and essays in one literary work. When questioned about this co-occurrence, Chauke would connotatively say it is a new style of writing that he has never attempted previously.

In this literary work, Chauke deals with the political, social and educational problems of South Africans. In one of the works, *Tinhlayo ta vunyingi* (Vast numbers of people) Chauke (1996:42) says:

Vutlhari bya vona a byi ta tikomba hiloko munhu a kota
ku tsundzuka leswi a byeriweke swona. A a fanele ku va
roboto ya nyama.

(The Black man's knowledge shall make him able to
recall like a robot that has been programmed.)

A "robot" has three complementary colours, namely. red, amber

and
green. These colours have different literary meanings where
"red"
spells danger, "amber" warns danger ahead, and "green", signal
safety. A "robot" is therefore channelled to keep on displaying
these
colours at different intervals, whether in the absence of road
users, at
night or on rainy and windy days.

A *robot* denotes a programmed object. Once it is programmed to do something, it continues doing that as long as the flow of current is still on. Connotatively, a *robot* only adapts itself to new commands if it is programmed to do so.

This mental association shows colour dominance. Red dominates the other colours because of its brightness. Connotatively, it reflects to those periods when education was made difficult for Blacks. For example, Black people were not allowed to be taught Mathematics and Science because these subjects were considered too complicated for them.

In this collection of short stories and essays Chauke writes about the effects of apartheid as denotative issues. In the essay *Rixaka leri loveke* (The race that is nearing its end) Chauke shows how the death of a Black man has no meaning to the apartheid government. Chauke (1996:52) says:

Ku halaka ka ngati a ka ha chavisi. Rifu ra munhu ri
fana ni ku pela ka dyambu, ri ta tlhela ri xela van'wana.
(The shedding of blood is something that people are not
scared to see. The death of a person... the next day.)

Actually "the shedding of blood" is an act that is against God's will and also it is regarded as a very grievous crime in the eyes of our common law. "Blood" denotes "life" and it connotes "death" that has turned into a

colourful experience for the South Africans,

What Chauke implies here is like the vanishing of the spectrum, which to some will be forever, while others will see it again in the sky in the near future.

Chauke is creating a very powerful picture that denotes life semiotically. As signs governed by reds, greens, yellows, oranges, blues and all other colours of the spectrum, life has a connotative effect in the form of its ups and downs.

(d) *Mihlovo ya Ntwanano (The different shades of co-operation)*

This novel has that title that shows the rare semiotic display in Chauke's literary works as illustrated on the first page. A vegetable puzzle has been drawn. This puzzle looks like something that will haunt the reader while going through the novel. Maybe Chauke decides to draw a puzzle like that in order to stimulate/provoke the reader's mind.

A puzzle usually is a denotation of a game that gives one a problem to solve; in other words, it tests one's knowledge, memory or skill. Connotatively, Chauke's puzzle tries to reveal to the reader the complications one can be confronted with in life if one lacks co-operation within a working or living group of people. A point of interest from this vegetable puzzle is Chauke's lack of explanation of what it symbolises. It is left to the reader to decide what to call this puzzle according to one's interpretations.

Generally, in life one can live together with others in a close-knit society, however, one's mode of thinking will not necessarily be the same as the others. The colours of the spectrum are arranged in such a way that they will never interchange or move aside from others to form their own lining. In our lives we have people in our midst who are ignorant or disloyal to others and to such extent that they even run away from their societies and start a new life.

When Chauke describes the settlement of *Nhluvuko*, (development) the colours of the houses of the occupants denote the reflections of the human spectrum. Chauke (1996:3) says:

Tindlu ta kona to tala ta fana, ta ringana. Ti akiwile
wonge i swibokisana, ti pendiwile hi mihlovo hinkwayo
ya pende leyi nga kona: yo basa, ya ntima, ya
xitshopana, yo tshwuka, rihlaza ra byanyi, rihlaza ra tilo,
ya mpun'wa.

(Many of the houses were small and of the same
size. They were built like boxes, painted in all available
colours such as white, black, yellow, red, deep green sky
blue and grey)

These colours are denotations of the spectrum. On the other hand, they are
connotatives representing different thinking, life and behaviour of the
occupants.

2.4 THE READER AND THE INTERPRETATION OF THE SPECTRUM

All readers interpret their reading material, often with tremendous amounts of
subjectivity. Even the most rational critics cannot claim absolute objectivity.
However, for the purpose of this study, the reader is considered as one who is able to
look at the work with a minimal acceptable level of subjectivity. Harris (1992:313)
says:

The reader in general may be regarded as an abstract
function in which an addresser sends a message by
means of a contact to an addressee within a context
using at least a partially common code that is a
communicative channel such as a text.

What Harris means is that a reader is not a passive recipient, but an active participant
in the transmission of the message. This enables the reader to interpret the text in his
own way.

According to Esrock (1994:61) "The reader is neither an ideal nor an encoded
respondent." What it implies here is that to be a reader, certain qualities are needed

such as the ability to respond logically according to the text one has just read. For example, two readers of the same text can give two different responses. One of them can have very little visual imaging whereas the other can relate the text in greater perspective than the writer himself.

There is a reciprocal relationship between the text and the reader. According to Rimmon-Kenan (1988:117)

A text can only come to life when it is read and if it is to be examined, it must therefore be studied through the eyes of the reader.

Actually, no one can be declared a generic reader. Everyone can become a reader only if one is given a text, depending on one's interests and background of literary works. What the reader may do is to bring a text closer to himself and the writer. Another fact to remember is that the writer is also a reader. The reader should, at all costs, understand the use of language by the writer. This does not mean the sharing of certain lexical items but the sharing of socio-linguistic conventions, knowledge as well as the writer's attitudes.

As for Chauke's works, many readers have come to the conclusion that they are too complicated and confusing especially, *Nsuku wa mina* (My gold). This is not true since these works are designed for us as Chauke's authorial audience.

When Chauke writes detective stories, he simply gets down and writes as if he had once worked as a policeman. This assists the reader with knowledge of how criminals are tracked down by well-trained detective officers until they are captured. After completing the novel, *Ndzi ta n'wi kuma* (I'll get him), the reader may conclude that Chauke is strictly detective-like in life, but that is far from the truth.

According to Wellek and Warren (1993:111) "Literature can be treated as a document in the history of philosophy..." Chauke's collection of short stories and essays is proof of such documentation. In the collection of short stories *Ntiyiso ntsena* (The real truth), Chauke takes the reader on a guided tour of the history of the

Sharpeville massacre in 1960, the effects of the apartheid regime and its educational implications upon Blacks right up to the Mandela and De Klerk debates prior to the dawn of the birth of the Rainbow Nation.

These short stories are documents that provide readers with old and recent information. Therefore, they ought to be treated with all due respect.

Chauke in his literary works makes life look like a game without a referee where rules are followed or questioned. That may be the reason his characters are coloured in different colours to suit the environment and time of their actions. Nevertheless, the end result of the games played by characters in the works is sombre and painful. This reminds the reader about the manner in which one is living. One can enjoy life today, but tomorrow will come with a bitter after taste.

Chauke, with his art of writing, takes the reader of his works and places that reader in the middle of a river that is about to be in flood and stands on the other side of the river. Then it is up to the reader to devise a means of escape from the well-rounded philosophy of life Chauke is proclaiming in these works.

Another point of interest is Chauke's creation of characters and worlds that look similar to that of the reader. With this rare imagination, Chauke wants to involve the beings of his readers directly with these stories by checking into their hearts if what the text says or characters do is not the same as what readers do in their environments. This makes Chauke a greater designer of the reader's spectrum.

2.5 SUMMARY

In this chapter concepts such as literary and psychological spectrum have been first defined together with semiotics and its features denotation and connotation. Relevant

literary works to the concepts above have then been discussed and references to the manner in which the spectrum reveals itself in these literary works have been made.

The reader has been made aware of how to interpret Chauke's literary works as revealed in this chapter. Chauke as a painter of the *spectrum of life* with fine hands has made the literary works aesthetically impressive. The choice of diction and the manner in which words have been manipulated give the cumulative effect of the colour combinations in the spectrum, penetrating even the visible range to the ultras and the intras.

CHAPTER THREE

SYMBOLISM IN CHAUKE'S WORKS IN RELATION TO THE SPECTRUM

3.1 INTRODUCTION

The main focus in this chapter is to highlight the manner in which characters in Chauke's literary works manifest themselves as symbols that convey different meanings that are related to the colours of the rainbow.

Concepts such as symbolism, apocalyptic, demonic, verisimilitude and plausibility will be defined. Quotations from eminent scholars that support a particular facet of symbolism or semiotics will be cited when that work is discussed, to further enhance the effectiveness of semiotics in particular facets of the spectrum. Other elements of symbolism in the selected works such as cover illustrations and titles will be discussed in the appropriate sections of this investigation.

3.2 DEFINITIONS OF KEY CONCEPTS

This chapter will commence with definitions of all relevant key concepts that will form the basis of our discussion. The following concepts will be clarified: symbolism, apocalyptic symbols, demonic symbols, verisimilitude and plausibility.

3.2.1 Symbolism

According to Harris (1992:1001)

Symbolism is the art of expressing ideas and emotions not by describing them directly nor through overt comparisons with concrete images, but by suggesting what these ideas and emotions are, re-creating them in the mind of the reader through the use of unexplained symbols.

This definition seems to be a subjective one since what it says is based on the ideas and emotions of the reader. A point of interest is the mention of a reader who must identify a wide range of human characters and attitudes from Chauke's literary works and make association with the real man within his society.

Selden (1988:32-33) defines symbolism as:

a representation of all sounds, all colours, all forms
either because of their preordained energies or because
of long association, arousing indefinable and yet precise
emotions or call down among us certain disembodied
powers, whose footsteps over our hearts we call
emotions, and when sound and colour and form are in a
musical relation, a beautiful relation to one another, they
become as it were, one sound, one colour, one form and
evoke an emotion that is made out of their distinct
evocations and yet is one emotion.

What Selden understands by *symbolism* is that it is a convention of all sounds and
colours,

be it black, green or red, but all of them represent ordinary things. For these colours to
come out with deeper meanings, a longer association from the minds of observers is
required. The colour black is associated with sadness or death. Therefore it influences
us

to wear black clothes when attending funerals. The colour green is associated with
forestry. Therefore one may think of vitality and freshness or tranquillity and red is
associated with blood that spells danger. In other words, black, green and red are
colours

that symbolize different atmospheres for the onlooker.

Furthermore, the above definition shows the harmony that is the result of sounds or
colours when put together in a pleasing or satisfactory arrangement. It symbolizes how
people exist or work in harmony when they have a peaceful and co-operative

relationship in their environment.

In the light of this definition we find that in Chauke's works a character may show one colour at one juncture but another colour at a different place. They are one colour and sound when one is close to them, but develop another colour, sound and form when in another setting of life. In the case of the spectrum, it does not tumble down from its normal arch but Chauke's characters usually fade in vigour and their end result is death or eventual, inevitable ruin. In other words Chauke is showing the discordant nature of normal people through these characters.

Finally, according to Gray (1992:296) symbolism is:

An attempt to penetrate beyond the surface of reality in an inward direction so as to create in the reader the emotion experienced by the writer or in an outward direction so as to convey some sense of the nature of the ideal world.

What Gray means here is that the image or object is looked into deeply and its representation is compared to that of human beings and the outside world where we spend our time. The outcomes usually are either undesirable or unbearable.

In the subsequent paragraphs symbolism shall receive further attention under the following headings: *Apocalyptic* and *Demonic*.

3.2.2 Apocalyptic symbols

All of Chauke's six literary works are revelations of man's life. Chauke has worked through man's stages of life, exposing the desire of man to have riches as the driving force of what the characters do in the works. The novels *Ndzi ta n'wi kuma* (I'll get him), *Nsuku wa mina* (My gold), *Nilhontho* (Challenges) and *Ntiyiso ntsena* (The real truth) are fascinating to the extent that I selected them for this research to manifest symbolism in an apocalyptic manner.

According to Cuddon (1991:52)

Apocalyptic literature comprises of prophetic or quasi-prophetic writings which tend to represent doomsday visions of the world and sombre and minatory predictions of mankind's destiny.

What Cuddon suggests in this definition is that all good things that man does lead to better prosperity and the destiny of man's bad deeds is death. This will be evident when the literary works are discussed.

Fowler (1987:11) says:

The literature of apocalypse is a radical instance of fiction, depending on a concord of imaginatively recorded past and imaginative future.

What Fowler suggests here is that in apocalyptic writing the future is determined by the present. In other words what the character does at the beginning of the literary work, tells the reader about what will happen at the end. Usually the results of all bad things are always bad as well.

According to Bloom and Trilling (1973:1931)

The apocalypse shows us what we are resisting, unnaturally. We are unnaturally resisting our connection with the cosmos, with the world, with mankind, with the nation, and with the family. They are all anathema to us. Beyond a certain point which we have reached, it is suicide. Perhaps we have chosen suicide.

The truth of Bloom and Trilling's words will come out clearly when the short story, *Timintsu ta mina* (My roots) in *Ntlhontho* (Challenges) is discussed.

Gray (1992:29) concludes apocalyptic symbols by saying that the "apocalypse is a

literary or artistic vision of violence and cataclysmic happenings". What Gray means will be evident when the Sharpeville massacre is discussed.

3.2.3 Demonic symbols

According to Douglas (1962:1010) demonic is when:

The possessed person behaves in a way that is not normal for him or her, speaks in a voice totally different from the normal and often shows powers of telepathy and clairvoyance.

What Douglas means by *powers of telepathy and clairvoyance* is that the psychological thinking of one possessed by demons is not proportional to that of one not possessed. What the possessed person sees is contrary to what the normal person sees. Sometimes meeting him eye to eye can result in a chase or fight. Some even change their intonation and walking habits, others dislike putting on clothes or can commit a horrible crime without any remorse.

Thompson (1995:358) defines demonic as:

Fiercely energetic or frenzied supposedly possessed by an evil spirit or seeming to have supernatural genius or power.

What these words imply is that such a possessed person is cruel and destructive. Thus as it is commonly believed, the mind of such a person is no longer normal. To him/her, all those cruel deeds are normal and he/she feels happy and satisfied immediately after he/she has done something that is wrong in the eyes of normal people. Those literary works that reveal demonic actions committed by characters will be dealt with under 3.3.3.

3.2.4 Characters

Characters in Chauke's literary works have a symbolic effect in the sight of the readers. Their symbolism shall receive attention under the sub-headings:

verisimilitude and *plausibility*.

3.2.4.1 *Verisimilitude*

Gray (1992:30) defines *verisimilitude* as :

The property in a work of literature of resembling the truth in the description of the appearance of things.

Gray, in the above definition, is referring to the literary convention of characters in the literary work. The manner in which a character is described, its appearance, must in all respects resemble an ordinary human being.

According to Barnes (1991:309-339) *verisimilitude* means “truthlikeness”. What Barnes argues about the *verisimilitude* point of view is the “truthlikeness” of a character that is based on language dependence and what the word actually means. The reader’s associations of the character’s deeds, are made equivalent to our daily lives as normal beings.

Cuddon (1991:1022) says:

Verisimilitude, that is, likeness to the truth, and therefore the appearance of being true or real even when fantastic.

Cuddon understands *verisimilitude* as likeness to the real truth of a character. In other words, this is just a technique whereby writers make their characters look real although they are not real in nature, in the sense that these characters never existed before, but the writer has breathed in them life in order that they may behave like ordinary human beings.

According to Chatman (1988:5) *verisimilitude* is :

...concerned not with the accidentally real but the essentially ideal: not what things were but what they

should have been.

What Chatman cites as verisimilitude is the ideal person from the reader's understanding of the text. From this association picture, the reader sees an ideal man doing exactly what these characters are doing. From this mental association, the reader has a wish that this character change his/her ways of living as if the reader is feeling this for an ordinary human being.

3.2.4.2 Plausibility

Crittenden (1982:331) says the following about plausibility:

Authors create fictional characters, that have in stories personal qualities and histories and yet never really exist.

From this definition it is clear that these fictional characters have only personal qualities, but they have never existed before. They are merely symbols of reality as designed by the author. These characters are designed by the writer and endeared with human skills to act what happens in human life in a convincing manner.

According to Duer (1995:37)

A fictional character cannot exist as an actual person in any possible world, despite the fact that the referential claims true of it may be true of many people in many various world.

When Duer says *fictional characters cannot exist as an actual person...* he pinpoints the impossibility of characters existing as ordinary people. Characters have all human qualities projected on them, but they fail to exist as humans. This will be evident from the selected literary works to enhance the discussion of plausibility.

Suits (1994:105) says:

We can all understand a claim that an author creates truths about his characters; if he is the creator of his characters, then he must perforce them to be the creator of truths. The reader, we may then suppose, is a discoverer of those truths.

The word, "perforce" refers to something that is inevitable or cannot be avoided in one way or another. In other words, the context of the word in a phrase means that these characters even though never existed before, are manmade beings living in their own world that is similar to ours. Like ordinary human beings, they also mingle and juggle out of their own imaginary environment and those who fail to live according to the expected rules, are done away with.

3.3 SYMBOLISM IN SOME OF THE SELECTED LITERARY WORKS

Chauke's literary works are strewn with symbolism especially the following: *Ndzi ta n'wi kuma* (I'll get him), *Enkondzweni wa nkwangulatio* (At the foot of the rainbow), *Ntiyiso ntsena* (The real truth)

(a) *Ndzi ta n'wi kuma* (I'll get him)

In this novel, Mantengu is named after the bird known as a *forktailed drongo*, which is a suitable symbol of this type of a character. The name signifies a bird that is blackish-blue in colour when one looks at it outwardly. When this bird opens up its wings, pinkish, sky-bluish and other broken colours are noticed.

The variation of colours is symbolic of the nature of the people we often see around us like Sergeant Mantengu, who changes colours according to the need and to adapt to his environment. As a police officer one expects from him responsibility, accountability and duty-consciousness, but he is a closed book to others. Instead of the qualities listed here, this police officer is the kingpin behind the Machipisana robbery and had a hand in the murder of attorney James N'wamba.

Chauke (1983:79) says :

Mi lava ku ndzi byela leswaku n'wina mi ngenise voko
eka vukhamba bya le ka Machipisana? Xana a hi nga
twanangi leswaku hi pfa hi yimenyana xana?

(You mean to say that you are also involved in the
Machipisana's robbery? Why were you so hasty as we
had agreed not to do it now?)

The words "ku ngenisa voko" (entering a hand) means taking part in
an

activity which in this case is a syndicate scandal. It is a symbol of
involvement as one is also painted a thief in this extract.

In this conversation the speaker is caught napping not knowing to whom he is talking.
The hidden crimes are revealed while he is not aware that this conversation will serve
as an eye opener to the police investigator, Sergeant Mbambu. This is what applies to
the bird's colours that are hidden underneath its chest: no one notices them until the
bird takes flight.

(b) *Enkondzweni wa nkwangulatilo (At the foot of the rainbow)*

Another symbolism in Chauke's works is evident in this collection of short
stories. In the story titled, *Hi kongome kwihl? (What is our destiny?)* there is a
word, *norho* (dream) that is repeated on several occasions. This word, *norho*
(dream) is a symbol of sleep. In the context of the story, *norho* (dream) is used
figuratively to symbolize the birth of a New South Africa. The speakers at the
Youth meeting believe in the dawning of a New South Africa, yet they refer to
it as a dream.

Chauke (1992:23) says:

Afrika-dzonga lontshwa i ntiyiso kumbe i norho xana?

(The New South Africa, is it really going to come or is it
a *dream*?)

The name, "Afrika-dzonga lontshwa", (New South Africa) is symbolic. It is called "New" because of it being turned into a country for us all, ONE NATION, irrespect of colour, creed, race and cultural beliefs. It is "New" in the sense that the "Old" one has gone with its apartheid laws.

The word, "norho" (dream) is symbolic as it is something South Africans thought would happen. Chauke uses the concept *dream* to symbolize what people believe in especially when asleep. People see things in dreams, believe them to be true and interpret them as being future indications of good things to come. The same applies to the youth, they yearn for the coming of the New South Africa with the hope that it will change many things around the country.

(c) *Ntiyiso ntsena (The real truth)*

In this collection of short stories, the story entitled *Ku tiye ra mina* (My word is final), offers another example of Chauke's use of symbolism, where Nelson Mandela and FW de Klerk talk about the government of National Unity. These two figures respectively are symbols of peace and reconciliation on the one hand and apartheid on the other.

During their talk Chauke as the designer of characters (1992:31) says:

FW de Klerk a a ri wanuna loyi nomu wakwe a wu
tshama wu ri karhi wu tshembisa ku n'wayitela.

(F.W.de Klerk is a man who is very often in an affable
mood)

The portrayal of F.W.de Klerk as "wanuna loyi nomu wakwe a wu tshama wu ri karhi wu tshembisa ku n'wayitela," (a man whose mouth always promised

an affable mood) makes him a symbol of pleasure, friendliness or someone easy to talk to. This affable mood made it difficult to make out his attitude, whether he's happy, angry or disgusted.

In general, a smile is a symbol of happiness or contentment, but here it is totally different. This is a portrayal of his facial expression as always like that, even if he is not happy.

Chauke uses the political figures in this story to convey his own apprehension of people's anxiety about the future. Like the colours of the spectrum as a revelation of our lives, they are not directly observable as such under all circumstances and conditions. On deeper analysis, these apprehensions and fears come to view.

To conclude this discussion, one may think of the future of a particular character in Chauke's literary works as discussed and predict the outcome of events in their life. Chauke has portrayed some of the characters as symbols representing certain kinds of real people's behaviour. Through these characters, Chauke hopes that we may reverse or change completely to adopt new ways of living.

3.3.1 Apocalyptic symbols

All of Chauke's six literary works are revelations of man's life. Chauke has gone through all man's stages of life, exposing the desire of man to have riches as the driving force of what the characters do in the works. The following literary works serve as apocalyptic writings that warn readers about the end of their doings. They are: *Ndzi ta n'wi kuma* (I'll get him), *Nsuku wa mina* (My gold), *Ntlhontlho* (Challenges) and *Ntiyiso ntsena* (The real truth)

(a) *Ndzi ta n'wi kuma* (I'll get him)

This novel is more like an apocalyptic piece of literature. Its apocalyptic nature is evident in the creation of those threatening predictions to the reader who always transgresses the law.

The apocalyptic nature that Chauke wants to share with us as readers of his novel is symbolic to the spectrum. The law governs us in many ways, such as how we live in our homes and at work, how we behave and how the country is run, like the spectrum that has its own law of the distribution of the seven colours. The law governing the formation of the spectrum such as the wavelength and frequency variation is unchangeable unlike human laws. Chauke shows how humanity is subject to change in contrast to the pre-eminence of the law governing the colours of the spectrum.

Lieutenant Mathebula, in this novel, is a symbol of that colour of the spectrum that is not subject to change irrespective of what the circumstances may be. That is the reason he is honoured for his good service rendered for such a long period. Contrary to this symbolic convention of a good shepherd like Lieutenant Mathebula, is Sergeant Mantengu, who from the public's point of view, is a symbol of shame and disgracefulness.

What people see on the day Sergeant Mantengu is led to the police cell at gunpoint has been expected for a long time. Chauke (1983:100) says:

Ntshungu wa vanhu wu sungurile ku va landzelela:
vana, vavasati na vavanuna, va hlalela mihlolo ya
phorisa leri kombeteleke phorisa hi xibalesa.
(A mob of people started to follow from behind:
children, women and men, who were so shaken to see a
police officer leading another police officer at
gunpoint.)

The word, "ntshungu" (a mob) means a group of people who are behaving violently. But in this case, this group of people were mobbing the two police officers curiously to what they were doing. At the same time they were passing bad remarks as they bemoan Mantengu's bad behaviour.

This is the apocalyptic nature of the spectrum of law where a criminal is made known to the public. This novel exposes man's deeds, committed at night, in a

day time situation so that other evil doers can take heed of it.

(b) *Nsuku wa mina (My gold)*

Chauke makes use of historical figures in this literary work such as Young, Mitterand, Rabinsky and others as records of the moment that can be used as historical figures for the future generations.

The apocalyptic nature of the spectrum comes in when Mitterand urges Young of America to co-operate with him during their research on peace in South Africa. Chauke (1992:19) says:

Amerika kumbe tiko rin'wana, a ri fanelangi ku nyika
ndzavisiso wa huvo leyi mihlovo yo karhi.

(America or any country should not be allowed to give a
different version of our research findings.)

The apocalyptic nature of this is evident at the end of the novel when Young is found dead as a consequence of his secret dealings with other people who are not members of the research committee.

President Reagan warns Young about how to behave when down in South Africa. Chauke (1992:33) says:

Mi tivonela leswaku mi nga tshuki mi kombiwa
tinyimpfu ematshan'weni ya timbuti. Vafumi va matiko
va tirhisa ntiyiso lowu tiviwaka hi vona ntsena.

(Beware of those who will direct you away from the
truth. All the leaders of the countries of the world expect
to see a true and genuine report from this research
committee.)

These words, "...vafumi vamatiko..." (...leaders of countries...) are symbolic in meaning. A leader of a state is a person who guides or organizes others. He is a symbol of leadership, loyalty and patriotism. Therefore we

do not expect any form of disloyalty from them.

The above statement is based on common sense facts and experience, but in the end it becomes apocalyptic when the death of Young is made known to all the people of the world.

Young's farewell words to his wife mark the end of the relationship. Chauke (1992:81) says:

Vutomi i ntlangu. Ntlangu wa swifaniso. Loko u lava ku
tiphina hi byona, tivumbeli swifaniso leswo saseka;
tivumbeli xifaniso xa ntsako; xa ku ntswontswana, xa
rirhandzu. Vumba xifaniso xa vutomi lebyi nyukaka.
(Life is a game of pictures. If one wants to enjoy life,
one must create one's own imaginary pictures of joy
and happiness and make them more inspiring.)

The repetition of the word, "ntlangu" (game) makes life look like a real game. An ordinary game is made alive by its players. Just like "life", its dullness or activeness depends upon the role players, that is, human beings.

The kind of picture created here is an animated one. It is lively and is a record of a series of drawings on film so that when the film runs, the drawn figures appear to move. This is in association with the colours of the spectrum. Their running lines reveal the layers of each colour.

The pictures created by Young to his wife revive in her past memories about their love and the days to follow. Nevertheless, this was never to be the same in the future. This animation predicted the untimely death of Young while still in South Africa.

(c) *Ntlhontlho (Challenges)*

What Bloom and Trilling stated in paragraph 3.2.2, is evident in this story where Light came back from abroad as a graduate and the Inspector of Schools

makes him Principal of the home school. Chauke (1995:5) says:

Nkateko wa kona! U vuye a kotlana na ku pfuriwa ka
kholichi yintshwa. U lo vhe a endliwa nhloko ya kholichi
leyi. Nkateko a wu rhandza tatana ni n'wana wakwe.
(Fortunate enough! He came back at the time the community
was opening a new High school. He was made its
headmaster. Fortune favoured both father and son)

The word, "nkateko" (fortune) is seen as a chance in human affairs. It comes once in a life time. It is of course a symbol of luck. Light in this extract is fortunate in life. But since fortune is unpredicted when it happens, it can swing the other way round.

Light shows an unnatural resistance by not accepting Xitsonga being taught as one of the school subjects. His resistance makes him fail to connect himself with the world, the family of the Vatsonga and moreover, his own people, the cultural speakers of the language. His education makes him look down on the language, culture and norms of his nation. Light leaves the school and goes to work in Yeoville where White culture and language are dominant.

After hearing the speech delivered by professor Nhlamulo, Light comes to a realization of the future of the language, which has been neglected. He then takes a giant step by turning back to the people and apologizing for his error of judgement. The element of apocalyptic symbolism is where Light suppresses the teaching of Xitsonga at his school followed by his running away from his own culture and tradition. Light at first forgets that his spoken language identifies him as a man of that particular language and this is very important for everyone.

(d) *Ntiyiso ntsena (The real truth)*

An example of a cataclysmic event is the 1960 Sharpeville massacre in this anthology of short stories, as depicted in the story entitled *Enkoveni wa ndzhuti wa rifu* (In the valley of the shadow of death).

Before this incident occurred, the 21st of March of each year was not thought to be a holiday or an important day in South Africa. The shooting occurred in a horrific way as Chauke (1993:70) puts it:

A ku vanga ni ku vutisa kumbe ku tsundzuxa. Hambi xi ri xileriso a xi nyikiwanga hi lava a va ri ni matimba yo xi nyika. Maphorisa ya pfulele swibamu, ku tshwa makulu matlhelo hinkwawo.

(There was neither warning nor signal given from the authorities. Policemen fired their guns from all angles.)

The noun, "maphorisa" (policemen) is symbolic of peace, tranquillity and order. As

they were patrolling, that is keeping law and order, somehow they were out of order by firing at the helpless people. That is the reason the place became so chaotic and uncontrollable.

This symbolizes the nature of the spectrum, which is very harsh and merciless. Blacks knew that a chaotic situation could be expected as soon as they provoked the Whites but they proceeded with their provocation and the inevitable ensued. Chauke, as Gray suggests in 3.2.1, has explained the situation in the dramatic manner befitting an artist.

From this discussion, it is evident that apocalyptic symbols have been revealed differently depending on the type of message the story wants to convey. Most of what have been indicated as apocalyptic symbols usually resulted in harsh and merciless deaths. However, at the beginning of each story the character's lifestyle was called into question and inevitably resulted in the fulfilment of the onlookers' expectations, that is, death.

3.3.2 **Demonic symbols**

Demonic symbols are revealed in the following literary works: *Ndzi ta n'wi kuma* (I'll get him), *Nsuku wa mina* (My gold), *Enkondzweni wa nkwangulatilo* (At the foot of the rainbow) and *Ntiyiso ntsena* (The real truth)

(a) *Ndzi ta n'wi kuma (I'll get him)*

In this novel, the manner in which Attorney James N'wamba is killed by Mzamani and his associates is of a demonic nature. Chauke (1983:34) says:

Nkulukumba James N'wamba a hlaseriwile ekaya ka yena evusikwini byin'wana, hi Sunguti eka lembe ra tolo, a va a dlawa hi ku pandzeleriwa hi xihloka tanihi rihunyi leri omeke.

(Attorney James N'wamba was attacked at night in his house. His body was chopped into pieces like firewood.)

The verb, "pandzeleriwa" (chopped into pieces) is a sign of cruel action. The doer is at that time possessed by evil spirits and he shows mercilessness because of his present state of mind.

The manner in which N'wamba's body was cut into pieces, symbolizes a demonic act. Mzamani, who did this, was possessed by cruelty at the time of the murder. He should not have cut the body into pieces, but rather simply left him dead.

(b) *Nsuku wa mina (My gold)*

In this novel, Smith symbolizes the devil or a demon. His devilish behaviour hurts many characters in the story. A photograph taken without Young's knowledge is used to blackmail him. Chauke (1992:67) says:

Young u hatlile a tshika xifaniso lexiya wonge a xo n'wi

hisa tintiho, xi wela emilengeni yakwe. U xi honokerile,
a vona wonge Charlotte a n'wi khongotela ku yingisa
Smith.

(Young let the photograph fall as if it was burning his
hands. He looked at it until he visualized Charlotte
pleading with him to agree to carry out Smith's
instructions.)

The extract, "Young u hatlile a tshika xifaniso..." (Young let the photograph
fall...) shows Young's fright. It is a cowardly action that will land him into
Smith's track. As a symbol of cowardice he does not question the time
nor the photographer who took the photos. The act is demonic on the side
of Smith as he kept deceiving many people in the story.

What Smith does in this story is to destroy different people's image with his
hideous acts of darkness. All are eliminated one after another by his followers,
on his command. Smith acts as if possessed by the demonic power of money-
lust. He wants money so much that as a result, he finds no peace within
himself.

(c) ***Enkondzweni wa nkwangulatilo (At the foot of the rainbow)***

From this collection of short stories in the story entitled, *Embilwini* (In my
heart), Solani's reaction towards his stepbrother's plot of grass is demonic.
Chauke (1992:7) says

Solani u hume hi ku nyandlamela tanihi khamba. U fike
a hawula zingi, a ri veka ehenhla ka ritlangi ra Thumba.
(Solani slipped out like a thief. He then took a corrugated
iron sheet and placed it on Thumba's green grass)

A "thief" is a person who offends others either by stealing their possessions or
doing something that is violent in order to hurt others. Solani's actions are
violent to Thumba, his stepbrother. It is also a cruel or demonic scene to
observe that green grass being burnt out after a week or so.

(d) *Ntiyiso ntsena (The real truth)*

From this collection of short stories, in the story entitled *A ku te ku fuma ka wena* (May your kingdom come), Mathebula's resistance to change his political understanding is cruel towards his wife who loves him dearly. She decides to take her life thinking that the activists will murder him that day. Chauke (1993:9) says:

Embilwini ya N'wa-Mzamani a ku thona ngati leyo tititi,
mahlo ya byongo ya n'wi komba mintsumbu mimbirhi:
wa n'wana ni wa nuna.

(In N'wa-Mzamani's heart, cold blood was streaming
down, at the same time, visualizing two corpses: of her son
and husband)

Mathebula in this story is a symbol of harsh, cruel and devilish thinking. His political stance made him resist change or to accept change as the only way that can bring peace. The "streaming down of cold blood" is a symbol of cruel death that N'wa-Mzamani thought of. It is aggravated by "two corpses of her son and husband," both dead because of their political differences. As a result, she suffered the cruel death of stabbing herself.

Although his resistance is, of course, a bold step for what he believes in, on the other hand, it hurts his wife so much that she thinks the only way to be rid of such a stubborn and arrogant man is to take her own life. This qualifies Mathebula's resistance as a demonic act.

To bring the discussion of demonic symbols to a close, we would indicate that the killing of Attorney N'wamba, the cruel destruction of Young's personality by Smith, the jealous heart of Solani towards his brother's green grass as well as Mathebula's refusal to listen to his wife, are all like the acts of a demon. These demonic actions in the four selected literary works make other people suffer.

3.4 CHARACTERS

Characters in Chauke's literary works have a symbolic effect upon the reader. This will be discussed under the following subheadings: *Verisimilitude* and *Plausibility*.

3.4.1 Verisimilitude

As a technique by means of which writers make characters look real, but not real in nature in the sense that these characters never existed before, it is revealed in the following literary works: *Ndzi ta n'wi kuma* (I'll get him), *Enkondzweni wa nkwangulatilo* (At the foot of the rainbow) *Ntiyiso ntsena* (The real truth), *Ntlhontlho* (Challenges) and *Mihlovo ya ntwanano* (The different shades of co-operation)

(a) *Ndzi ta n'wi kuma* (I'll get him)

Characters in the novel such as Lieutenant Mathebula, Sergeants Mantengu and Mbambu are just like ordinary people in our real environments. These characters occupy the same positions as real police officers and their deeds are exactly the same as those of our police officers today. This is verisimilitude illustrated by Chauke (1983:104) when he says:

Hi navela ku swi hlayisa ematsalweni leswaku ku
tlakusiwa loku ku velekiwe hi ntirho lowu a wu endleke
eTiyani.

(We have pleasure to put it down in black and white
that this promotion emanates from your good service at
Tiyani station.)

The verb, "ematsalweni" (in literature) meaning in black and white, is equivalent

to the "Guinness Book of Records", wherein many famous heroes of the world are recorded. This elevates Mbambu's good service to the status of greater importance.

We do have police officers of Mantengu's behaviour, who are not happy with

the little they earn in order to look after their families and who resort to committing similar crimes in our society. Sergeant Mantengu is a symbol of corruption in the Department of Law and Order and no one would like to have such a corrupt police officer within their midst.

(b) *Enkondzweni wa nkwangulati* (*At the foot of the rainbow*)

Characters in this collection of short stories and essays are similar in behaviour to real human beings. N'waximoko in the story entitled, *Rifu ra ndleve* (The deaf ear) is just like any busy person in home village.

Vana va mathicara va tshama va twa ku layiwa khale
ana rini? Ku vutisa N'wa-Ximoko.

(Children from teachers' families are not willing to
take instructions, said N'wa-Ximoko)

The name "N'wa-Ximoko" (whip) is portrayed in the story as a troublesome person who makes noise like the sound made by a whip. She always berates anybody who wrongs her although she also wrongs others as well.

N'wa-Ximoko symbolizes those village women who shout insults, gossip and always quarrel with anyone they can find. The naming of this character is similar to the echoes of the sound made by the cracking of a whip. One's ears remain deaf for a while because of the sound made by this whip.

(c) *Ntiyiso ntsena* (*The real truth*)

In this collection, "*Enkoveni wa ndzhuti wa rifu*" (In the valley of the shadow of death) Chauke 11993:71) says:

Swifaniso leswi tekiweke swa vafi ni vavaviseki loko va ha
lo n'walala, ehansi a swi yimangi ni vumboni lebyi. Futhi
lavo tala a va baleseriwile eminhlaneni.

(Pictures showing the corpses and those who were injured
in the scene contradicted the fact that Blacks were fighting
the policemen. Many of them were shot from their backs.)

The incident explained in this extract is equivalent to what we used to see in the newspapers from the pictures taken on the scene. These pictures showed the real situation of 21 March 1960 at Sharpeville.

However, the date, time, purpose and how the pandemonium broke out closely resemble the actual events that transpired on that day. The only difference might be the characters whom Chauke does not mention by names, but today this date has been declared a South African holiday to commemorate human rights. This is verisimilitude.

(d) *Ntlhontho (Challenges)*

The character by the name Dlhamini, from this collection, symbolizes today's infiltrators into our country. Most of them come with fake qualifications as doctors or teachers. Dlhamini is a symbol of these immigrants who cheat us with their false qualifications and obtain jobs from our government to the detriment of the citizens of the country. Verisimilitude is evident when Gaveni exposes Dlhamini in the community meeting. Chauke (1995:48) says:

Hina hi nga nghena xikolo ha swi tiva leswaku munhu u
na maphepha lawa ya ku seketelaka leswaku yena u
dyondzile leswi. Ndzi kombela leswaku Dlhamini a hi
komba maphepha yakwe ya tidyondzo.

(All those who are competent in their fields of studies
have certificates. Dlhamini must prove this to us right
now)

From the extract above, it is clear that Dlhamini was not a Medical Practitioner by profession. "Certificate" is an official document formally stating that a qualification or some other distinction has been achieved for one to serve as a qualified person.

Chauke has used this example to highlight the lack of competent Medical

Practitioners here in South Africa. Dhamini symbolizes the illegal immigrants in our country whose academic knowledge remains unchallenged. In other words, Dhamini is a sign of verisimilitude.

(e) ***Mihlovo ya ntwanano (The different shades of co-operation)***

From this youth novel Debyani and Mavokweni have names that are symbolic of their deeds. Debyani means *weaking* while Mavokweni means *powerful*.

Chauke (1996:4) says:

Mavokweni a ri ni misingiriko. A tshama eku tirheni, ekaya. Exikolweni ni le mabindzwini ya tata wakwe. Dedyani yena a ri debyani hakunene. A tshama a tshovekile swirho, hambani ekaya, hambani exikolweni.

(Mavokweni was an active young boy at home, at school and also at his father's shops. Debyani was on the other hand very weak at home and at school.)

The contrasts that Chauke illustrates about these two boys show exactly their verisimilitudes in relation to their names. The activeness of a person shows

that person's lively and energetic disposition and it goes hand in hand with the person's character.

These two characters are symbols of the two sides of the same coin. Debyani might look weak, as the name implies, but he is very intelligent. His brother Mavokweni is very strong but not that bright in the classroom. Therefore, verisimilitude sometimes shows the superficial similarities of things and then reveals a different picture once closely scrutinized.

3.4.2 Plausibility

Under plausibility, my argument is based on how characters are given all human qualities but they fail to exist as humans. This is evident in the following literary works: *Ndzi ta n'wi kuma* (I'll get him), *Nsuku wa mina* (My gold) and *Ntiyiso ntsena*

(The real truth)

(a) *Ndzi ta n'wi kuma (I'll get him)*

In this novel, a person of Mr. Sambo's character, the owner of Machipisana shop, who refuses to help the police to uncover the mystery of his burnt shop is questionable. No normal person under normal circumstances would refuse to co-operate with the police. This shows the plausibility of Mr. Sambo whom Chauke has created to symbolize an ordinary person who has never existed. Chauke (1983:13) says:

A nga twisisi ku ntshunxeka ka nghohe ya wanuna
loyi a ha ku heta ku fayeriwa vhengele, a yiveriwa
magidi-gidi ya tirhandi. Wanuna loyi a ha ri emihlotini
ya ku hiseriwa ka nhundzu ya yena. Wanuna wo tano!
(Sergeant Mbambu could not believe himself to see a
free man like Mr. Sambo, as free as ever, as if he is
not a man who has just lost thousands of rands. A
man like this one!.)

The phrase, "wanuna wo tano!" (a man like this one!) really shows Mr. Sambo's plausibility. If he was true to life, he should be showing signs of pain or a worrying face. Instead, Chauke has created a "carefree" image of a man whose feelings are dead. A man who does not cry over split milk. A man like Mr. Sambo, who has an internal courage about his things.

(b) *Nsuku wa mina (My gold)*

Smith in this novel, has never existed but there are such people living who behave like him in our society. Chauke (1992:13) says:

A ndzi lavi ku mi tsakisa ku tlula mpimo. Vuxokoxoko
bya mina a hi lebyo, "ndzi voneni-' kun'wana a byi
hlangani, kun'wana bya kanetana kumbexana.

(I don't want to make you very happy. My clue in this
matter is not an "open secret"- sometimes it shows
no link, sometimes it contradicts other ideas as you may

call it.)

A "clue" as a piece of information that one has discovered to solve a problem in question, but from this extract it is misleading. Smith as a plausible person is not clear to his friends about what he wanted to tell them. From his talk, it is clear that he is a man who is not ready to come out with a clear message to his friends. As an attention seeker, he won many people within this text to satisfy his wishes to have wealth.

Chauke has created Smith to live in that imaginary world, fooling other people with the aim of feathering his own nest. However, the end of it is death. Such a character has been created in order to show the readers that among them there are people who behave like Smith, therefore, we have to be aware of them.

(c) *Ntiyiso ntsena (The real truth)*

The story titled *Ntiyiso ntsena* in this collection of short stories has a character, Rhumbuka, who has never actually existed, but in our society today we have people who have identified themselves as HIV positive. Chauke (1997:62) says:

Rhumbuka u vulavule hi ku lehisa, a tlhantlha mhaka
yakwe yi ku ntlangandla, erivaleni. Timhaka ti fike ti
jika loko a boxa leswaku na yena u na Aids.

(Rhumbuka lengthened his speech, revealing everything
about Aids to the people. The problem arose when he
declared himself an Aids victim.)

A real character cannot declare himself an Aids victim amongst a mob unless there is protection by the law. Rhumbuka's proclamation of being Aids victim annoyed the mob because they knew of his lovers.

This is true of many people as one has to be bold and courageous to tell other people about one's real being. Rhumbuka, as a plausible character, does not stand and face the enraged mob after he has declared himself HIV positive. The reaction of the community is also questionable. They are all not real, but plausible.

3.5 OTHER ELEMENTS OF SYMBOLISM IN RELATION TO THE SPECTRUM

The preceding discussions in this chapter about the spectrum make it clear that it is not *colour* alone that plays an important role in our lives. Chauke's literary works are representations of the spectrum. All seven colours of the spectrum are represented in all the works. These colours, to be even more significant, form the outside coverings of all his literary works.

3.5.1 Cover illustrations of Chauke's literary works

Of all the selected six literary works written by Chauke, each has its own unique design that corresponds with the contents. This is evident in the following :

(a) *Ndzi ta n'wi kuma (I'll get him)*

The colour that dominates this novel is orange, a secondary colour in the colour charts and is followed by brown with black forming the bottom borders. In the middle of the front page, stands a silhouette of a masked man holding a gun. This man is in a shooting posture. Perhaps he is waiting for the moon to come out in order to have a good view of those for whom he is searching.

The masked man's intention on this cover may be against the safety of his society or he might be working towards the safety of the society. Chauke will reveal this in this novel. What the reader of this novel must realize is that evil goes hand in hand with darkness and therefore those dull, brown and black colours signify sadness for those who will suffer the consequences.

These colours are symbolic. Orange when combined with yellow symbolizes fire. Brown and black are dark colours and usually form the background for an object. The back cover of the novel is dominated by a light orange colour that symbolizes the feelings of outrage of the mob after the criminal has been arrested and made known to them. The brown colour on the back cover is lighter and the masked man is no longer in the covering. This symbolizes the end of the crimes because all the perpetrators have been eliminated by

Sergeant Mbambu and have also been made known to the public.

(b) *Nsuku wa mina (My gold)*

The first outside illustrations of the novel are heavily covered in brown. There are two hands each holding brown and metallic yellow stones, which probably represent gold. These hands are selecting metallic yellow pebbles from amongst the brown. Black colour appears here and there to symbolize deeds done in secret.

From the hands alone, the reader is made aware of man's desires in this novel. Definitely he wants gold. The brown and black colours are symbols of the heinous crimes within this novel committed by its characters to one another while in pursuit of gold.

On the back cover the previously brownish colour turns into ox-blood red. This symbolizes the flood of many characters' blood that has been shed because of the lust for money.

Chauke has used brown and black colours because of their deadening effect on strong colours like yellow or orange. It is these colours that warn the reader about what is in the novel. Their use has elevated Chauke to a higher standard of painting where they have been blended so masterfully to represent the spectrum of our lives.

(c) *Enkondzweni wa nkwangulatio (At the foot of the rainbow)*

The colours of the collection of short stories and essays are shaded with a variety of colours of predominately blue or grey. The rainbow arches from one horizon to the other with three primary colours dominating.

Below the rainbow arch, there is a rural settlement. Perhaps the designer of this cover has decided to use this settlement because of its relative freedom from the pollution that affects the skies of densely populated cities. One of the two women in the picture is carrying firewood to be used after the shower of

rain. They are both dressed in red and white with the red colour in their clothing sharper than that of the rainbow. This symbolizes the distance that exists between the rainbow and the two photographed women.

The back cover is dominated by grey. Muddy grey colours are generally not pleasing to the eyes of the onlookers. They symbolize the feelings we have when the rainbow has disappeared from the sky. Thus also Chauke, who is dressed in a muddy grey suit in the inset. Chauke symbolizes the sombre mind one will have at the end of reading his short stories and essays.

The use of rainbow illustrations is a call to come together and unite as the rainbow colours do. When united as a nation of multi-coloured layers, we shall stand bright and without dim colours, also benefiting and complementing each other like a rainbow.

(d) Ntiyiso ntsena (The real truth)

This is another collection of short stories where Chauke evokes thought-provoking memories of the past and the current situation. The sky-blue colour, a white dove that symbolizes peace and Hector Peterson's picture that reminds the reader about the 1976 Soweto Students' uprising, dominate the front cover.

The illustrations on the coverings of this literary work leave many questions unanswered, especially the dove. That dove looks as if it is bringing a message to the people far below, recognised as Blacks, in particular, as a contrast to Whites, the dominating nation. The boy carrying Hector Peterson and a girl running alongside in a pool of blood, signifies the sweat and blood that Black people have shed to oust the government.

The picture of a dove symbolizes the Whiteman's dominance over Blacks and the death of Hector Peterson intensifies the Blackman's struggle towards peace, equality and freedom forever.

On the back page, a white feather that has been dropped by the dove turns pale blue and falls next to the squatter camps. It signifies the ambivalence people

have about truth and reconciliation, whether it will be a success or a failure. The feather's change of colour symbolizes the new government, which has no colour dominance anymore. It is the multi-coloured government of a rainbow nation.

The illustration of a squatter camp is a symbol of poverty, disease and dehumanisation. All these are the products of apartheid policies. The reader may ask how long it will take before people receive better shelters from the new government.

The picture of a woman with her child in her hands symbolizes the happiness and freedom for which she has been longing. It is, of course, a dream still to come true as the living conditions embodied in the picture of the shacks express poverty and the lack of reasonable sheltering.

The cover illustrations of this literary work reflect truly the spectrum of our lives in the South African context. The informal settlement in Hammanskraal along the N1 road, the shack houses along the river Jukskei in Alexandra and Kliptown reflect the risky life people are experiencing due to the lack of proper housing. The occupants of these shack houses are exposed to violent rain and wind. These cover illustrations of the literary work reminds the writer of the old Alexander Township where he spent his youth as an area filled with shack houses, open toilets and dilapidated streets and it was sore to an eye..

(e) *Ntlhontlho (Challenges)*

Its cover illustration is predominantly made up of broken colours. Artists such as Martin (op cit.) call it "a painting technique used so that each colour could have value." One cannot look at one colour without the other colours also vying for one's attention.

On the back cover the yellow, red and blue colours that dominated the first cover fade away. New broken colours that were not there before are visible. Green, the colour that shows vitality, freshness or tranquillity still dominates. The number of runners has increased to four to complement the first three

runners.

These illustrations symbolize that life is like a game of athletics. We are always competing and we all want to pass the finish line first. But how many of us are motivated enough to actually win? This remains a challenge.

Again the illustrations mean that in life the more one meets other people, the more one is faced with new challenges. It is other people's challenges that make one to perceive oneself. That is why other colours always challenge the three main colours of the spectrum.

(f) *Mihlovo ya Ntwanano (The different shades of co-operation)*

This youth novel is Chauke's sixth literary work selected for discussion. Both of its covers are designed of mixtures of white, blue and greyish ultramarine colours. Mars-black and white form chains joined to each other. These chains give a monochromatic scale to the reader's sight that is spoiled by one half-opened chain.

The half-opened chain signifies a colour that is totally contrasted to other colours of the spectrum. In terms of the content of the novel, it represents Debyani who is not co-operative in the story. The colours of these covers are not brightening up, similar to the future of the characters in the novel, perhaps because they are still very young and need guidance from their parents. The white colour upon which the chain is arranged, suggests the pale varieties of things that this character will meet in life.

From this discussion, Chauke's skilful suggestion to the designer of the covers of his works has made the cover illustrations more meaningful to his readers. Each literary work has a cover illustration that is in accordance with its contents. This examination has elucidated a frequently unnoticed technique to all readers and also encouraged to look at the cover of a book analytically.

3.5.2 Symbolism in the titling of the literary works

The titling of Chauke's literary works has been more than ordinarily difficult as one looks upon them. One may think of the cumbersome process of naming, but it was not so. The titling of these works shows a close parallel between the title and contents of each work.

The titles suggest the kind of world in which the characters live which is replete with rapid and radical social changes. This is a replica of the world of the readers that Chauke has tried to illustrate in the works. It is so rapid and full of changes and what is needed is compromise.

(a) *Ndzi ta n'wi kuma (I'll get him)*

The title of this novel contains an undertone of anger/menace that shows what the speaker feels and thinks about the said person. Usually it is said when one is wronged and hopes to take revenge.

In the novel Sergeant Mbambu seems to be saying the words used for titling the novel while conducting an investigation on the Machipisana robbery that will see him gain promotion at work. The speaker has immense courage and zeal in his investigations. No matter what happens, the evil doer shall be exposed.

In relation to the spectrum, Chauke has looked at how the colours of the spectrum are formed and noticed that they do not originate from one common source. Some of them join others on the way just to complement them. Similarly to the speaker of these words, he knows that the evil doer has done this at night where it is not easy to be seen, but eventually he will be exposed to the public eye.

Nevertheless the task ahead of Sergeant Mbambu is not an easy one. Mbambu has to be extremely conscientious since the search is tough, risky and delicate. The search requires boldness and craftiness on the part of the investigator. This title is a symbol of dedication, commitment, loyalty and willingness to serve the community in good faith.

(b) *Nsuku wa mina (My gold)*

The title signifies possessiveness. The person speaking refers to things that belong or relate to himself only. The title refers to “gold” that belongs to the speaker alone.

Chauke used this title to show the importance of money as the most needed thing by all people of different colours. The two hands on the front cover page have pebbles in them showing how the speaker wants to possess the gold himself.

Within the literary work, Chauke has shown the different kinds of people who are money-grabbers. These characters are portrayed as people with great ambitions as far as wealth is concerned. Every one of them is thinking of ways to snatch the gold from the South African men. For this reason, this novel is more violent than any of Chauke’s other literary works.

The title symbolizes the broken colours of the spectrum that are competing for dominance rather than following the sequence of origin. Just like characters in the novel, they compete for gold from South Africa instead of leaving it in the possession of those who deserve it. This title shows how people feel not satisfied with the little they have and as a result become too greedy and think of cruel ways of becoming rich.

(c) *Enkondzweni wa nkwangulatio (At the foot of the rainbow)*

Literally, the title means at the lowest end of the arc of the rainbow. Chauke is taking the reader to an imaginary place and leaving him to wander there. In other words, Chauke knows the readers’ problems in life and takes this opportunity to express these problems to them, knowing quite well that some of the problems are not pleasant to hear.

This title symbolizes the political situation in our country where we have so many political parties and all of them preach the same gospel of peace. If we had one political party composed of all races, our footing would also be firm and strong just like the arc of the rainbow.

(d) ***Ntiyiso ntsena (The real truth)***

The title shows Chauke's recordings of his perceptions of contemporary life. This is revealed by the stories and pictures used on the covers to illustrate various instances that suppressed freedom in our country. Chauke exposes himself to readers as a cartoonist of our times.

The title is written in black and bold colour symbolizing the difficulties Blacks were faced with during the period of apartheid. The red line underlining the title symbolizes blood and it is evident at the feet of the boy and girl carrying Hector Peterson.

Chauke has written his title in black possibly to show how the minority ruled the majority. Through blood and sweat the majority can rule in the future. Of course the Blacks fought for many years in order to overthrow the apartheid regime. Perhaps this is the reason why this literary work is purely political.

(e) ***Ntlhontlho (Challenges)***

In this collection of short stories Chauke questions what we the readers do and whether our behaviour is justified or not. In other words, the stories are exacting tests of our abilities in life.

The title symbolizes the different views of man in life. A thing of joy to me can be repulsive to another person. The likes and dislikes are there in life so that man can choose his preference. This is a challenge. Just like a coin of money, one has two sides from which one is supposed to choose.

The covering of this literary work signifies the challenges facing man. Like the spectral colours, life is a colourful thing. Chauke, under this title, has written stories that show bad and joyous moments in man's life.

(f) ***Mihlovo ya ntwanano (The different shades of co-operation)***

The title of this novel is written in ultramarine colour to symbolize sea water that is breezy, calm and cheerful. What Chauke expects from the characters of

this youthful novel is goodness, gentleness and obedience at all cost. But today's youth are involved in drugs, crime and sexual abuse. These are things with which Chauke is challenging the youth.

The ultramarine water is always gentle, but in motion. This kind of water looks like a shaded part of the spectrum, especially after rain. It symbolizes those colours of the spectrum that are no longer impressive. Just as Debyani's behaviour in the novel is not that impressive to his father and teachers, it is complemented by his intelligence.

Thus each literary work has its own unique title page. The colours used to write these titles are not repeated. They have a different bearing depending on the content of each literary work. These designs are appropriate and relevant to each literary work with a fixed sphere of work and source of information as a condition that cannot be transferred to another literary work by any person.

3.6 SUMMARY

In this chapter it has been noticed that characters in Chauke's literary works manifest themselves as symbols to convey different meanings that are related to the colours of the rainbow.

Again the chapter has revealed the kind of art used by Chauke in creating symbolism such as apocalyptic, demonic, literary coverings and titling.

It is true that Chauke's literary works are art and are designed for us as readers, therefore this chapter has shown how Chauke uses characters that never existed to portray our spectrum in them. Through these characters Chauke has highlighted how people within their own spectrum can create complicated problems while others look at them with keen interest to see how they approach and resolve their own problems. It has been noticed in this chapter that some of the characters tend to fail to rescue themselves from their dilemmas and the end result is death.

In a nutshell, this chapter reveals Chauke's success in making his spectrum of life

look like a broad mirror through which man's life is perceived.

CHAPTER FOUR

NARRATION STYLES IN CHAUKE'S LITERARY WORKS

4.1 INTRODUCTION

This chapter will highlight the manner in which Chauke's narration style reveals various facets of life. Newspaper reports, television news bulletins, radio, film, literature and magazines dominate our modern society. All of them are media that carry information from different places on the planet to people of different colours, races and creeds. Before proceeding to evaluate the impact of this volume of information as perceived by Chauke, the following key concepts will be defined namely, narration, narrative and narrator. The following elements of Chauke's narration style will also be clarified: flash forward and flashback, poetic licence, frequency, autodiegetics, homodiegetics, heterodiegetics and poetic justice. Each sub-heading, based on these key words, will be followed by a summative conclusion of the argument presented in that particular section.

As stated in paragraph 1.3, elements of post structuralism will be included in this chapter, culminating in a summary of the whole chapter to conclude the discussion on Chauke's narration style in the selected literary works.

4.2 DEFINITION OF KEY CONCEPTS

4.2.1 Narration

According to Brookes and Warren (1979:187) narration is "...the kind of discourse concerned with action, with events in time, with life in motion." The term *discourse* refers to a connected series of utterances. In the case of literary conversation, action and events are made coherent with different ideas in a logical sequence.

Brookes and Warren (1979:191) continue:

Narration gives us a moving picture of objects in

motion, life in its flow, the transformation of life from one moment to the next.

What they propose here is the way narration can be perceived. It is likened to a filmstrip that rolls on to bring out different pictures in succession. Just as life, like an unchanging entity, keeps on turning its wheel of fortunes and misfortunes, yet still remains life. Therefore, narration of life needs constant attention to its flows in order to arrive at a more balanced interpretation of what it really is.

Scholes and Kellog (1966:998) say that narration refers to “the parts of a story that summarize events and conversations.” They perceive it as a brief account of past or recent events that is related to readers or audiences. Narration of this kind usually appeals to the mind of the reader or listener.

What has been deduced from the ideas of the scholars cited above is that narration is the means by which the narrator tells a story. As an example, two people can witness a looting spree by demonstrators at a shop and give different versions of the events. No matter how different they may be in narration, time, place; events and actions will be narrated in the same way.

4.2.2 Narrative

According to Peck and Coyle (1984:110) narrative “is the organization of a series of events into the form of a story.” What Peck and Coyle suggest is that the news bulletin that one sees from the screen is first collected and out of it comes a story relating the sequence of incidents as they happened.

Abrams (1988:123) says that “...a narrative is a story whether in prose or verse, involving events, characters and what the characters say or do.” A noticeable element of this definition is the involvement of characters. These characters are not passive participants but are actively engaged in making things happen. In other words, the author animates these characters in order to make the actions of events in the story live and real to human situations.

Kytle (1974:38) defines narrative as *story telling*. In a simple narrative the author

merely recounts events, generally in the order in which they happened. What Kytte says is that events are told in chronological order, emphasizing causation. One would then say that such a story has a plot upon which events revolve as long as it is not disturbed.

From these quotations it is reasonable to regard narrative as the art of narration. In this case the narrator makes exaggerations that will make an event or action seem exciting or displeasing to watch. This art of narration depends upon the narrator's choice of language expression.

4.2.3 Narrator

A narrator can be an author or anyone who writes any kind of literary work. Authors, as narrators have become heroic figures in modern culture because they come with fresh news and make it known to the readers.

According to Abbs and Richardson (1990:133) a narrator “... is the spectator who watches a court case and from his distant position tells the reader what has happened.” In other words, a narrator is not involved in the proceedings of what the characters do but reports in minute details all that transpires in as simple and accurate manner as an eyewitness would do.

Peck and Coyle (1984:112) define a narrator as “...one who tells a story in a novel, that is, introducing complications in the content.” What Peck and Coyle mean by *introducing complications*, is that a narrator is the one who includes a mass of details about people (characters in a story), places and events. When a story is created in this manner, it gives direct insight into the minds of characters retrospectively.

Fowler (1987:16) says:

Whether as rebels or reactionaries, because they write books, authors are expected to have wise things to say about the whole range of political and personal dilemmas.

What can be drawn from Fowler's definition is that the minute the author takes up a pen and paper, there is something in his/her mind of which society should be aware. The author's audience should also know that the narrator is the person in the literary work with multiple displacements such as the narrator, persona or having a panoramic view within the story. "Panoramic" in this context refers to one with an all-encompassing knowledge of the story he/she is relating.

Robinowitz (1981:40) comes with another version when he says: " the narrator (implicit or explicit) generally imitates an author and writes for an audience- an imitation audience that I call the narrative audience"

"Implicit" means indirectly involved in the narration but writing something about certain events. On the other hand, "explicit" meaning a narration that is clear and detailed. In this case, there is no room left for misunderstanding in such narration. That is to say that the narrator becomes part and parcel of what he is relating.

4.3 ELEMENTS OF NARRATION STYLE

4.3.1 Flash forward and flashback

Muecke (1983:137) defines Flash forward as:

... a technique used to evoke a sense of dramatic irony, most effectively when it hints at a complete reversal of fortune

The phrase, "reversal of fortune", means when a chance that comes ones in a person's life is wasted with bad things coming in as a replacement of it. In other words, "fortune" which is seen as a force or a dream in everyone's life is very rare to befall. Therefore nearly every one of us yearn for its coming in a day in and day out situation.

Muecke sees "foreshadowing or flash forward" in a dramatic form as a sign or warning that one can notice without taking chance to get hold of it. It is so slippery that no one's hands can hold it very tightly. This is evident in the literary works where

certain characters are fortune-seekers, like Smith, but end up with nothing in return. This research will try to highlight some of these happenings.

Meanwhile Pouty (1986:94) defines flashback as:

... a recall of details and the ordering of events as a function of minimal and maximal cueing and also a function of real lifetime sequence in a narrative.

From this definition one can notice that in flashback narratives the storyteller must not forget the order of the story in order to retell it on several occasion. The word, "cueing" has a meaning that is related to when setting a piece of audio and video recording so that anytime you like to rewind, you simply do it with ease. This is similar to flashback narration, one must know the starting and the end point of one's story.

According to Gray (1992:120) flashback is " ...a sudden jumping backward in time to an earlier episode or scene in the story of a novel, play or film." What is noticeable from this definition is how the time sequence is broken through flashback to events preceding the narrative or by glimpses of the future by means of flash forward. The writer who employs this kind of narration wishes to create suspense..

Mafela (1983:81) says the following on the importance of flashback:

It is a technique mostly used by authors to supply background information of characters and events. The author waits until things are moving and then goes back to fill the necessary background information

The technique explained by Mafela is evident in one of Chauke's literary work, *Ndzi ta n'wi kuma* (I'll get him) where the events of the story are not chronologically written. The story runs forward and all of a sudden goes back to continue where it has been left. This artistic way of writing is analyzed by this research.

In most cases, there is a sudden jump backwards in telling a story just to remind the reader or viewer of the recent accounts. Some of Chauke's stories are told in that manner and will be elucidated in due course.

4.3.2 Poetic licence

According to Gray (ibid: 224) poetic licence is:

The necessary liberty given to poets, allowing them to manipulate language according to their needs, distorting syntax, using odd archaic or novel words and constructions, and so on.

The above definition shows that poets often use poetic licence which frees them to apply any choice of diction or naming of characters in a poem. Nonetheless, novelists, being artists too, are also not forbidden from adopting it in their narration.

Cuddon (1991:725) defines *poetic licence* as "The liberty allowed to the poet to wrest the language according to his needs in the use of figurative speech." In this definition, the emphasis is on the poet's use of language. But since all writers, whether poet or novelist, make use of language in writing, they are licenced to wrest language as they please. This technique of language usage makes their literary works interesting to read.

4.3.3 Frequency

Harris (1992:259) defines frequency as

Comprising of four possibilities: narrating once that happened once or narrating a number of times what happened a number of times or narrating a number of times what happened once or narrating one time what happened a number of times.

"Frequency" means the rate at which something occurs over a given period of time. The same occurs in certain narratives like those of Chauke where certain events are narrated most often. It is a technique required by the writer for writing his stories. Sometimes this technique is not noticed by the writer himself while writing but the readers of such works can bring it out.

A writer, as a narrator of his imaginary story, has that freedom of narration. An event can be narrated once, twice or many times depending on how it is to be emphasized. Usually an event that is narrated many times cannot slip the reader's attention.

4.4 NARRATION STYLES USED BY CHAUKE IN THE SELECTED LITERARY WORKS

We shall start by defining the concept, *style* and the types of style used in Chauke's works before discussing the literary works in detail. According to Booth (1983:74) style is

Sometimes broadly used to cover whatever it is that gives us a sense from word to word and line to line that the author sees more deeply and judges more profoundly than his presented characters.

Booth regards style as a technique that gives readers a sense of what the writer wishes to narrate. This technique enables readers to think deeply about what the writer intends to say. In other words, it is the pairing of words with ideas.

According to Martin (1986:149) the narrator's style:

may penetrate to the heart of the character's thoughts, tingling them with irony, on the other hand, it often seems that the narrator, though a kind of stylistics defile does exist, has picked up words from the character.

Martin maintains that the narrator's style is something that is adopted in the characters' thinking and activities. Therefore, readers are able to understand why such

characters behave in a certain way at a certain time and show another character change somewhere else.

According to Gray (1992:277) style is the “characteristic manner in which a writer expresses himself or the particular manner of an individual literary work.” Gray regards style as an individual tool for every writer. Every writer has a unique style of writing because of the different ways people perceive things and the world in general.

Leech and Short (1981:10) say “Style refers to the way in which a given person uses language in a given context for a given purpose.” It applies to writers in as much as they make use of language to convey their messages to the intended audiences. Their choice of words brings about the style that the writer wishes to use in the literary work. Leech and Short (op.cit) further maintain that style is just the “dress of thought or adornment or covering of thought or meaning.”

4.4.1 The Verb Phrase *Va Hleka* (They all burst into laughter)

Fowler and Fowler (1995:769) define *laughter* as “...the act or sound of laughing.” This sound of laughing may evoke different forms such as fiendish laughter, mocking laughter, disdainful or contemptuous laughter, or derision when someone is fearful of his/her evil actions. Sometimes laughter takes the form of satisfaction, guilt or a response to ridiculous behaviour. These are some of the actions that are revealed by characters in Chauke’s literary works and will be highlighted as the investigation unfolds.

4.4.2 Autodiegetics

Peck and Coyle (1984:112) say “in autodiegetic narratives the central character relates the events he/she experienced.” This kind of narration style gives a direct insight to the reader of the state of the writer’s mind and the influences of the time, which motivated him/her to write such a story.

Cohn (1978: 144) says that:

... the first person narrator has less free access to his own past psyche than the omniscient narrator of the third-person fiction has to the psyches of his characters. His depends on ... telescope leveled at time...

The word, "telescope" reminds readers about the optical instrument that is made to draw objects that are very far to its user to the close proximity. Such objects are condensed so as to occupy a smaller space or time easily seen by the viewer. It is the same to the first person narrator who narrates events as they were because of his freedom of narration. The narration in this case looks as if the narrator has made the recollection of the past events and then narrates them as it pleases him.

Coetzee (1982:19) says:

We are clearly in the code of narration here, not in the code of monologue. But this narration goes on simultaneously with the events narrated, and therefore can have no conceivable analogue in the real world...

The phrase, "code of monologue" refers to the state where one person speaks for quite a longer time without any interpretation, especially on a stage drama. Such a speaker keeps on speaking while the other actors are not given any chance to do so. In other words we are talking about an autodiegetic narrator.

Meanwhile Maltz (1990:304) says that " autodiegetic narration is dependent on memory and so his vantage point is distant from the activities of the experiencing self more distant than others." As a retrospective narrator, the author makes reports on a survey of past time or events and narrates it to suit the current audience in time perspective.

From the above definitions what has been deduced is that in autodiegetic narratives, the writer writes in the first person as a central figure of the story. The main purpose of this kind of narration is to make him/herself less sharp and real than the other

characters. The writer then creates an imaginary world in which he dominates every angle.

4.4.3 Homodiegetics

According to Gray (ibid:88) a homodiegetic narrative is where “narrators may participate in the stories they tell.” In other words, a narrator who is also the author of the story is directly involved in making things happen. Fortunately they create these stories in such a way that they, as characters, are not caught or trapped in certain events of the story, but keep on living and moving with it until it comes to an end.

Eagleton (1992:106) says the “narrator is inside his narrative as in first person stories.” Eagleton regards a homodiegetic narrator as one not relating his personal experiences, but being omniscient. Thus an omniscient narrator is there to unfold all events as they occur within the story because of his extensive knowledge of the characters. This omniscient narrator keeps on tracking characters until their final destination, that is, death or survival.

Abbs and Richardson (1990:13) say:

The homodiegetic narrator telling the story is not the central protagonist, but a spectator, an observer who has watched the drama unfolds.

In this case, the homodiegetic narrator does not oppose others like a protagonist in a story. Instead he is there as one who observes the actions of others and if possible, assists others with the means to rescue themselves when in danger.

4.4.4 Heterodiegetics

According to Wellek and Warren (1993:222)

The novelist can tell a story without laying claim to

having witnessed or participated in what he narrates, that is, he can write in the third person, as the omniscient author.

Meanwhile Abbs and Richardson (1990:164) say:

The author in Heterodiegetic presents the story but remains invisible. The characters are out there. We are introduced to them and learn about them as the narrative unfolds.

Maltz (1990:304) defines heterodiegetic as :

... the third person narrator is one who narrates the activities of the protagonist. Here, the narrator is completely out from what he/she remembers.

It has been noticed from the above definitions that the narrator in all instances is absent from what the characters of the story are doing. Therefore, the narrator never goes behind the characters' words and actions nor enters their minds, but remains invisible. The narrator watches the kind of game the characters are playing; whether rules are followed or not, is of no concern to him.

4.4.5 Poetic justice

According to Gray (1992:224) poetic justice is “where literature always depicts a world in which virtue and vice are eventually rewarded and punished appropriately.” In literary circles, for those characters that do evil, death becomes the ultimate solution to the problematic situations they have created for themselves.

Abrams (op cit.:164) says:

Poetic justice signifies the distributions at the end of a literary work, of earthly rewards and punishments in

proportion to the virtue or vice of the various characters.

From the two definitions above one can notice that all earthly deeds are rewarded according to how they were done. Good deeds breed personal pleasure and satisfaction, but bad behaviour is rewarded with punishment and death.

4.5 HOW CHAUKE'S LITERARY WORKS MANIFEST HIS NARRATION SKILLS

4.5.1 Narration

Chauke's narration in the following literary works is as appealing as the colour spectrum to the sight of the viewer. They are *Ndzi ta n'wi kuma* (I'll get him) and *Nsuku wa mina* (My gold)

(a) *Ndzi ta n'wi kuma* (I'll get him)

The actions performed by certain characters in this novel are typical examples of those of a motion picture. Sergeant Mbambu's treatment of dangerous criminals such as Zorro, the bank robbers, Mzamani and Sergeant Mantengu show police skills that are outstanding and rare in the police force. Chauke (1983:51) narrates the arrest of the bank robbers in a skillful manner when he says:

Mbambu u vutlile xibalesa xa yena enkotlotweni wa xona, a xi tlakusa kan'we, xi nkampfunya ndzilo. Wanuna loyi a a ri karhi a kokana ni wanhwana u rhang e hi ku tshika voko ra wanhwana luya, a languta ehenhla, ivi a wela ehansi hi xikandza, xibalesa xa ha manyiwile hi xibakele xa yena.

(Mbambu dexterously, removed his gun from the holster and pointing it at a robber, gunned him down. The robber's hand loosened and let the cashier's hand go free. Then he looked up before he fell face down

with his gun still in hand.)

The action, "vutlile xibalesa..." (dexterously removed his gun...) shows skill or cleverness with one's hands. The narration pattern shows how fast the action was on the part of the character. Then, "xigevenga" (a robber) tell us how dangerous was the man whom Mbambu was aiming at with the gun.

This risky situation is narrated as if it were an easy job to disarm the robbers. Similarly, when Sergeant Mbambu is face to face with Mzamani before the latter is killed as a suspected robber, Chauke (1983:99) narrates as follows:

Xipuku! Mzamani a buluka hi ku hleka nakambe, a tlhela a pfala na mahlo. Mbambu u lo na swi vonisa xisweswo, o n'wi tlulela, a tilan'wa. Mzamani u te a ku phaphu, o kuma leswaku a talelwe...

(You are a corpse just like a ghost! Mzamani laughed deliriously with closed eyes. Mbambu quickly jumped over him and grabbed hold of his throat.)

When one exclaims "xipuku!" (A ghost!) it means that the one addressed is no longer counted amongst those who are living. This narration can frighten someone who is facing a risky situation like that faced by Mbambu.

This type of description shows the kind of narration when dealing with cases that needs urgent and careful reactions.

(b) *Nsuku wa mina (My Gold)*

The narration skills of Chauke came to the fore when recounting how Smith's malicious deception bamboozles Doctors Small and Wayne, the Allerdale Prison warders, Young, Stout and many others in the literary work. The cheating of the Allerdale prison officials is narrated in a swift and interesting manner. Chauke (1992:52) says:

Ndzi vitaneleni Steward Born, Levi Clout na Randy Woods, ku lerisa Dr. Whiteside, loyi a vula leswi : ku tsandzeka swi vula rifu. Ku tsandzeka swi vula rifu. (Call me Steward Born, Levi Clout and Randy Woods, Dr Whiteside demanded. In his heart he was saying, my failure to get these men means death, he said twice.)

The words, "ku tsandzeka swi vula rifu" (My failure means death) shows exactly the consequences faced by the speaker. It is a frightening experience to think of it when one knows that the task ahead of him is very tough. It is a suggestion of ominous results emanated from his failure.

This is a suspense-filled moment where every reader would love to know what happened next. This is another narration skill that is hazardous when dealing with criminal situations.

4.5.2 Narrative

All fictional stories are from information gathered in day to day events and turned into a story about human life. Characters in the following literary works are revealed in the same way as characters in any literary narrative. They are: *Enkondzweni wa nkwangulatilo* (At the foot of the rainbow) and *Mihlovo ya ntwanano* (The different shades of co-operation)

(a) *Enkondzweni wa nkwangulatilo (At the foot of the rainbow)*

From this collection of short stories and essays one may wonder at the reasons behind Chauke's decision to mix short stories with essays. When interviewed about this co-occurrence, he said jokingly that stories and essays are faceless and are addressed to an almost voiceless audience, therefore chronology is not a binding issue.

However, within an individual work, chronology is very important since it is the arrangement of events of the story where dates, time, place and the different characters involved are supposed to be known for the purpose of

entrances and exits. Chauke might not have been aware of this co-occurrence when compiling these short stories and essays until questioned about it.

From the above literary work, the short story entitled *Rifu ra ndleve* (The deaf ear) has been selected as a narrative where Chauke's art of narration is so appealing as it relates the life of people in semi-urban areas such as townships, where neighbours do not like each other. Chauke (1994:14) says:

Rhulani na Musa va landzelele hi mahlo ku haha ka
bolo ya vona, yi haha yi tlula darata yi tlulela eka Zitha,
muakelani wa vona. Yi fike yi bamba kan'we... yi
hlawula dyifasitere ledyikulu dya le xikarhi dya kamara
yo etlela... yi boxa yi wela endzeni.

(Rhulani and Musa could not believe their eyes when
their soccerball flew to Zitha's home and went directly
to the middle window of the main bedroom and broke
it.).

The expression, "Rhulani na Musa va landzelerile hi mahlo ku haha ka bolo..." (Rhulani and Musa followed with their eyes the movement of their soccer ball...) shows a kind of wish in their minds. We can say that they're wishful thinking was to stop the soccer ball before it struck the window. Chauke narrates this incident as if he was part and parcel of these boys' mindset.

From here, one notices that these neighbours are not on good terms. The art of narration credits Chauke as an outstanding author who keeps on toying with our social life and the obstacles we always encounter.

Matimba (literally meaning power) in the same collection of short stories and essays shows Chauke's art of writing an essay, where its introductory part focuses on the literal meaning of this word. Chauke (1994:56) says:

Rito leri "matimba" ri hatla ku twisiwa hi mayelana na
ku dlaya, ku herisa, ku lovisa, ku onha. Swa kala

leswaku ri tiviwa tanihi rito ro komba vuswikoti ni
vutlhari ni ku twisisa.

(The word “matimba” is understood as synonymous
with killing, extinguishing, annihilating and destroying.
It is rare to associate it with creative skills, knowledge
and understanding.)

This essay is one of narratives, where the skill of writing an essay is displayed.
As the essay progresses, it is then that one will realize that the word
“matimba” is associated with unity. But in this extract the word is made more
polysemous in order to show how rich pragmatic it is in meaning.

(b) *Mihlovo ya ntwanano (The different shades of co-operation)*

Besides the puzzle as a pictorial sign, Chauke (1996:15) says:

Mavokweni u langutile ekhumbini, a languta xifaniso xa
mana wakwe, N’wa-Focholo. Xithombe lexi a xi ri xa
khale kambe nghohe yakwe a yi nga hundzuki, a yi
tshama yi n’wayitela.

(Mavokweni looked at his late mother’s photograph
hanging against the wall. It was taken some years ago
but her face was still brightened by a smile.)

This is another narrative skill where the critique can see the use of a pictorial
sign denoting good work done by the character’s mother that is still reflected
on her face. That posture their mother has for the photographer, expresses
something that Mavokweni sees as meaningful. It reminds him of all the good
works she has carried out successfully during her lifespan.

4.5.3 Narrator

A narrator can be an author or anyone who writes any kind of literary work. Authors
as narrators have become heroic figures in modern culture because they come with
fresh news and make it known to all.

Chauke, with his bird's eye view of things, is at one stage a zero focalizer, at another stage an internal focalizer and also an external focalizer.

4.6 ELEMENTS OF NARRATION IN THE LITERARY WORKS

Chauke's works have been narrated using different features. For this discussion, the following elements, as shown in the selected works, will be discussed: flash forward and flashback, poetic licence and frequency.

4.6.1 Flashforward and Flashback

The flashforward and flashback elements are apparent in the following works: *Nsuku wa mina* (My gold), *Ntiyiso ntsena* (The real truth) and *Mihlovo ya ntwanano* (The different shades of co-operation)

(a) *Nsuku wa mina* (My gold)

In this novel the progression of the story moves backward and forward. When one reads about the Geneva summit, all of a sudden the story switches to Smith and friends in Los Angeles and then returns to Geneva until the end of that chapter. Such flash forward and flashback progression, occurs throughout the novel. At the conclusion, the story takes the reader back to Geneva where it all began. Chauke (1992:1) says:

Vakulukumba lava a va ri endlwini leyi a yi ri
exivindzini xa Geneva, kwale Swisa.

(The summit took place at the centre of Switzerland,
Geneva.)

The words above were spoken in Geneva as a centre where peace initiation took place. The peace finding activities were carried out in South Africa as the first station but when the death of Young is announced, the ambassadors gathered again in Geneva. This is a flashforward and at the same time a flashback narration as the centre of controversies, Geneva, remained unchanged. It is at this centre where the committee

sets off and reported back to others, followed by the suspension of the peace initiatives.

At the end of the novel, Chauke (1992:159) says :

A swi kalanga swi lava leswaku ku tlhuthisaniwa
xikhuvi. Va bohile ku yimisiwa ka Mitterand ni huvo
yakwe.

(There was no need to debate the causes surrounding
Young's death rather than to call back the committee)

(b) *Ntiyiso ntsena (The real truth)*

Two short stories from this collection of short stories will be used to highlight the elements of flash-forward and flashback.

(i) *Enkoveni wa ndzhuti wa rifu (In the valley of the shadow of death)*

Sometimes Chauke's message about the past to be reported to the present reader is

incomplete. Of the 21 March 1960 events, Chauke (1993:66) says:

Siku ra vumakumembirhi-n'we ra Nyenyankulu hi
lembe ra 1960. Sharpeville.

(On the 21 March 1960. Sharpeville.)

By making it very short, it is the skill that shows sadness about this date, month, year and place of occurrence. The short-cut message is like a written communication sent to every reader of this story of the Sharpeville massacre. The message is also made short just to bring that black cloud back into the mind of the reader about what happened.

Such a flashback enables the reader to see how the day is currently reconciled

to the Day of Human Rights. In other words, it evokes the readers' emotions about what transpired on that particular day. South Africans remember the same day on a yearly basis. This is an example of flash-forward and flashback.

(ii) *Ku tiye ra mina (My word is final)*

The above story is a record of the debate between Nelson Mandela and F.W. de Klerk in 1992 prior to the democratic government, which today is seen as a flashback. Chauke (1993:38-39) says:

Frederick, u tiva kahle leswi ku vhota swi vulaka
swona, ku tsundzuxa Nelson.

(Frederick, you must know exactly what is meant by
voting, reminded Nelson.)

From this extract one can notice the kind of reminiscence as really 1994 April

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became a voting date where Frederick's lost the votes to Nelson.

However, in actual fact, it is a flash forward to the birth of the Government of the African National Congress. The two great leaders have now withdrawn from the political arena and such a story becomes a flashback, yet the date will remain a flash forward forever in the South African calendar.

(c) *Mihlovo ya ntwanano (The different shades of co-operation)*

This novel is a flash forward type of narrative. It predicts the future of today's youth, which one can summarize as doom-laden. Today's youth is involved in serious crimes such as theft, murder at schools, drug and sexual abuse and being unprepared for learning activities. What is happening now is a sign of what will happen in their future, where they will live without respect, norms, customs and standards. Parents are baffled by the manner in which their children behave at school and also at home. Chauke (1996: 124) concludes this novel with a flash forward wish:

Vunghana ni rirhandzu swi ni matimba. Swi nga
susumeta tintshava, swi ti chela elwandle. Debyani na
Mavokweni va dyondze ku tshama no tirha swin'we hi
masiku layo tala.”

(A healthy relationship and love breed unity. Such unity
can shift all obstacles like mountains to the sea.

Debyani and Mavokweni lived happily ever after.)

The words, "vunghana ni rirhandzu swi ni matimba" (A healthy relationship and love breed unity) reminds us of how good and true friendship is built. For friends to differ in opinions or to quarrel or fight but later come to know of each other's temperament, that will breed a very strong affinity. The text refers to Debyani and friends who had a fierce fight but later turned to be good friends indeed.

It appears that the elements of flashback and flash forward as used by Chauke are there to show the passage of time from the past to the present as well as the future. With these elements, an evaluator can deduce how Chauke has tried to show that one event can be broken up due to interruptions and be reconnected to render the fabric of the story.

4.6.2 Poetic licence

Poetic licence is another element that characterizes Chauke's literary works as works of outstanding merit. The use of codes as signs that are related to one another in meaning and understood by others is artistically outstanding in *Nsuku wa mina* (My gold) .

On the day that Smith blackmails Young, as they are driving off in a black Cadillac, Chauke (1992:66) says:

A byela muchayeri wa movha ku wu fambisa. Smith a
ndzondzometa kunupu ekusuhi ni nyangwa, ku
humelela fasitere ehenhla ka xitulu xa muchayeri. Ri

tlakuka ri ko ri ya khomana na lwangu ra movha, ri va
hambanisa ni muchayeri.

(Smith ordered the driver to drive off. Then Smith
pressed down a button and a small window came out
from above the driver's seat. It went on until it touched
the roof of the car and separated the driver from those in
the back.)

The expression “ndzondzometa kunupu” (pressing the button very hard) is the author's own choice and is from different linguistic origin as it implies to the use of power to push in a button of a shirt or other garment. This expression shows how Smith closed the electronic window. The *button* that the author refers to in everyday language is used to fasten either a shirt or trousers in order to cover the body. In this case the button has been used in a poetic situation that is different from the usual one.

Chauke (1992:69) continues:

Swioxa-nyama swa Sathana a swi n'wi hlometela, swi
n'wi mbhonyela tihlo rin'we-rin'we... Hinkwaswo a
swo “Namuntlha hi ku kumile, hi ta ku tlhoma ncila wa
vuhosi.

(Satan's followers were peeping through one eye at
Young... and said: “Today we have you in our bad
company and we shall make you one of us.”)

The expression “ku tlhoma ncila wa vuhosi” is metaphor that has been used ironically. Usually “ku Tahoma hari ya vuhosi” (to peg a crown of kingship) is a pleasant situation to everyone who receives it. In this case Young is animated because “ncila” (tail) is part of an animal's body. This expression means that Young has now deviated from his normal, moral ways of living and has adopted Smith's evil ways of living.

Smith, as indicated above, has won the confidence of Young who, in turn, gives orders to Steyn and company to inform him (Young) about their journey to Switzerland by sea. From time to time the two gentlemen contact each other. Chauke (1992: 132) says:

Loko Smith a tlhoma makhiya a pfula xifuva xa movha wakwe, a wonge o pfula ni xifuva xa swikomba-nkarhi eAmerika hinkwayo.

(When Smith switched on the ignition to open the chest of his car, it looked as if he was opening the chests of all watches in America.)

The code “a pfula xifuva xa movha” (opening the chest of a car) is an expression that shows the skill of Chauke’s deviation from linguistic norms. It creates the metaphoric association that “cars” have “chests” instead of engines. Actually in a skilful manner Chauke means that the engine of the car was made to run and as a result displays an electronic board where the mounted watch could be read. This is also anomalous and as such one can call it the art of using the poetic licence of the words.

By way of summing up the element of poetic licence as revealed in the works, its use in this discussion shows how writers are licenced with their choice of words, phrases and paraphrases in their writings.

4.6.3 Frequency

This element appears most often in the following literary works: *Ntiyiso ntsena* (The real truth) and *Mihlovo ya ntwanano* (The different shades of co-operation)

(a) *Ntiyiso ntsena (The real truth)*

From the story entitled *Enkoveni wa ndzhuti wa rifu* (In the valley of the shadow of death) the narrative starts with a chant that is repeated three times at different intervals. Chauke (1993:66) says:

“Afrika!”

“I tiko ra hina!”

“Afrika!”

“A yi vuye!”

(“ Africa!”

“It is our country!”

“Africa!”

“Come back to us!”)

This chant forms the opening monologue of the story as men, women and children march on 21 March 1960 in protest of the pass book laws. At Bophelong, Boipatong, Vanderbiljpark, Sharpeville and Evaton thousands of South Africans are chanting the same chorus.

This song is sung in one version and one musical tone at different places. This emphasizes the desire of the people. It is just like radio waves of a radio station where the change occurs only when it has been affected by something external. Similarly the marchers are not going to change the cadence of the song unless they are disturbed by something.

At Sharpeville, there are far more people than at other police stations but the song never changes its rhyme. Chauke (1995:70) says:

Ku susumeta ku hundzuke ku susumetana. Leswi
hinkwaswo a swi ri karhi swi heleketiwa hi ku huwelela:

“Afrika!”

“I tiko ra hina!”

“Afrika!”

“A yi vuye!”

(They were reeling and pushing each other but the singing continued in the same high octave tones:

“Africa!”

“It is our country!”

“Africa!”

“Come back to us!”)

This kind of singing in unison show the common idea that brought the singers together in a single unit or as a harmonious group. Again, it shows a unified face on the petition of pass laws that they were presenting to the police station. The singing that showed frequency is abruptly cut short by the shooting that

follows. People spread in different directions and the song is replaced by crying and weeping for those who have been injured and killed in the turmoil. The element of frequency in this story shows Chauke's handling of a chaotic situation in some of his literary works.

(b) *Mihlovo ya ntwanano (The different shades of co-operation)*

The first chapter has the pictorial sign of a vegetable puzzle that predicts the changing aspect of the social interaction of the characters within the novel. Since signs and codes are media used for communication purposes, each chapter is adorned with a picture that stands for a different meaning in relation to the contents of the story in that particular chapter.

Chapter Two contains a picture of two boys, Mavokweni and Debyani. This semiotic sign shows how lack of communication can cause misunderstanding between people. Mavokweni communicates well with his father, teachers and peer group in contrast to his twin brother.

Frequency, according to the picture that appears in Chapter Three, is the result of a nervous disorder or excessive restlessness. Debyani and friends know that their class teacher is afraid of frogs. They hide one in the teacher's drawer and it becomes the joke of the day. Therefore, the picture inserted at the beginning of this chapter shows a boy who is punished by a school principal. Chauke (1996:51) says:

Siku rero Debyani a nga dyangi ro vupfa eklasini.

Thicara a tshama a ri karhi a n'wi vutisa swivutiso

leswo tika a endlela ku ta kuma ndlela yo n'wi ba.

(That day Debyani was in great anxiety as their teacher kept on asking tricky questions to trap him.)

At another interval, that is, Chapter Six, it is illustrated with a picture of the fighters where one of them is knocked down. This pictorial sign shows how the blows were so frequent to the beaten fighter that he could no longer stand for more.

The significance of the picture in Chapter Seven is the importance of good friends. Chauke (1996:72) says:

Munhu u fanele ku languta vanghana vakwe.

Tinhongana ti hahela ethyakeni, tinguluve endzhopeni,
swimanga lomu ko basa no kufumela.

(A person must exercise good judgement in his choice of friends. Flies always frequent dirty places, pigs prefer muddy places and cats like clean and warm places.)

In the extract, "tinhongana" (flies), "tinguluve" (pigs) and "swimanga"(cats) are symbols that stand for different facets of life. "Flies" usually frequent dirty and unhealthy places, and "pigs" are attracted by muddy places, whereas "cats" prefer neat and warm places. Therefore, human beings must choose from these social classes of animals where one would like to be classed into.

The pictures created by Debyani's father show frequency as a continuous event of various facets of life. This is another merit that Chauke deserves in this novel as part of his use of frequency .

The picture in Chapter Eight shows how good work is admired by others. Chauke (1996:82) says:

Vanhu va swiyimo hinkwaswo va nghena va huma
emabindzwini ya Xikhumba.

(People of different respected positions frequented
Xikhumba's business complex.)

The noun, "swiyimo" (positions) shows the frequency of rank order. Usually there are people from "low", "middle" and "high" classes. These people in a society is grouped according to their wealth, job or other societal status quo. This noun "swiyimo" (positions) places Xikhumba in a class of his own as he

is

much better than all of the people. Frequency is made possible due to Xikhumba's social interaction with people that is consistent and endorsed by Chauke in this novel.

Frequency as a narration style deployed in this text has been related in a more familiar manner ranging from vegetable puzzle, peer groups, family setup, domestic animals and their patterns of behaviour as well as the Xikhumba community interacts. This product of narration is of a high class standard in the novel under discussion.

4.7 RESEMBLANCE BETWEEN NARRATION STYLES AND THE SPECTRUM

The definition of style has been given in paragraph 4.4 and the kinds of style used by Chauke shall now be discussed with reference to the literary works which best illustrate the concept. The elements of style to be discussed are the verb phrase *va hleka*, autodiegetics, homodiegetics, heterodiegetics and poetic justice.

4.7.1 The verb phrase, *va hleka* (They burst into laughter)

This verb phrase appears most frequently in Chauke's first two novels, namely, *Ndzi ta n'wi kuma* (I'll get him) and *Nsuku wa mina* (My gold)

(a) *Ndzi ta n'wi kuma* (I'll get him)

In this novel, this verb phrase comes as relief from tension or joy mostly where two or more characters are faced with conflict. The talk between Lieutenant Mathebula and Sergeant Mantengu about the failure of the police to apprehend

the criminals who broke into Machipisana's shop results in laughter. Chauke (1983:3) says:

U nga ndzi dikidi Mantengu, *ku hleka* Mathevula,
vurhangeri u vula yini? I mani loyi a nga va ka
murhangeri handle ka mintirho leyi hlamarisaka vanhu
xana?

(Do not force me to laugh Mantengu, leadership
qualities depend on someone's good track record and
onlookers' recommendations.)

Lieutenant Mathebula's laughter takes the form of scorn for Mantengu's work excuses for not performing as his job requires. The words, "u nga ndzi dikidi" (do not force me to laugh) means that Lt. Mathevula has seen Mantengu's comments as fun and also, a sign of cowardice meanwhile the promotion issue debated about is a very crucial thing.

When sergeant Mbambu meets police officer Ntsumele for questioning in connection with the logbook, laughter follows. Mbambu's laughter shows contempt for the progress of the investigation thus far. Chauke (1983:26) says:

Mbambu u hatlisile a tlakusa nhloko a ri karhi a
nwayitela... mina ndzi nge ku veki nandzu eka sweswo
kambe u tivonela mundzuku mfana. *Va hleka* hinkwavo.
(Mbambu raised his head while smiling...I do not
condemn you my boy, but be careful in future. They all
burst out laughing.)

The verb phrase, "va hleka" (They all burst into laughter) at this stage is a laughing

off like when someone is hurt or injured or there is a very serious problem to be resolved but one just laugh it off as if it is a fun or joke.

As mentioned previously, sometimes laughter in this novel takes the form of

joy in ordinary conversation. While Mbambu and his wife are buying groceries, Chauke (1983:39) says:

I masonja lawa ke? Ni vanhu va ta ka va nghenisiwa
eswithinanini. Ku hlambanya Mbambu hi *ku hleka*.
(Are these the mopani worms? One day even people
will come in cans. Mbambu ends laughing.)

This is laughing for fun. It shows that the Mbambu family regards the canning of mopani worms as a joke and it deserves to be laughed at.

The canning of people in tins symbolizes the unifying of our different attitudes towards life so that we all have one common idea. The adornment of the spectrum of life where all colours of the rainbow must unite as one nation in all ranges of life is embodied with those minor things such as "mopani worms" that one can question about their inclusion in this text .

Sometimes laughter takes the form of scorning someone's deeds. When Sergeants Mbambu and Mantengu question each other about the time signed in the log book, Chauke (1983:66) says:

Ndzi ni ntiyiso leswaku leswi a swi ntshuxekile a swi
nga ri emovheni, ku hlekula Mbambu. Embilwini ya
yena Mbambu *a hleka* hi ku anakanya leswaku kumbe a
ku ntshuxekile swin'wana enhlokweni ya sejeni
Mantengu.
(It is true that something was loosened in the car,
Mbambu says scornfully, while in his heart, laughing
that maybe something has come loose in the mind of
Sergeant Mantengu.)

Sergeant Mbambu's laughing is ludicrous, Sergeant Mbambu is laughing at the foolishness of Sergeant Mantengu who from the look of things has been caught napping about the Machipisana theft even though not yet pointed out as a criminal.

Characters in this novel laugh about their success at the expense of others. Chauke (1983:79) says:

Magidi nkombo ku n'wayitela Mantengu....yaleyo i
mali buti, *ku hlekelela* Mzamani.
(Seven thousand rand? Mantengu smiled....that is
enough money, Mzamani burst out laughing)

The laughter of the two brothers above shows complacency. What will happen next is that they will not have time to share this sum of money between them because of death that will rob all of them. It shows satisfaction as they have achieved what their hearts have desired most.

The novel ends with laughter of happiness from the community, Mr. Sambo's family and, moreover, from Sergeant Mbambu himself who is promoted. The praise and compensation amount received by Sergeant Mbambu and his promotion to a high rank are other spectral colours of one's good works. The illustration of excellence directed to Sergeant Mbambu is a good work of art in this episode.

(b) *Nsuku wa mina (My gold)*

After a long debate in Geneva, the delegates decide to appoint a small research committee of six members to come down to South Africa. When Young of America and Mitterand of France are planning their excursion, Chauke (1992:18) says:

Ndzi MuAmerika hi swona, ku pfumela Young, hambi
xinkavana xa mina xi sale kwale. *Va hleka*.
(I am an American: that I do not deny. Even at birth the
umbilical chord is left there. They all burst into
laughter.)

This laughter shows how the two different speakers are united by virtue of the job for which they have been elected. They are like two different colours of the spectrum that unite in order to form a new colour of hope for those who have selected them. Their laughter looks like a joke because of the awkward situation in which the two leaders were: kept indoors during their mission statement for the peace summit. This laughter will in due course turn into a dramatic irony.

When Smith orders David Stout to photograph Young and Charlotte Pointer in a compromising situation, Stout is not happy about it. The time frame is too short for him. Chauke (1992:27) says:

Masiku mambirhi, Stout *a hleka*.
(Two days only. Stout laughs.)

Stout laughs because the time limit is ridiculous especially for taking such photographs which is very risky. The laughing shows how Stout knows the difficulty of the job to be carried out against the urgency of the work to be completed very soon. Stout knows the risky and complexity of such a job. Then he laughs for Smith's lack of sensitiveness.

The human force in this text is the work of art used to illustrate how people in our lives can come as a bad influence and force us to change from our normal way of living.

President Reagan emphasizes another spectrum of mistrust in his farewell speech to Young. Chauke (1992:34) says:

MuAmerika a nga se tshama a ndzi dyisa mbitsi. Kumbe ndzi ta va lowo rhanga *ku hleka* Young.
(I have never been made to meditate deeply by the Americans. Young replied that maybe he would be the first one to force the President into that state of mind.)

The laughter here is of course a laughable attempt to Young who knows the other

side of his mission statement. This became evident when the news of his death reached President Reagan. The President's words are sarcastic since Young has already fallen in Smith's trap. The death of Young while in South Africa causes

an

ironic twist to what the President and the research team had expected. No one suspected Young's hidden agenda except for a moment when Rabinski let something slip during a planning session while in South Africa.

The South African men, Steyn, Wolfaardt and van der Merwe plan to smuggle gold to the House of Synod in Switzerland. During the planning session, a small boy comes playing with his ball next to them. Chauke (1992:49) says:

Loko va ku kelu, va vona xifanyetana xi ri karhi xi ta hi ku tsutsuma. Xi fika xi yima. Xi va languta, xi teka bolo ya xona, ivi xi *hlekelela* xi nga se famba.

(It was a small boy who came running and playing with his ball when the three men discovered that they were in the midst of people. The boy picked up his ball next to their feet and giggled before going away.)

The laugh from this young boy is in contrast to the rules of the dirty game these three men are playing. The young boy's giggle becomes a mockery of their ideas since eventually no one receives an iota of gold.

The two South African men in the boat, van der Merwe and Wolfaardt are unhappy to be guided by Young's information while sailing to Switzerland. However, Steyn is assured that they are heavily protected. Chauke (1992:87) says:

Se nsuku ke? Kumbe na wona wu sirheleriwile hi nongonoko xana? *Va hleka.*

(What about the gold? Does the same programme that protects our lives also protect it? They all laughed.)

The laughter in this extract is ludicrous because all of them knew that their gold

was not well protected as they were passing jokes. Moreso, they were hired for this mission and the possibilities of being paid were very minimal.

When Young is in South Africa, Smith has to receive fresh news about the gold. As he exits to telephone Smith, in response to his excuse for leaving Mitterand responds jokingly,

"Ndza ha tiolola milenge, ndza vuya sweswi." Hi swona kambe u nga lahleki. *Va hleka.*

(I am taking a light walk and I shall be back soon. It is alright but do not get lost. They burst into laughter)

Chauke (1992:92).

The laugh here is just a taunt. In other words, Mitterand was poking fun at Young but teasing him or making jokes about his knowledge of South African hotels. Maybe Mitterand was a bit suspicious about Young that there can be some secret meetings with other people in order to jeopardize the mission statement of the Research Committee.

Nevertheless Mitterand is unaware of the reason behind Young's departure, hence the latter has complied with Smith's injunction. The novel shows how our spectrum of life is dominated by fear. People, in most cases, are forced to do things they are not supposed to do because of anxiety.

The meeting with the South African government ministries lasts for three hours. One of the speakers in the meeting remarks as Chauke (1992:99) says:

Namuntlha ku ta huma ximanga esakeni. Kumbe ku hava ximanga? *Va hleka.*

(Today the whole secret will come out. Maybe there is no secret at all? They all laugh.)

This kind of laughter in this extract shows one who has a last laugh over something or others. Rabinski who cracked this fun, had a little knowledge about Young's plans on the issue of gold from the South African embassy to Switzerland.

This laughter is ironic since not all of them are in agreement. The shocking death of Young becomes an obstacle to this research because the committee is dissolved. Young's death is associated with the disappearance of the spectrum from people's sight. It may look as if it has reached its end but it will appear in the near future. Similarly, at the death of an important person, people may conclude that no one will step into the shoes of the deceased and carry on from where he left off, but within a relatively short space of time life continues with his successor.

By way of recapitulation, it has emerged from this discussion that this text uses laughter to elicit the different moods experienced by his characters. These characters laugh in a way that shows amusement, scorn and contempt or fear of death.

4.7.2 Autodiegetics

It is easy to notice Chauke's nearness to events that befall him in certain stories. Chauke, in those stories, reveals his personal experiences with the supernatural, such as, talking to ghosts. This is evident in the following literary works: *Ntiyiso ntsena* (The real truth) and *Enkondzweni wa nkwangulatilo* (At the foot of the rainbow)

(a) *Ntiyiso ntsena (The real truth)*

As mentioned under 1.9 (d) (v) this story reveals Chauke's personal experiences

and at the same time, his biographical information during the time he was a school

teacher. An example of Chauke's autodiegetic narrative style is found in the short

story, *Nomboro 13*. Chauke is relating his driving experiences in 1990 while returning from marking Standard 10 final examinations.

During the marking session Chauke was struck by the different handwritings of the candidates which hampered the speed of his marking. Chauke (1993:73) says:

Van'wana a va voyamisela exineneni, van'wana
eximatsini, van'wana va kurisa ngopfu, van'wana va
tsongahata ngopfu.

(Certain handwritings were bent to the right, others to
the left, some were too big and others very small and
illegible.)

In this extract, "van'wana a va voyamisela exineneni, van'wana eximatsini..." (certain handwritings were bent to the right, others to the left...), Chauke is talking from personal experience as a marker. The bending of handwritings to the "right" and "left" represents the different levels of the candidates' intelligence. In politics the "right" are always in opposition of the "left", meaning the socialists. Chauke's art of narration is that of an autodiegetic narrator.

Chauke's experiences do not end in Pretoria at the conclusion of the marking session. On the way to Malamulele his car gives him unexpected problems. It is at this night that Chauke is confronted by a ghostly voice offering assistance. Chauke narrates it artistically (1993:75) when he says:

"A ndzi ku ndzi nga mi pfuna," ku vula rito ra xinuna.

Rito ra kona a wonge i ra munhu loyi a tshameke
exitulwini xa le ndzhaku kwala emovheni.

(“May I offer you assistance,” said a man’s voice from
the back seat of Chauke’s car.)

When Chauke says, "... rito ra kona a wonge I ra munhu loyi a tshameke
exitulwini xa le ndzhaku kwala emovheni." (... a voice from the back seat
of my car.), again it shows his loneliness in the confrontation with a ghost.
The word "loneliness" in the previous line shows that Chauke is the one who is
relating these experiences.

The describing of this event is similar to the one where the central character
that came face to face with a ghost. The ghost assists Chauke with a “Number
13” spanner and disappears into the dusk. After the ghost offers Chauke a
number 13 spanner to tighten up his car battery it says something before it
disappears. Chauke (1993:78) says:

I xitsundzuxo: hambana ni vungwingwa-vusiku.
(You are reminded to avoid driving at night.)

The reminder above is self-warning for not taking any risks of driving alone at
night. This is an autodiegetic style where the writer relates his personal
experiences in the text in the first person.

(b) *Enkondzweni wa nkwangulatilo (At the foot of the rainbow)*

Another story where the narrator skillfully relates events that happen before
him as an eyewitness is from the story, *Xihotlovila xa lunya*. (A gigantic and
cruel monster), where he tells of his direct observation of the bird’s life on a
hot sunny day. Chauke (1992:47) says

A ndzi tshamile ehansi ka nsinya wa mumangwa,
miehleketi ya mina yi ri karhi yi n’okisiwa hi matimba

ya dyambu.

(I was sitting in the shade of a mango tree and I was meditating with difficulty because of the scorching sun.)

The use of "I" in the above quotation is in accordance with what Gray, in paragraph 4.4.2, regards as the indication of someone's presence in autodiegetic stories. Chauke, in the story cited above is a first person narrator.

As the Blue Fletcher birds are cooling themselves with tap water, a Pied Crow comes from nowhere and grabs one of the tiny birds as its prey. Chauke has noticed how death is so swift when it comes to an individual as well as the grief that the surviving people feel afterwards. Chauke (ibid:49) says:

Mina ndzi landzelela ku haha ka xikunguva lexiya hi mahlo. Xi rhendzelekile empfhukeni xi rhwele nyama ya xona hi nomo.

(I followed the flying Pied Crow with my eyes carrying its prey with its beak. The Pied crow flew around still carrying the prey in its beak.)

From this discussion, it has been noticed that in autodiegetic narration the writer relates in most cases, his personal experiences of what he has seen happening to himself or others. Chauke has used the words, "mina" (mine) and "ndzi" (I), to confirm himself as the speaker and also the one who is narrating the story. Without any doubt, Chauke is narrating as a autodiegetic narrator in this story.

4.7.3 Homodiegetics

This style of narration appears most frequently in the following literary works: *Ndzi ta n'wi kuma* (I'll get him), *Nsuku wa mina* (My gold) and *Mihlovo ya ntwanano* (The different shades of co-operation).

(a) *Ndzi ta n'wi kuma (I'll get him)*

When we read this novel, because of its wealth of police episodes we are faced with the case file of a detective police officer, who is working for the murder and robbery squad.

The homodiegetic style used in this novel makes it complicated since the storyteller is not taking part in the events. By his art of narration as a homodiegetic narrator, goes behind the two police officers who have been promised promotion as soon as the investigation is complete. Chauke, as a homodiegetic narrator, reveals their actions and the reasons behind them. He is with Sergeant Mantengu when crimes are committed and also with sergeant Mbambu when the same crimes are investigated. Chauke (1983:4) says:

Miyela u yingisa leswi: Sejeni Mbambu u ta nyikiwa
ntirho wo lavisisa vukhamba lebyi dyeke magidi-gidi le
ka vhengelenkulu ra Machipisana. Wa ha byi tsundzuka
xana?

(Listen: Sergeant Mbambu will be given the task of
conducting an investigation into an event that cost
thousands of rands at Machipisana's shopping complex.
Do you still remember it?)

The debated issue from the extract, "... mhaka leyi ya nonoha."

(The
matter is too complicated) really is not a thing that can be
solved
within a short time limit. As a debate, different opinions from
the attendants have to be put forward for argument's sake. In
other
words the speaker wanted answers to what to do and how to do
it as
possible courses to the action. Chauke was not in the midst but
writes as an eyewitness would do, that is what a homodiegetic
narrator unfolds his/her story.

In the true sense of the word, Chauke is not among these police officers, but acts as a distant recorder of their discussions. To Sergeant Mbambu, Chauke (1983: 8-9) via lieutenant Mathevula, says:

Wa ha tsundzuka vukhamba bya le ka Machipisana ke?

Wolowo i ntirho wa wena lowu nga ta ku tlakusa, ku gimeta Mathevula hi ku n'wayitela.

(Do you still remember the Machipisana robbery? It is your job to solve it in order to be considered for promotion, Mathevula concluded with a smile.)

The art of narration here is revealed by showing two tones from Lieutenant Mathevula, as if he had been present when each of the two police sergeants was entrusted with the same mission, but at different times. To Sergeant Mantengu, Mathevula's voice is soft and pleasant, but to Sergeant Mbambu it is relatively sharp and shrill. This skill reveals Chauke as a homodiegetic narrator who stands one side and sees everything as it happens.

At the end of the novel, Chauke joins them when sergeant Mbambu has become the victor while Sergeant Mantengu is the loser. Chauke continues to remain with Sergeant Mantengu in the police cell until suicide is committed and also simultaneously with Sergeant Mbambu while he is laying a charge against Sergeant Mantengu.

Chauke, as a homodiegetic narrator, is present at many places and at different times. Sometimes, Chauke revisits these places from time to time in order not to leave a stone unturned.

(b) *Nsuku wa mina (My gold)*

The novel opens with a summit on world peace in Geneva. The skilful homodiegetic narrator, knows how the debate progresses as well as the difficulties with which these ambassadors are faced. Chauke (1992:1) says:

“Vakulukumba,” ku bokoxela Nkulukumba Nhlanga, ...

“mhaka leyi ya nonoha.”

(“Gentlemen,” Nhlanga raising his voice loudly,...

“This matter is very complicated.”)

This art of narration shows the presence of a homodiegetic narrator in this conference as an observer who can listen to all that is taking place, but without making any contribution. This skill qualifies Chauke to be a well-vested homodiegetic narrator.

From Geneva, he leaves for Los Angeles to house number 704, where Smith and friends are planning how to become rich before they die. Their debate also is heated and requires intelligent thinking in order to come to fruition.

As a homodiegetic narrator Chauke secretly moves from Dr. Small’s house to Allerdale prison to Dr. Wayne’s surgery and occasionally witnesses the demise of people such as Dr. Small, Dr Wayne, and Dr Whiteside. Chauke, the skilful narrator continues in this manner throughout the novel, being with nearly everybody until the novel ends in the same location where it began.

(c) *Mihlovo ya ntwanano (The different shades of co-operation)*

Chauke, as a teacher by profession, mixes with students and becomes familiar with their behaviour at school and at home. Furthermore, he knows how children from well-to-do families behave. Therefore, Chauke, as a homodiegetic narrator, goes behind them and mixes with their peer groups in order to know their behavioural patterns. Chauke (1996:37) says:

Thicara u pfule dirowa, a tikuma a honokelane na
khutla, ... Khutla! A tlula a huma hi rivilo eklasini a ya
yima ehandle.

(Their teacher opened the drawer and was confronted

with a frog, ... A frog! He jumped out of the classroom and stood there.)

This extract, "thicara u pfurile dirowa, a tikuma a honokelane na khutla..." (The teacher opened the drawer and was confronted with a frog...) is written as if the writer was part of the group who made this joke. It is a situation that is made live by the writer to the reader's mind. This is from Chauke's personal experience as a teacher that student know how to fool about their teachers.

Debyani and friends are playing a joke on their teacher who is afraid of frogs. The frog jumps out of the drawer and follows their teacher. From there a chaotic situation erupts and the guilty party is hunted down and punished for such disrespectful behaviour.

With his homodiegetic style of narration, Chauke cunningly exposes the silly behaviour of youths in particular, boys. He continues by reporting the boyish fights and plans that may disadvantage others. A point of interest is that Chauke is not actually in the midst of these boys physically, but in their thinking.

What has emerged from this short discussion is that Chauke is skillfully presenting to readers the experiences he has seen while still in the Gauteng Province. He shows readers that what he has seen or heard still hovers in his mind and he writes it down in these novels.

4.7.4 Heterodiegetics

A striking example of the heterodiegetic style used by Chauke appears in the collection of short stories *Ntiyiso ntsena* (The real truth) in the short story, *Ku tiye ra mina* (My word is final). In this story Nelson Mandela and F.W. de Klerk are debating about the Government of National Unity. Chauke (1993:34) says:

Munhu a rivalanyana na leswaku vukona byakwe a byi

nga tiveki eka varhangeri lava, *Munhu* u humese
xiphephana, a tsala - tsala leswi: ku phikisana ka
n'wina, ku bombiselana ka n'wina hi xiyimo xa vutlhari
bya n'wina, swi mbombometa tiko masiku hinkwawo.
Mi ri yini hi ngati leyi halakaka xana? Boxani
miehleketo ya n'wina hi timhaka leti. *Munhu* a hoxa
xiphephana etafuleni emahlweni ka vona. Va xi hlaya.
(An imaginary person that is, a heterodiegetic narrator,
who was there during the debate but remained invisible,
took out a piece of paper and wrote: What are your
views about the mass slaughtering in our country? What
about those unfaithful and unco-operative leaders? The
heterodiegetic person threw the piece of paper on the
table before them. They took it and read the message.)

Chauke as a narrator, has seen this debate on the television screen. As a heterodiegetic person, he feels that the continuous violence in South Africa has to be addressed as well. As a television viewer, he imagines himself writing a message and throwing it before the two personalities. This is how the heterodiegetic narrative style is depicted in this story. The word *Munhu* signifies persona, that is, one who is telling the story and it is Chauke himself.

In conclusion, usually the one who is telling the story is not directly involved in the actions, but sees the actions proceed and, as a designer of the characters, suggests what needs to be done. Therefore, Chauke acts as a heterodiegetic narrator in this story.

4.7.5 Poetic justice

Poetic justice is revealed in the following literary works: *Ndzi ta n'wi kuma* (I'll get him) and *Nsuku wa mina* (My gold).

(a) *Ndzi ta n'wi kuma (I'll get him)*

The death of Attorney James N'wamba, as it is described in this novel, qualifies as poetic justice. Attorney N'wamba serves the people and the community with integrity and faith, but eventually meets such a horrible death. Chauke (1983:34) says:

Nkulukumba James N'wamba u hlaseriwile ekaya ka yena evusikwini byin'wana hi Sunguti eka lembe ra tolo, a va a dlawa hi ku pandzeleriwa hi xihloka tanihi rihunyi leri omeke.

(Mr. James N'wamba was violently attacked by criminals at his home in January last year when his body was cut up like firewood.)

Attorney N'wamba's violent attack by thieves is not a justified action for such a man to die such a cruel death. He worked in good faith and stood for his community. His cruel death qualifies it to be "poetic justice, that is, where one does the right and just things but dies in such a cruel manner.

The death of N'wamba in this novel is also a sign of poetic justice since he has, in the past, committed crimes as well. Therefore he is paying for his deeds. Chauke (1983:99) says:

Mzamani u raha-rahile swinene, kambe hinkwaswo a swi n'wi pfunanga nchumu. Endzhaku ka timinete ti nga ri tingani Mzamani u navile a ku whi mahlo ya hundzuluka ya va yo basa.

(Mzamani kicked his feet due to suffocation and after a few minutes he was certified dead.)

The death of Mzamani above is fairly justifiable because of the developments around it. Mzamani was a criminal who chopped down Attorney N'wamba's

body

into pieces. From this extract Mzamani is reaping what he has sowed.

Sergeant Mantengu in this novel takes his life in fear of facing the consequences of his past deeds. Chauke (1983:103) says:

Loko phorisa ri pfulile va vonile Mantengu a wile hi
xikosi, emombyeni wa yena a ku ri ni vala ro tshwuka ra
ngati kasi evokweni ra xinene a tamele xibalesa.
(When one of the police officers opened up the cell,
Mantengu was lying on his back and there was a wound
on his forehead and a gun still in his right hand.)

Another form of poetic justice in this novel is apparent when Sergeant Mbambu shoots one of the bank robbers in broad daylight. The robber dies in order to pay for his criminal offences. Chauke (1983:51) says:

Mbambu u vutlile xibalesa enkotlotweni wa xona, a xi
tlakusa kan'we, xi nkampfunya ndzilo.
(Mbambu took out his gun very swiftly from its holster
and shot once at the thief.)

The death of the bank robber is equivalent to the reward and punishment for his theft and it is quite appropriate.

(b) *Nsuku wa mina (My gold)*

In this novel, quite a number of characters suffer terrible deaths after they have served their killers well. Drs. Small and Wayne do their jobs exceptionally, but are later killed. Dr. Whiteside takes advantage and accomplishes the most dangerous task, but is later murdered by Clout whom he helps to escape from jail. Chauke (1992:55) describes the deaths of Small and Whiteside in the following way:

Ehansi a ku ganamisiwile mintsumbu mimbirhi: Small na Whiteside. Hinkwavo a va ha huma ngati hi tindleve, kambe a va fe khale.

(On the floor were the corpses of Small and Whiteside lying on their backs but still bleeding profusely through their ears.)

So also Dr. Wayne with whom Smith pleaded to change the faces of Born, Clout and Woods. Chauke (1992:102) says:

(Wayne) a nga vonanga ni nsimbhi leyi a yi ri evokweni ra Clout. Kutani yi tlakukile, yi vuya ehenhla ka nhloko yakwe.

(Wayne did not notice the iron bar in Clout's hand. Clout raised it up and let it fall on Dr. Wayne's head.)

Wayne died for his excellent work rendered under duress. To make matters worse, his body was thrown into the sea so that no clues would be left. Sometimes poetic justice takes the prize where bad deeds are repaid by death. Steyn and friends are killed by Born, Clout and Woods and they, in turn, manage to kill Clout and Woods. The death of these men is caused by their lust for money.

Also Young, who is found by Mitterand the next day and certified dead. His secret agendas are the source of this death.

From this discussion, it has been noticed that these two novels are true reflections of poetic justice. According to these literary works, everyone has a choice in life, whether to lead a good life or a bad life.

4.8 DIFFERENT MILIEUS PORTRAYED IN THE LITERARY WORKS

Before the discussion on the above heading progresses, it will be more appropriate to define the concept *milieu* exhaustively.

Chatman (1988:138) defines *milieu* as:

The setting is to set the characters off in the usual figurative sense of the expression, it is the place and collection of objects against which their actions and passions appropriately emerge.

The expression *to set the characters off* implies that there is no single story that does not originate from a place or environment. It is from this background that links are created in the reader's mind to associate the characters of the story with the real human beings in their social places that make the story more proportionate to the real world of human beings.

According to Wellek and Warren (ibid. :221)

Setting is environment, and environments, especially domestic intentions may be viewed as metonymic or metaphoric expressions of character. A man's house is an extension of himself. Describe it, and you have described him

An environment fulfils a central role in writing. It is a crossroads of what is happening in the story. As stated above a man's house is an extension of himself. It is regarded as such because of a mass of associations it creates in the mind of the reader.

Abrams (Op cit: 192) says:

The overall setting of a narrative or dramatic work is the general locale, historical time and social circumstances in which a work is, the particular physical location where it takes place.

Usually the place where an accident occurred is a locale and will remain a memorable setting forever. It becomes historic, that is, an historic moment in the narration of past

events.

Wilkinson (1990:75) defines a place as " an individual's physical and social environment". What Wilkinson suggests is that there is no single individual who lives in a space or anywhere else. All people are people because of where they come from within the physical and social environment. Therefore, writers create characters and design for them environments where they are found and the people with whom they will communicate.

This will become evident in the discussion which follows:

(a) *Ndzi ta n'wi kuma (I'll get him)*

When one reads this novel, the incidents within it revolve around a single police station and the neighbouring village. It does go beyond these premises, but to a limited degree.

As in most detective novels, the setting is at the office where the crime is pursued, details of the crime are compiled and then investigations start where suspects are hounded until the truth is established. The end of a story such as this one, is either the tussle and unsuccessful chase, or perhaps a suicidal bid to stop the case from going any further.

Chauke has skillfully maneuvered the difficult and complicated situations in this novel, where characters such as Sergeant Mbambu are made to sweat before the real criminal is made known to the public. The general locale, historical time and social circumstance about the setting in this novel are clearly formulated in order to give a general view of where crime is committed.

(b) *Nsuku wa mina (My gold)*

In this novel Chauke has used juxtaposed settings and unknown physical environments. The novel revolves around three different environments namely, Switzerland, Los Angeles and South Africa, moving from hotels, surgeries,

yachts, offices and airplanes to the sea.

The first setting of the novel is Geneva in Switzerland, but within a short space of time, the news about the delegation to South Africa in quest for peace is known in Los Angeles. As mentioned above, the setting where the story ends, is Geneva where it began.

(c) *Enkondzweni wa nkwangulatilo (At the foot of the rainbow)*

This collection of short stories and essays touches various milieus within our society. Some of the stories take place around family circles where either quarrels or gossip always prevail.

Other stories in the literary work challenge the South African setting, in particular, rural areas that are invaded by foreigners on a daily basis because of the previous apartheid politics. South Africans lack expertise in many fields and, as a result, foreigners are hired ahead of them.

Other stories show the current setting that allows everyone to dwell wherever they choose. Therefore setting in this collection is all about freedom of movement.

(d) *Ntiyiso ntsena (The real truth)*

In this collection of short stories, Chauke has used Soweto and the neighbouring locations as the oldest environment where people suffered humiliation, poverty, war, and apartheid Land Acts.

Some stories in these literary works show sombre environments such as the hostel, formally known as the compound, where life is extremely dreadful and unpleasant. The setting is portrayed as dilapidated with no hygienic measures being taken to stop the spreading of diseases. Chauke's hope is on the New Government's promise of better homes, but instead it opts for matchbox-sized houses as the sole form of improvement of accommodation.

In other stories, like *Enkoveni wa ndzhuti wa rifu* (In the valley of the shadow of death), Chauke uses Sharpeville as the setting that became the centre of controversy in 1960. The setting today is political and as a result this place has been turned into a national monument where the whole country commemorates what happened in 1960 on a yearly basis.

(e) *Ntlhontho (challenges)*

In this collection of short stories Chauke has used a simple, rural environment where life is not easy. Sometimes Chauke goes to urban societies where prejudices still rule the majority of White people. This is evident in the following stories:

(i) *Mi ta ndzi endla yini? (Who will touch me?)*

The setting is remote and looks simple, but there are those characters that make life difficult for others. Mthovu, in this story, violates the peaceful environment of others by a series of crimes he commits. Eventually, the community, on behalf of the environment, takes the law into its own hands and does away with him in order to live in a crime free area.

(ii) *Tiko ra mina (My country)*

This is another example of the denial of facilities due to political prejudices that people, especially Blacks, should have enjoyed in their environment. Political differences turn this semi-urban environment into an unhappy place and it is not accommodating to Blacks as well as their needs and aspirations which are shattered by Whites.

(iii) *Nkalaxaka (Without a relative)*

This story takes place in the rural settings where people lack basic educational facilities. Doctor Dlamini, as he introduces himself to the community, comes from an unknown environment and declares himself a qualified Medical Practitioner. This still happens in the more remote settlements in South Africa today.

From what has been highlighted in this brief exposition it is clear that Chauke does not use ordinary environments to complement the contents of the stories like other writers. Chauke comes with his own way of designing the settings of stories as certain events take place in unusual places, as indicated in the discussion above.

4.9 SUMMARY

The following key concepts have been defined in this chapter, namely, narration, narrative, narrator, flash forward and flashback, poetic licence, frequency, style, autodiegetics, homodiegetics, heterodiegetics, poetic justice and milieu.

All key concepts mentioned above have been discussed with reference to Chauke's literary works.

CHAPTER FIVE

CHAUKE'S WORKS AND THE CONTEMPORARY SITUATION

5.1 INTRODUCTION

This chapter will show that Chauke, as a contemporary writer, has an intimate knowledge of the experiences of his audience, the manner in which they behave as well as their interactions. Against this background the chapter will highlight how Chauke takes this opportunity to address the people's economic, political, educational and social welfare based upon the South African context. In other words, Chauke's works are like a mirror that reflects the life of the modern people.

According to Wellek and Warren (1993:94)

Literature represents life and life is, in large measure, a social reality, even though the natural world and the inner or subjective world of the individual has also been objects of literary imitation.

What Wellek and Warren suggest is that in all literary circles, literature is a representation of people's life. Literature represents the people's economic issues, political differences, education and social welfare. Therefore, all literary works are intended to hint about these elements as issues of interest in life. Wellek and Warren (1993:31) proceed to remark that

Literature can obviously take the place of many things- of travels or sojourn in foreign lands, of direct experience, vicarious life; and the historian as a social document can use it.

The phrase "vicarious life" refers to experiences in which one does not participate personally, but which one enjoys when watching others. In this chapter, Chauke as a historian of his time, takes his readers on various travels of life as, with his skilful pen, he records what he has experienced. This makes Chauke's works more practical than

theoretical. The stories are a reflection of our day to day activities. It would appear that Chauke is standing silently behind all the scenes within the literary works pairing his ideas with our modern society.

The main focus in Chauke's commentary is contemporary issues that, according to him, are full of hiccups. This chapter will feature quotations from the leading newspapers in South Africa relevant to Chauke's literary works and the modern life.

At the end of the discussion on the contemporary issues, the reader will observe that Chauke leaves the final decision about how to counteract his/her spectrum of life in the spheres as listed above to the reader.

5.2 CHAUKE'S WORKS WITHIN THE CONTEMPORARY CONTEXT

Before the start of my discussion on the economic, political, educational, and social issues within the literary works in relation to the contemporary situation, a brief survey of the content of the selected works and the current affairs shall be provided. This is not a duplication of the literary works given in 1.8. The selected literary works are *Ndzi ta n'wi kuma* (I'll get him), *Nsuku wa mina* (My gold), *Enkondzweni wa nkwangulatilo* (At the foot of the rainbow), *Ntiyiso Ntsena* (The real truth) and *Nlthontlho* (Challenges)

(a) *Ndzi ta n'wi kuma* (I'll get him)

This detective novel is one of Chauke's masterpieces. The novel has focused on the police spectrum when they conduct an investigation in pursuit of a criminal. This type of literary work deals with life in our modern society. It shows how one can be tempted to commit fraud or crime due to poverty or a supply of money insufficient to achieve one's desired lifestyle. The content of this novel is all about people in the contemporary situation whose lives are dominated by crime due to lack of sufficient money.

(b) *Nsuku wa mina* (My Gold)

In this novel Chauke highlights Smith as the mastermind behind all the heinous crimes within the story. Smith is a replica of the gang leaders in our contemporary situations, which merely orchestrate criminal activities, funding strong and bold men to carry out the intended job. The motive behind this behaviour is greed for money.

Similar to gangsters in South Africa, they perpetrate heinous crimes in the name of one. The challenge facing contemporary society is to supply solutions to these problems.

(c) *Enkondzweni wa nkwangulatilo (At the foot of the rainbow)*

In this collection of short stories, in particular, "*Tinhlayo ta vunyngi*" (Vast numbers of people) one is made aware that although Blacks are many in number this does not mean that they are adequately equipped to rule this country, South Africa. This follows the more than 50 years during which Blacks were denied the opportunity of political representation in the South African government of the National Party. In contrast, Blacks have won the government under the banner of the African National Congress. Modern technology and science has been introduced to the Blacks and the current situation is showing signs of change even though there is still lack of expertise here and there. Chauke presents it as a challenging factor.

(d) *Ntiyiso ntsena (The real truth)*

This literary work dramatises the past apartheid regime up to the birth of the current democratic era. The stories in this collection touch all corners of life such as political differences, family life, lack of employment and lack of medicine to cure the dreadful disease Aids. This is a problem facing the people in this contemporary context.

(e) *Ntlhontlho (Challenges)*

In this collection of short stories, Chauke is challenging modern society in the field of education as well as the social status of both Whites and Blacks in the contemporary situation. The evidence of this will be discussed in the story entitled, "Nkalaxaka" (Without a relative) and a comparison between the White settlement, "Status" and

"Tshinelani", a predominantly Black will be presented. This Black settlement is likened to the RDP houses purchased for R200.

5.2.1 Economic issues

The first two novels *Ndzi ta n'wi kuma* (I'll get him) and *Nsuku wa mina* (My gold) are true evidence of economic influence on the lives of individuals according to what is currently happening to South Africans.

(a) *Ndzi ta n'wi kuma (I'll get him)*

This detective novel reflects the genius of Chauke in dealing with crimes that involve money. The seed is sown when Lieutenant Mathevula places the incentive of promotion before police sergeants Mbambu and Mantengu. This is similar to the method employed by police in South Africa when seeking assistance while tracking a criminal. A reward for information is announced to the public for anyone who can give evidence that can lead to the arrest of that criminal.

In this novel, certain scenes are described in a similar manner to the way in which these situations occur in the contemporary situation. The death of Attorney James N'wamba, in this literary work, is described as the most hideous crime ever committed at Tlharhani settlement. As a result, Mthavini N'wamba, a niece of the deceased, is not willing to give evidence to Sergeant Mbambu about the Machipisana theft and looting. Chauke (1983: 35) says:

Loko hi ringana emahlweni ka nawu sungulani hi ku
lavisisa mhaka ya malume. Mina ndzi nge tirhisani na
n'wina loko vadlayi va malume va nga se kumeka.
(If we are all equal in the eyes of the law, start by
conducting a fruitful investigation into my uncle's death.
Otherwise I am not ready to assist you with any
information.)

Mthavini N'wamba is still disgusted by the inhuman activities of the criminals and simultaneously, by the police's failure to track them down. One may think that this woman is defeating the ends of justice, however, she is actually highlighting the other side of the police story, that is, their failure to do their job satisfactorily. In The Citizen newspaper on Tuesday 5 September 2000, Acting Justice Eben Jordaan when passing a life sentence in the Pretoria High Court on Elliot Masango, a handyman who, in a manner similar to the murderers of N'wamba, murdered a wealthy Kempton Park dentist, expresses sadness at Masango's cruel, inhuman and brutal behaviour as follows:

It is difficult to think of a worse case than this. You had no sympathy or compassion for your victim. Any right thinking person is filled with abhorrence when he looks at what you have done.

This could be a similar situation to that of Mthavini, where she is forced to give evidence concerning the Machipisana theft because it involves a wealthy man while other cases are left unsolved. In her heart she desires that criminals be hunted down and brought before the law and sentenced accordingly.

Scenes in this novel dramatize the manner in which criminals in the country break into a bank or shop and steal millions of rand. Sergeant Mbambu once read stories about bank robbers and how dangerous they are when in possession of money. Chauke (1983:51) says:

Swa antswa ndzi sivele no kota ku sungula ku baleka va nga si swi endla, ku vula Mbambu hi le xikarhi ka meno laya lumaneke.

(It is better to foil them before they speed off with money, said Mbambu biting his teeth in order to gain courage.)

Sergeant Mbambu, as a police officer, knows the danger of coming face to face with criminals. Mbambu's actions toward the bank robbers are echoed in The

Star, Thursday, April 23, 1998 when it reports that:

Jubilation and anger surged through a watching crowd as police foiled a bank robbery after a bloody shoot out with gunmen.

The crowd is happy when the criminals are caught, but simultaneously enraged about those police officers who die at the scene of the shooting. In most instances, criminals who are caught by police commit suicide for fear of facing the law. The same situation occurs in this novel when Sergeant Mantengu, after being led to the cell at gunpoint by his colleague, shoots himself just before a docket is opened against him. Chauke (1983: 102-103) says:

Marito ya Mbambu ya mitiwile hi ku buluka ka
xibalesa. Va humile hi ku tsutsuma va kongoma lomu
ku buluka a ku twarile ku huma kona.

(Mbambu was silenced by the sound of a gunshot and they ran in the direction of the sound.)

A similar incident, where a policeman shoots himself to avoid facing the consequences of his crimes, is echoed by a report in the Sowetan Sunday World, 2 July 2000:4 where it is reported that an:

Alleged police torturer was accused at the Truth and Reconciliation Commission hearings of torturing detainees during the security branch reign in the 1980s.

The policeman mentioned had carried out all these criminal offences in obedience to orders from his superior officers. The period when these crimes took place forced policemen to behave in this manner. What the TRC should have done was to exonerate this policeman. Knowing that the public would be against him, he decided to take his life.

Behind the motives of all the personalities mentioned, is a financial incentive. With this background in mind, Chauke decides to lash out very hard at the life of contemporary people that is dominated by the lust after money. Once the escalating crime decreases with a decrease in unemployment, South Africa can become a crime-free country.

(b) *Nsuku wa mina (My gold)*

In this novel the use of irony reveals the kind of characters with which the reader is faced. Roberts (1977:146) defines *irony* as

A function of the realisation that life does not always measure up to the promise, that friends and loved ones are sometimes angry and bitter toward each other, that the universe contains incomprehensible mysteries, that doubt exists even in certainty of knowledge and faith, and that human character is built through chagrin, regret and pain as much as through emulation and praise.

The Geneva summit at the beginning of the novel shows that really “life cannot always measure up to its promise.” The chosen ambassadors, especially Young of America, could not live up to the promise. Smith just blackmails Young before he leaves for South Africa and thus, Young is serving both the research committee and Smith simultaneously. Mitterand finds later Young dead of unknown causes.

What Chauke portrays in the novel is deception and heinous crime revolving around money. The greed of the characters spoils their reputations in the sight of the public eye. Characters such as Young, Whiteside, Dr. Wayne, Small, Smith and other criminals, all meet unfortunate deaths because of the desire to have more money.

Chauke simultaneously views the events of our time and those in the novel with a sarcastic eye. He sees the Geneva summit as similar to *CODESA* of

1993 at the World Trade Centre in Kempton Park, South Africa. The main theme in Geneva is to seek ways that will restore peace throughout the world. Similarly, *CODESA* aimed at restoring peace in South Africa.

What is sarcastic in Geneva is that not all the participants had the peace initiative in mind. This could be the reason the debate becomes so tense at one stage. Similarly, in South Africa, amongst the participants there were political differences. The Afrikaner Weerstand Beweging's arrival with a bulldozer to wreck the buildings where *CODESA* was to be held, is a case in point.

Other things portrayed by Chauke in this novel are acts of fraud, deceptions, heinous crimes and greed on the part of the characters where money matters most. During the arrival of the research committee from Geneva, one of the South African police members, according to Chauke (1992:84) remarks that:

Hi byeriwe ni ku lerisiwa swinene leswaku hi fanele ku
tiyisa leswaku timali ta Mfumo a ti tirhisiwi hi vusopfa.

Loko hi tirhisa xihaha-mpfhuka-phatsa ni mimovha,
xana hi ta va hi nga lovisanga mali xana?

(We were sternly admonished not to misuse government
funds in a careless manner. Using a helicopter and cars,
won't it be too expensive on the part of the
government?)

From this extract, Chauke is showing the way the South African government squanders funds unnecessarily. In this case they were supposed to transport the ambassadors from Pretoria to Bophutatswana. To transport them both by air and road is deemed unnecessary extravagance.

After Steyn has shown Wolfaardt and van der Merwe the ship named "Lady Faith" that will ferry gold to the House of Synod in Switzerland, one of them shows discontent by saying the following:

Mina ndzi karhatiwa hi mhaka yin'we ntsena, ku

hlamula Van der Merwe, wena Steyn a wu hi kombanga
laha hi nga ta tumbeta kona nsuku wa hina.

(I'm worried about one thing, remarked Van der Merwe,
you didn't show us where our gold will be hidden.)

The gold referred to in this extract is not meant for these three gentlemen, but rather for the country's economy. These men are smuggling it in order to enrich themselves and they do not care about other South Africans. This is how those undermine the economy of the country in high positions who neglect to perform certain services for the people. The Star, Thursday, 28 May 1998 shares the same sentiments as follows:

The ambush of the SBV cash-in-transit van near
Bloemfontein is probably the work of one of the highly
organized crime syndicates that made off with more
than R120 million over the past 18 months.

Where criminals want to deprive the country and people of their economy, death is the order of the day. Many people have lost their lives in South Africa to robbers. Even those characters mentioned above in Chauke's work do not live out their lives as planned because of their untimely deaths.

To conclude this argument on economic issues in South Africa, Chauke covertly attributes the sources of the escalating crime to selfishness, greed and a vying for position by those in high ranks. These issues are problematic to the people of the rainbow nation. Therefore Chauke, by writing literary works that deal with these issues, hopes that maybe one day these crimes will come to an end.

5.2.2 Political issues

The element of apartheid politics is the cornerstone of most of Chauke's works. *Ntiyiso ntsena* (The real truth) is a literary work that reflects the political situation in South Africa which Chauke has experienced. This is evident in the following

stories: *Enkoveni wa ndzhuti wa rifu* (In the valley of the shadow of death) and *Ku tiye ra mina* (My word is final).

(a) *Enkoveni wa ndzhuti wa rifu* (In the valley of the shadow of death)

This political story dates back to 1960 when the Sharpeville massacre took place. Today, the 21st of March is marked in our calendar as a holiday on which South Africans remember those victims who died because of their protest against pass laws. Chauke (1993: 68) says:

Vavanuna hi vona lava va nyikiweke mapasi lawa eku sunguleni. Endzhakunyana, Mfumo wu vone swi laveka ku antswisa mapasi lawa. Ku endliwe dyibuku, ku katsa-katsiwa hinkwaswo leswi va voneke leswaku a swi ta fanela ku hingakanya ntshuxeko wa Wantima.

(Men were the first to receive their passbooks. Later on the passbooks were consolidated into one big book in which different sections were included that hindered the freedom of a Black person in South Africa.)

These passbooks keep on changing until each nation has its own code to stand for the homeland and district of the pass-holder. By so doing the White government is preventing Blacks from moving to Johannesburg where life is better. In 1986 small green passbooks were instituted and it is said that they are the same for both Blacks and Whites. These passbooks are bar-coded and the current government has endorsed them.

In this story Chauke wants to indelibly evoke in the readers' memory that ugly scene of death.. It is this story that reminds readers about the Pan Africanist Congress leader, Robert Sobukwe, who initiated the abolition of pass laws and people like Nelson Mandela and other comrades who also fought against this law and championed the cause of equality until they were jailed for so many years.

(b) *Ku tiye ra mina (My word is final)*

This is another interesting story about the fading away of the apartheid era that is highlighted by the debate between Nelson Mandela and F.W.de Klerk, the last president of apartheid South Africa. The 27th of April 1994 represents much more than just the political liberation of South Africans. For the first time in the history of South Africa Blacks had a 'vote' in their mother country. Since then massive strides in politics have been made. However, South Africa is still plagued by political violence and differences that make it impossible for the ruling party to fulfil its promises. The Kwazulu-Natal province is a battlefield for political parties. This area has not enjoyed peace since the release of Mandela in 1990.

In this short story Chauke relates the television debate between the two leaders Mandela and de Klerk. Chauke (1993:35) says:

Xiyimo xa madzolonga xi vangiwa hi vusula-voya bya mavandla man'wana ya tipolitiki. Hambi vandla ra wena Nelson, ra khumbeka eka mhaka leyi vukona bya rona i xivangelo xa vukona bya madzolonga.

(The political violence is caused by the radicals within your political organisations, Nelson...the existence of your political party is the main source of political violence in the country).

In this speech F.W.de Klerk is identifying the African National Congress and its armed wing, Umkhonto we Sizwe, as the sources of political violence.

In this short story Chauke has succeeded in elucidating the political situation in South Africa in a skilful manner. The illustrations on both covers of this collection of short stories, *Ntiyiso Ntsena* (The real truth) reveal much about politics in the 1970's.

5.2.3 Education issues

Chauke's educational spectrum in the works is revealed in the following:

Enkondzweni wa nkwangulatio (At the foot of the rainbow), *Ntiyiso Ntsena*
(The real truth) and *Ntlhontho* (Challenges)

Before referring to Chauke's literary works, it is important to outline briefly the history of education in South Africa. Education for the Blacks progressed through many phases before it became what it is today. At first the missionaries, (see paragraph 1.9), were primarily responsible until 1953 when the Bantu Education Bill, backed by Dr. H.F.Verwoerd, the then minister of native affairs, declared the mission schools 'strangers' to the country's policy with their curriculum and teaching methods ignoring the segregation act.

Liebenberg and Spies (1993:326) say:

The school must equip the Bantu to meet the demands which the economic life of South Africa will impose on him... There is no place for him in the European community above the level of certain forms of labour. Within his own community, however, all doors are open ... Until now he has been subject to a school which drew him to the green pastures of European society in which he is not allowed to graze ... What is the use of subjecting a Native child to a curriculum, which is in the first instance, traditionally European ? What is the use of teaching the Bantu child mathematics when it cannot use it in practice? That is absurd. Education must train and teach people in accordance with opportunities in life ... It is therefore necessary that native education should be controlled in such a way that it should be in accordance with the policy of the state.

The Bantu Education act was received with mixed feelings by the Blacks, for instance Bishop Desmond Tutu of the Anglican Church. Since then Matric results have dropped so alarmingly that new strategies are being used to upgrade the standard. To date in the Northern Province, Trial Examinations are written in June with the aim of improving the Matric results. It is against this background that Chauke is writing stories to remind readers about the 1976 episode.

(a) *Enkondzweni wa nkwangulatilo (At the foot of the rainbow)*

In the story “Tinhlayo ta vunyingi” (Vast numbers of people), Chauke takes the reader back to the era of H.F.Verwoerd, the architect of apartheid. The evidence is from his notorious statement made on Bantu Education in 1953. Chauke (1994:42) reiterates Dr. Verwoerd’s words on the educational spectrum when he says:

A fanele ku va rhoboto ya nyama. Ehenhla ka leswi na
hi ku vula ka vafumi va nkarhi wa kona,a swi nga faneli
leswaku vantima va karhatiwa hi ku dyondzisiwa
tidyondzo to fana na *Mathematics* a vo fanela ku
dyondza Xibunu na Xinghezi leswaku va ta kota ku
twisisa valungu ...

(A Black person should look like a human robot. He is
not supposed to learn *Mathematics* but only Afrikaans
and English for communication purposes.)

The exclusion of Blacks from the learning of science subjects has denied them the technological expertise in this country. Many Blacks believed that science subjects were too difficult to learn. This is evident from the low number of Black Medical Practitioners from the 60’s to the 80’s.

Chauke’s use of the educational spectrum goes beyond the apartheid period to the present. It is ironic to see current learners not willing to do *Mathematics* as a result of it being complicated. This belief is really a remnant of apartheid education.

The Great North News of 22 May 1998 quotes President Nelson Mandela as saying:

Apartheid created a crisis in education and training of immense proportions and it bequeathed blacks a higher education system that was fragmented, rife with disparities and replete with duplication between historically black and white universities, private and state institutions, country and urban seats of learning, national and international accreditation ...

What the president yearns for in his message is the pride in its education system that the nation has long cherished, but been denied by the apartheid regime and now hopes to rebuild as a unified school system which the people deserve.

(b) *Ntiyiso Ntsena (The real truth)*

This collection of short stories is embellished on its cover with a picture of Hector Peterson, the first victim of the 1976 riots killed by police during the Soweto student uprising. This picture marks another turning point in the education of Blacks in South Africa.

From the story "A ku te fuma ka wena " (May your kingdom come) Chauke has equated the ideas of the Reformists to that of the Soweto Student Uprising of June 1976. In the story Chauke (1993: 4) says:

Yin'wana ya migingiriko yakwe (Matimba) yi ve ku pfuneta lava a va lave ku hlongola thicara un'wana wa Xibunu exikolweni xa le henhla xa Phungula. A pumbiwa ku feyirisa swichudeni no dyondzisa ririmi ra vatshikeleri va Vantima. A ku vuriwa leswaku u pfuneta Mabunu ku hlayisa Vantima evuhlongeni. Ku

dlidlimbetaniwile hi miehleketo na nhloko ya xikolo,
ku khiriwa na tidyondzo, ku endliwa toyi-toyi ya
mangava.

(Some of the activities of Matimba were to lead the demonstration against the Afrikaans teacher who was alleged to support the Afrikaners and to teach Afrikaans in a way that caused Blacks to fail. The headmaster was forced to expel this teacher who was against the departmental regulations.)

The situation described above is similar to that of June 1976 when the government was continuously warned about the dissatisfaction of the use of Afrikaans as a medium of instruction in Black schools. Rene de Villiers first warned the deputy minister of Bantu Education, Dr.A.P. Treurnicht, on 25 May and 11 June 1976 about the explosive conditions in Soweto, but the minister turned a deaf ear to this warning.

Bishop Desmond Tutu of the Anglican Church wrote a letter to the Prime Minister about the impending eruption of the students' dissatisfaction in The Star of 28 May 1976 in which he said:

I am writing to you, sir, because I have a growing nightmarish fear that unless something drastic is done very soon, then bloodshed and violence is going to happen in South Africa, almost inevitably. People can take only so much, and no more... People made desperate by despair and injustice and oppression will use desolate means .

Indeed, on 16 June 1976 almost 10 000-school children in Soweto marched in protest against the regulation which instituted Afrikaans as the medium of instruction in schools. They were singing, *Down with Afrikaans, Viva Azania, If we must do Afrikaans Vorster must do Zulu.*

Peterson's picture is a symbol that denotes the climax of apartheid's evil, which Blacks eradicated with sweat and blood.

(c) *Ntlhontlho (Challenges)*

In this collection of short stories, Chauke challenges the attitude of current professionals. This is evident in *Timintsu ta mina* (My roots) and *Nkalaxaka* (Without a relative). The authenticity of the alleged educational achievements of so-called professionals, is questioned.

(i) *Timintsu ta mina (My roots)*

The story about Light highlights the manner in which educated people behave in our society. Light is no longer willing to permit Xitsonga in his school curriculum when he is a headmaster. Similarly, many professionals send their children to private schools where their mother tongue is not taught and regard their rural schools as poor and lacking good quality teaching. They forget that they are all from the so-called rural community and their poor compatriots are pinning their hopes on them.

(ii) *Nkalaxaka (Without a relative)*

This short story illustrates Chauke's stance regarding loopholes within the current educational system. The apartheid era made it impossible for one to travel from one place to another or to accommodate foreigners with ease. Today, people from different countries are flocking to South Africa. Some come to our country with genuine certificates whereas others are just mere opportunists. This becomes a challenge in our society.

In this short story Chauke (1995:48) says:

Ku lo salanyana mhaka yin'we, ku
hlamula Gaveni. Hina hi nga nghena
xikolo ha swi tiva leswaku munhu u na
maphepha lawa ya seketelaka leswaku
yena u dyondzile leswi a hi byelaka

swona. Ndzi kombela leswaku Dlamini a
hi komba mapapila yakwe ya tidyondzo.
(One more question, Gaveni continued. It
is known that certificates guarantee one's
qualifications. I therefore request Dr.
Dlamini to show us proof of his
academic record.)

The issue debated here is the inadequacy of Dr. Dlamini's credentials. In our society at present there are so many medical doctors from Ghana, India and other countries. The qualifications of these men and women have elicited many unanswered questions among South Africans. As from the year 2000, the government has embarked on a screening process when employing foreigners, in particular doctors. City Press, July 30, 2000 reports:

Doctors who have been registered with us go through a thorough screening process to ensure they are qualified and have good track records from their various countries. Those who have not registered with us have suspect qualifications and backgrounds and do so to avoid screening.

The screening process recently adopted will definitely ease the situation for the South African government that was inundated by foreigners with no genuine qualifications. It is hoped that the same procedure will be followed by other state departments in order to minimize fake certifications.

A concerned reader echoed these sentiments about the hiring of foreigners from Cuba by the then minister of Education, Professor Sibusiso Bengu. *Sowetan*, Tuesday, May 16 1997 says:

Who on earth can put his trust in a father
who prefers to give the only piece of
bread to neighbours and leave his dearest
kids with empty stomachs.

The statement concerning Professor Bengu's actions is sarcastic as those
Cubans

do not have the slightest knowledge of the Black South African background.
The effort to attract these sought after Cubans was futile since it fuelled
opposition from all angles by concerned stakeholders.

(iii) *Tiko ra mina (My country)*

The story shows the endless racial clashes over education issues facing
South Africa. In the story, Chauke shows how racial disunity between Blacks
and Whites still haunts education. Chauke (1995:35) says :

Etikweni leri ku na moya lowu wu
sunguleke ku hunga. Ku hunga moya wo
timela ku avana ka tinxaka. Ku hunga
moya lowu wu ringetaka ku aka vuxaka
exikarhi ka nhlonge ya ntima na leyo
basa.

(In this country there's the air that is
blowing. The blowing air is discouraging
divisions. The blowing air is trying to
built the relationship between blacks and
whites.)

Though this is how it appears superficially, not all of us accept each other.
The racial clash dates from our forefathers and lives on in our generation.
Chauke draws our attention to this spectrum of hatred in the story. The racial
student clash in Vryburg is a case in point. *The Star*, Thursday, April, 23
1998, says:

Black and White pupils at Vryburg High

School, which has been plagued by race clashes, were confined to separate parts of the school. However, White pupils had repeatedly told their Black peers that Vryburg High School is a White school and will remain White.

The report shows colour clashes which is a sign of intolerance. This sounds ironic. As South Africans, with the process of reconciliation having eradicated all the problems of apartheid, Black and White should come together and unite as one nation.

From this examination of the education spectrum, one can notice how Chauke has tried to show the transformation stages our education system has undergone. A glimpse of Dr. Verwoerd's statement reflects to readers how the apartheid regime denied Blacks opportunities in many fields of education.

5.2.4 Social issues

The social aspect in Chauke's works is illustrated in the following literary works, namely, *Ndzi ta n'wi kuma* (I'll get him), *Nsuku wa mina* (My gold), *Ntiyiso Ntsena* (The real truth) and *Ntlhontho* (Challenges)

(a) *Ndzi ta n'wi kuma* (I'll get him)

This novel reiterates the fact that behind every man's success there is a woman. Sergeant Mbambu's success in the novel is basically rooted in his wife. Chauke (1983: 38) says:

Mi fanele ku susa miehleketo ya n'wina eka timhaka ta
n'wina ta le ntirhweni, hi tona leti ti endlaka leswaku mi
tshama mi ri karhi mi tshuva nhloko.

(Do not concentrate too much on your investigations.
Time and again you are scratching your head in
thought.)

These words are ironic. Mrs Mbambu is always at Sergeant Mbambu's side. As a woman she shows her husband the attention she expects from him as well. This is the social aspect of humans that Chauke is reflecting.

After Sergeant Mbambu has saved the bank teller from the clutches of death, Chauke (1983:73) says:

Murhandziwa, ndza tinyungubyisa hi wena...

Hambileswi mintirho leyi yi mi pfulelaka milomo ya
tinghala.

(My darling, I am proud of you... though your work is
risky and dangerous.)

Sergeant Mbambu's wife shows pleasure in her husband's boldness and courage at work. She also gives him the necessary recognition a man deserves for his courageous deeds.

On the other hand, there is no mention of Sergeant Mantengu's wife throughout the novel. This reflects his deeds which most women would find repulsive.

(b) *Nsuku wa mina (My gold)*

Smith, in this novel, is portrayed as a most unfortunate man. Chauke (1992:56-57) says:

A lava ndhuma. A lava rifuwo. A ri ni byongo byo
kariha kambe a pfumala xin'wana: nsati!

(He wanted fame, riches and was intelligent, but lacked
one thing in life: A wife!)

What Chauke is portraying about Smith is his lack of inner peace. Smith has no peace of mind, heart and soul. As a result, Smith decides to lead a carefree, greedy and dangerous life. There is no woman behind him. The end of it is death.

Young is an example of a man who leads a double life. Young pretends to be loyal and faithful to his wife, but while away he becomes involved in a private love affair with Charlotte Pointer. This is the kind of spectrum which fills our lives. Nearly every day we read of either a woman or a man shot dead because of the double life he or she was leading.

(c) *Ntityiso ntsena (The real truth)*

(i) *Khotso ra vatirhi (The prison of workers)*

The story entitled, "Khotso ra vatirhi" (The prison of workers) is a true reflection

of hostel life during the apartheid era. Chauke shows the bad living conditions experienced by men in the absence of women due to the migrant labour system and the Group Areas' act of 1913. Chauke (1993:17) says:

Erivaleni ra hositele ku na nhlengelo wa
swingolongondzwani.

(At the open space of the hostel, a
mixture of different rubbish is dumped
there.)

Chauke is showing the poor and dangerous social health of men, which is a sign

of dehumanization. The apartheid regime knew that after years of living in such conditions men would suffer from TB and other related diseases.

These hostel dwellers became very hostile and were a threat to the township residents. Prior to the 1994 elections there were fierce battles between hostel

his dwellers and residents near the hostels. Nevertheless Chauke, as a prophet of time, (1993:23) says:

Va kholwa leswaku siku rin'wana va ta
kota ku tshama va ku tikitiki, ehenhla ka
Joni. Va huma ekhotsweni ra tihositele.
(There's hope that one day these people
will enjoy the luxury life of
Johannesburg that they have sought for a
long time.)

Indeed after the 1994 elections, everyone enjoyed the freedom to settle where they pleased and many hostels were evacuated as men flocked to the townships.

(ii) *Ntiyiso ntsena (The real truth)*

In this short story Chauke is drawing readers' attention to the danger of HIV/Aids. However these dreadful diseases are still received with mixed feelings by South Africans. Rhumbuka, in this story, is an honest person who is willing to tell the truth of this disease with which he is infected. Chauke (1993: 60) says:

Ndza swi vona sweswo, ntsena loko swi
nga peti tinhloko tin'wana ndzi ta tsaka.
Ndzi boheka ku tivisa vanhu lava, ndzi
va dyondzisa hi ta khombo leri.
(I agree with you doctor, but I want to
warn my people about the danger of this
disease before others become infected.)

Rhumbuka's announcement that he is HIV positive is received with mixed feelings by his community. This is a situation similar to what the current government says about AIDS orphans. *The Mail & Guardian* July 21 to 27,

2000:5 reports that:

The South African government did not want to provide anti-retroviral drugs to HIV positive pregnant women because this would save the lives of thousands of children who would then become orphans and, so, a financial burden to the state.

The provision of this drug in order to save the innocent children is still a debated issue by the current stakeholders. The drug has been manufactured, but it is too costly and the government is afraid to lose millions of rands securing the lives of those children whose parents are affected.

(d) *Ntlhontlho (Challenges)*

The short story, "Mi ta ndzi endla yini?" (Who will touch me?) shows the contrast of social position with reference to White and Black settlements, named *Status* and *Tshinelani* respectively. When Chauke (1995:14) describes Status location for Whites only, he says:

EStatus valungu va tshama eswimbindzimbindzini swa tindlu leto hlamarisa. Yin'wana na yin'wana ya tindlu leti i xifaniso xa vuaki bya le maninginingini. Ritlangi ra kona hi leri ra rihlaza wa ntiyiso.

(At Status location, Whites live in big houses built with high quality bricks and the gardens are tended.)

In stark contrast to the mansions built for the Whites in Status are the kind of houses erected at Tshinelani for Blacks. Chauke (1995:14) says:

Etshinelani vanhu va tshama emabokisini layo

hlamarisa. Yin'wana na yin'wana ya tindlu leti i xifaniso xa letin'wana. Ti akiwile hi switina leswi ariweke efandusini hi vusopfa na vufendze.

(At Tshinelani, people live in matchbox houses that are too small to accommodate a number of people. Each of these houses is identical to the next one. They are all built from poor quality and rejected bricks.)

This situation is similar to the current houses constructed by the Reconstruction and Development Programme that the ANC government promised in 1993 while canvassing to be elected. Instead of better houses with electricity and water, they have built matchbox houses that are now used as hives for criminals and prostitutes and have become hiding places for illegal firearms and ammunition.

These houses are made of poorly manufactured bricks, all two-roomed with one entrance and one door. They are unplastered but painted with poorly-tinted paint ranging from blue, yellow, egg-yellow, pink, deep bluish, greenish, reddish-orange and all unusual colours from the colour chart. The different colours of these matchbox houses represent the owners' attitudes, behaviour, crimes and the poverty the occupants are experiencing. This is an example of the better place to which our democratically elected government has led its people.

From this discussion, it is evident that Chauke is a writer who watches all movements of his people regarding issues relating to education, politics, social and economic empowerment. Chauke has successfully revealed the current social crisis of South Africans with reference to medicine, diseases, shelter and the failure of the government to deliver what had been promised before the 1994 elections. To him the current situation will change as expected by millions of South Africans.

5.3 SUMMARY

This chapter has shown how equivalent Chauke's works are to what is happening in South Africa today. Chauke penetrates all spheres of life to highlight what makes it enjoyable and, on the other hand, what makes it unpleasant.

Chauke is conversant with the political stance of South Africans. He takes advantage of that to address it to his readers. Today there is a high rate of mortality where the causes are political clashes, hunger and poverty and this has made Chauke a prophet of our time.

Another dimension of life that Chauke tries to evoke in his works is that of the law and its course. In our society, for normal life to prevail, the law is applied. In the first novel, Chauke challenges the authority of the law, its legitimacy and its relation to moral and political situations. Sergeant Mantengu is a shining example of someone who misuses the law.

Chauke is aware that every beginning has an end. The problem is that the end may be either a happy one or a sad one. Scholes and Kellog (1966:8) say: "The character who begins in harmony with his world is finally rejected or destroyed by it." This is the fate of characters such as Smith, Mantengu, Rhumbuka and many others who have been discussed in this chapter.

This chapter has also shown the contemporary spectrum of economic status, politics, education and social welfare of South Africans.

From this discussion it has emerged that Chauke's works are based on the current things that cause disunity, uncertainty and continuous killings. Chauke has succeeded in these works to highlight to readers the impact of these incidents. He does not supply solutions on how to overcome these problems, but leaves this to the readers of his works, which is one of the hallmarks of an outstanding artist.

CHAPTER SIX

CONCLUSION

6.1 FINDINGS OF THE STUDY

In line with the stated aims of this study (see par. 1.2.1), the findings will focus on Chauke's use of semiotic symbols as well as his outstanding style of language usage. These two aspects are used by Chauke to reveal the various facets of life activities that look like the interplay of the colours of the rainbow.

From Chauke's point of view the spectrum has been shown as a product of multifunctional colours, where each colour stands for its own meaning, but always in harmony with others. It is in these multi-coloured prisms that the different lifestyles of real human beings are reflected.

In Chauke's works, the semiotic effects dominate the fictional spectrum and the elements of semiotics such as denotation and connotation are highlighted. The psychological status of the spectrum has been exposed in 2.2.2 where the behaviour of characters is made similar to that of real human beings in their normal environments. The colours make characters behave indifferently depending on the circumstances in which they are found, as example- mostly criminal offences are conducted at night so that the perpetrators cannot be seen. These night-day activities in the literary works are highlighted as antithesis that rule the characters' lives within the literary works. An example of this is where Smith is portrayed as a replica of the spectrum of his time that is connotated to the spectrum of the current deception, blackmail and the most highly rated criminal of our time. Smith has been revealed as a merciless person, one whose feelings no longer exist, and one who is controlled by love of money.

Chauke's technique for demonstrating how the spectrum has stretched from the world around us to the new and unknown world of complexities where the life of characters is symbolically designed comes out clearly. In a nutshell, the documenting of the lives of real human beings has been reflected in the characters of his literary works to

amend life in general.

The activities of characters in some of the literary works are elaborated in a very strange manner that has been termed apocalyptic and demonic. In other words, these literary works are designed as apocalypse to link the past and the future and also as demonic, where the actions of characters are harsh and unprovoked.

Chauke's literary works have coverings that demand attention. A point of significance is the eliciting of all the seven colours of the rainbow, which became apparent when the six literary works are analysed.

The colours are symbolic in meaning where yellow signifies fire, green signifies vitality, blue signifies coolness, red signifies danger or blood and finally whites, suggesting purity. Each colour on the coverings, in relation to the contents, symbolizes various facets of human beings such as crime, happiness, harmony and disharmony. For example, the literary work, *Nsuku wa mina* (My gold) has two hands holding brown and gold pebbles that represent ordinary gold desired by the men in the story. *Ntiyiso ntsena* (The real truth) has the first victim of the 1976 Soweto Students Uprising, Hector Peterson, pictured in the foreground of the political unrest in the 70's. In *Ntlhontho* (Challenges), the runners are dressed in blue, red and yellow colours that symbolize the complementary nature of life expected from the runners themselves. The titles of the literary works are highly symbolic to express the content of the literary works. Each literary work's title expresses a different meaning. For example, *Ntiyiso ntsena* (The real truth) shows how difficult it is for the characters to do things that are right and correct, *Enkondzweni wa nkwangulatilo* (At the foot of the rainbow) shows how difficult it can be for human beings to attain undefined unity like that of the rainbow. Even the contents of the short stories show the conflicts characters have to live with, either in harmony or in disharmony.

It has been observed that Chauke uses the verb phrase, *va hleka* (They all burst into laughter) in a very revealing manner especially throughout the first two novels. Chauke, as the creator of the characters in his literary works, knows beforehand that they should have moods to characterize their verisimilitude to real human beings. To succeed in doing this, the verb phrase, as stated in the above paragraph, becomes the

barometer of these characters. What has been noticed is the fact that these characters do not only laugh while happy, but they do so when in different moods.

There are a number of other narrative styles that Chauke uses in the works, such as poetic licence, where the choice of diction is affected and poetic justice, where good or bad deeds are rewarded either by favour or punishment. These catastrophes in life happen to some of the characters like Mantengu in *Ndzi ta n'wi kuma* (I'll get him), Smith, Dr. Small, Dr Wayne, Young and others in *Nsuku wa mina* (My gold) and Rhumbuka in the story *Ntiyiso ntsena*.

Other styles observed are Chauke's omniscience and omnipresence in some of the stories. In other words, Chauke acts as an autodiegetic, homodiegetic and heterodiegetic narrator and that makes his stories interesting.

To conclude it can be said that the main findings from the theoretical frameworks of this investigation is that there is a significant consensus between the semiotic background and Chauke's stylistics of writing to reveal the spectral of life. This research has shown the ordinary "spectrum" as the range of lifestyles the real human beings are engaged in a symbolic manner.

The Semiotic experiments used in the form of symbolism are other findings that resembled characters in the literary works and in turn, map onto the real human nature of us in our current environments. These characters as social reflectors of our lives have a significant agreement with our activities as they interact and interplay in the man-created environments. The problematic characters designed as males are always rebellious against the law of social order as they are depicted in the novels, *Ndzi ta n'wi kuma* (I'll get him), *Nsuku wa mina* (My gold) and *Mihlovo ya Ntwanano* (The different shades of co-operation).

6.2 THE FINAL WORD

This semiotic analysis, based upon Chauke's literary works, has been an interesting experience on the researcher's part. The symbolic representations of these literary works has been associated with real life situation and that made the study an enjoyable

one. The semiotic signs are likened to this modern and sophisticated world where life is played like a game without rules. I appeal to the Vatsonga literary scholars to explore other literary genres such as drama, poetry and folklore from a semiotic point of view.

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