CLOSURE AS REFLECTED IN NORTHERN SOTHO NARRATIVES

by

MOKGALE ALBERT MAKGOPA

Submitted in accordance with the requirements
for the degree of

DOCTOR OF LITERATURE AND PHILOSOPHY

in the subject

AFRICAN LANGUAGES

at the

UNIVERSITY OF SOUTH AFRICA

PROMOTER: PROF DM KGOBE

JOINT PROMOTER: PROF GMM GROBLER

NOVEMBER 2000

Student number: **0397- 410-3**

" I declare that CLOSURE AS REFLECTED IN NORTHERN SOTHO NARRATIVES is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references "

_____   30 – 11 – 2000

SIGNATURE   DATE

(MR MA MAKGOPA)

ACKNOWLEDGEMENTS

(iii)

DEDICATION

This thesis is dedicated to the following:

My family: Wife, Mmatjie

        Children, Setlakala, Matshidiso, Matome, Ngoako

        Grand son, Masilo(Pitsang)

My brothers: (the late Masilo)Ngoako, Phetole, Mmoye, Masiye

My sisters : Mmakgwedi, Mmakoma, Mokgadi, Tebogo.

My mother: Modjadji

My late father: Matome, Noko, Thalabodiba

(vi)

SUMMARY

The aim of the study is to survey the usage of closure as it is reflected in Northern Sotho Narratives.

Chapter one

This chapter introduces the objectives of the research and definition of the concepts *narrative* and *closure*. Reference is made to different scholars to substantiate the argument.

Chapter two

Plot serves as the basis of the study of closure in a novel. The interconnectedness of the elements of plot expressed by the presence of different closural patterns supports this. Major mutual relationships are distinguished, namely between author and reader as well as between author, reader and text.

Chapter three

The principles of brevity and single effect which differentiate a short story from other narratives play a major role in the study of closure. The five signals of closure and the mode of approaching the end also influence how closure is approached in this genre.

Chapter four

The study of folktales is divided into traditional and modern approaches. Despite their difference, opening and closing are commonly based on the syntactical position occupied by the opening and closing phrases. In the traditional approach the position is fixed while in the modern approach it is controlled by the presence of motifemes.

Chapter five

This chapter embarks on the usage of closure in narrative poetry. The ending is doubly determined, based on structural elements and linguistic principles. Repetition and cessation of the idea expressed in a verse line, are major poetic devises to illustrate closure.

Chapter six

This chapter summarizes the findings of the previous chapters and proposals for future research.

KEY TERMS

- *Narrative*: refer to a story that is told or written about events that are real or fictitious.

- *Closure*: refers to a specific method used by the writer in ending a narrative or the manner in which the reader evaluates the ending of a narrative.

- *Closural strategies*: division of the endings of novels into formal types.

- *Geometrical metaphors*: refers to the formal patterns and aesthetic shape of the novel.

- *Signals of closure*: different motifs that are essential in understanding the ending of a short story.

- *Direct mode*: type of ending found in a short story.

- *Indirect mode*: type of ending found in a short story.

- *Motifemes*: refers to formulas or phases that illustrate the structural pattern of a folktale and they are essential in demonstrating opening and closing.

- *Ring composition*: refers to different framing devices in a narrative text that ensure ordering, control and stabilisation of events.

- *Repetition*: an instance whereby a speech sound, syllable, word, compound word, phrase or verse line is being repeated.

CONTENTS

Closure as reflected in Northern Sotho Narratives

Chapter one

Introduction

Chapter Two

Chapter Three

(xiii)

CHAPTER ONE

1.0. INTRODUCTION

1.1. OBJECTIVES

The thesis aims at highlighting the various views on the study of *closure* in Northern Sotho narratives. Two essential categories are distinguished, viz. the traditional approach or initial view, and the visionary approach. The traditional approach concentrates on the formal structure of a particular narrative. According to this view, the formal structure of any literary text is vital in the presentation of the ending. This approach regards theme as the ending of novels, short stories, folktales, epic poems, and dramas. This is marked by the frequent appearance of themes such as love, death, reconciliation, detection and marriage in Northern Sotho narratives. This approach maintains that the structure of the literary text is essential while it disregards the reader's perception thereof.

The visionary approach differs from the traditional approach that considers the theme as the ending. According to the visionary approach a work of art may end at various points. Sometimes it becomes very difficult to make predictions about the future of characters since the author may decide to use suspense, which is based on the life and deeds of characters. The visionary approach

views a literary text as a temporal structure, based on three interrelated elements, namely past, present and future. The thesis will attempt to illustrate the fact that the formal structure of any narrative and the reader's perception of a literary text are equally essential in the study of *closure*. It further strives to highlight the essential aspects in the study of *closure*. Aspects such as repetitions, rhetorical questions, complementary endings and commands will be explicitly illustrated with relevant examples from Northern Sotho narratives. Scholars such as Lenz (1986), Smith (1968), Gerlach (1985), Richter (1974), Torgovnick (1981) and Thickstun (1988) will serve as major references since they are considered as pioneers in the study of *closure*.

In conclusion, *closure* will be looked at as a contemporary literary technique that is currently attracting the attention of literary scholars. The researcher is of the opinion that it is imperative to investigate this literary technique with reference to Northern Sotho narratives since no study of this nature has yet been undertaken.

1.2. DEFINITION OF CONCEPTS

This thesis revolves around two essential concepts viz. *narrative* and *closure*. These concepts will be clearly explained and motivated.

1.2.1. *NARRATIVE*

There are divergent views about the meaning of the concept *narrative.* When this concept is defined, aspects such as nature, totality and recounting are always taken into consideration. In attempting to define *narrative*, different views shared by critics will be illustrated. The first view which is very common is that *narrative* is a process whereby events which are real or fictitious by nature are transferred in the form of telling. Genette (1980:25) supports this view when contending that:

> Narrative refers to the narrative statement, the
> oral or written discourse that undertakes to tell
> of an event or series of events.

The quotation alludes to the argument that the concept *narrative* refers to a story that is told or written about events that are real or fictitious. This implies that there must be a certain order to be followed in either writing or narrating. *Narrative* is viewed as art, which can be studied as a totality of both actions and situations. Writing about the concept *narrative,* Genette (1980:25) further states:

> ...it refers to the succession of events, real or
> fictitious, that are the subjects of this
> discourse, and to their several relations of
> linking opposition, repetition.

3

Narrative consists of different elements forming an organism made up of unified complements, which constitute a mutually interrelated structure. Another aspect about the concept *narrative* on which scholars are agreed, is that it is associated with "story." In a *narrative* there must always be a story and a storyteller or addresser and addressee.

Kellog and Scholes (1966:4) motivate this view by defining the concept *narrative* as follows:

> By narrative we mean all those literary works which are distinguished by those characteristics: presence of a story and a storyteller.

Narrative occurs as literature, which is self-regulated. This means that *narratives* are classified into different genres that maintain the status quo by adhering to the essential features of that specific genre. Writing about the concept *narrative,* Genette (1980:26) further states:

> ...it refers to an event, not however the extent that is recounted, but the event that consists of someone recounting something, the act of narrating taken in itself.

The recounting of successive events is vital in the study of *narratives.* The process of recounting should follow a specific sequence, which

is essential, since it results in a structure, which is interrelated. Gerald (1988:58) says:

> ...the recounting of one or more fictitious event, but as product and process of object and act, structure and structuration.

The recounting process, which is verbally performed by the addresser to the addressee in transmitting the message, is used to distinguish narrative fiction from other *narrative* forms. In conclusion, *narrative* refers to a process whereby events that have been successively arranged are artistically transmitted in the form of telling or writing.

1.2.2. TYPES OF NARRATIVES

1.2.2.1. Narrative fiction

It is a process whereby fictional events are successively transmitted by the addresser to the addressee through verbal or written narration. Rimmon-Kenan (1983:2) says that "by narrative fiction I mean the narration of a succession of events."

A brief description of the basic aspects as Rimmon-Kenan (1983:3) defines them follows:

Story: Refers to narration of events that have been systematically arranged. These events have been taken out of the text and reconstructed in a chronological order.

Text: Refers to the theme that is conveyed through telling or writing, it is exactly what the readers read. In the text, events are chronologically arranged, characters are available together with all things related to the narrative content.

Narration: Refers to the process whereby the text is made available to the reader or listener through speaking or writing. This implies that there must be someone who utters the words or does the recording by writing.

Of the three aspects of narrative discussed above, *text* appears as the one that is directly available to the reader. A narrative text is predominantly observed by the presence of a story that needs to be told. Unless the story is narrated or written it will never be a text.

1.2.2.2. Narrative grammar

Narrative grammarians argue that some theories that are basically concerned with the analysis of linguistics are also applicable to the analysis of a story, despite the fact that the story is transverbal. They argue that the story is viewed as something that is homologous to the language. Rimmon-Kenan (1983:9) distinguishes two categories that fall within the generative grammar viz, deep structure and surface structure. These notions are derived from the transformational

generative grammar, which is concerned with the formulation of sentences. Surface structure is the formulation of abstract, observable sentences while deep structure is much deeper or more abstract than the surface structure. The deep structure of a sentence can be observed through retrieving and retracing based on the transformational process.

Rimmon-Kenan (1983:10) maintains the difference by illustrating that surface structure is syntagmatic while the deep structure is paradigmatic. She further argues that the deep structures, though they are abstracted from the story, are not narratives. For the purpose of this study, the researcher will concentrate on the surface structure since it is concerned with the essential features of a literary text.

1.2.2.2.1. Surface narrative structure

The theory views a story as a signified text observed by a successive series of events termed a story-paraphrase. The surface narrative structure consists of units made of events and proportions that end up constituting a story. Events are essential in the story-paraphrase since they advance and also amplify the action. Rimmon-Kenan (1983:16) uses the terms *kernels*, i.e. referring to events that move the action of the story, and *catalysts*, referring to events that are used to delay the action of the story.

7

In the constitution of a story three essential principles are distinguished viz, temporal succession, causality and inversion. Each story has a certain chronological order that must be followed in narrating events, though it is not fixed. The author may defamiliarise the plot of the story, the story may start with a conclusion and events are narrated until the actual ending of the story is reached. In an instance of this nature, *closure* that takes the form of a ring composition is found within the exposition of the story. The term ring composition shall be defined in chapter five.

1.2.3. *CLOSURE*

Closure is perceived as a natural phenomenon that is present in any form of literary work. Literary scholars share various views about the meaning of this concept. Some scholars regard *closure* as a specific method used by the writer in ending a *narrative*. An opposing view shared by another group of scholars is that *closure* is used to refer to the manner in which the reader evaluates the ending of a *narrative*. Hawthorn (1992:19) contends that:

> Closure is more than ending; more than
> discontinuation of a literary work: it requires
> that the ending or discontinuation have a
> certain aesthetic force.

Basically *closure* is highlighted as a process which has a fixed form or pattern. It appears as something that is more than a mere

conclusion because of its artistic nature or design. In the evaluation of *closure* both the reader and the writer are essential. Common features that dominate the structure of *closure* are coherence, completeness and stability, aspects that are interrelated. *Closure* is achieved when a character manages to solve the problem he/she is faced with, in which instance the story shall have attained the status of coherence, completeness and stability.

Another dimension highlighted by *closure* is that the conclusion effected by the author does not always evoke the same feeling of satisfaction in the reader. The author interprets the conclusion of a literary work differently. In support of the idea expressed above, Smith (1968:34) maintains:

> Closure allows the reader to be satisfied by the failure of continuation or, to put it another way, it creates the expectation of nothing in the reader.

Closure occurs as a literary device that is available in almost all genres. What is common about it is that it occurs as a conclusion, though it is differently interpreted. Torgovnick (1981:6) defines *closure* in a novel as:

> ...a process by which a novel reaches adequate and appropriate conclusion, or at least what the author hopes or believes is an adequate, appropriate conclusion.

Therefore, *closure* is viewed as an ending, which has been arranged in an artistic way. The arrangement of events in a narrative results in a unified organ that forms a complete, stable and interrelated structure. *Closure* does not necessarily refer to the last words, last verse line, last paragraphs or the last scene of a play. It rather refers to something that is entirely based on the relationship between the structure and words as well as between the reader and the writer. The sentiments stated above are echoed by Gerlach (1985:8) who made a study of *closure* in the short story. He defines *closure* as follows:

> ...characterises all literary works in varying degrees, it is a natural property of any art form that moves in time, revealing itself gradually. It is the signal that the movement may stop, that nothing more will follow.

Even in a short story, *closure* appears as the termination of the story. It is again observed by its temporal structure. What is clear from the foregoing is that closure is present in all narratives. Another idea expressed is that *closure* appears as an ending in any form of literary genre. *Closure* is always evaluated in association with coherence, stability and completeness.

A prominent scholar of *closure* in poetry, Smith (1968:36) views *closure* as a plan or layout of any form of poem which has been systematically arranged with the purpose of forming a complete structure.

10

She maintains that:

> Closure occurs when the concluding portion of a poem creates in the reader a sense of appropriate cessation. It announces and justifies the absence of further development; it reinforces the feeling of finality, completion and composure which we value in all the works of art; and it gives ultimate unity and coherence to the reader's experience of the poem by providing a point from which all the preceding elements may be viewed comprehensively and their relations grasped as part of a significant design.

Closure appears as an essential aspect of any literary work because it brings finality in prose, folktales, narrative poems and drama. It is an instant where the reader feels that the author has attained a point of termination or of not proceeding. *Closure* is always observed through the availability of a well-organised and stable structure. Both the reader and the author are essential though their perceptions differ. Gerlach (1985:16) contends that endings are in one sense in the reader's head, the reader feels them, creates them.

There are divergent possibilities of examining what *closure* is. The first regards the author while the second regards the reader. In presenting his narrative, the author may regard one of the following to serve as a conclusion: the last verse line of a poem, the last words of a story, the last paragraph of a novel or the last scene of a drama.

Furthermore, the author might even consider the theme of the literary work to serve as the conclusion.

The reader may have a different interpretation of the ending of the literary work. Before the reader can draw a conclusion about the ending of a narrative, he is compelled to go through the whole text. This proves the point that ending is a fixed, complete and integrated structure. Lenz (1986:2) supports this idea when he writes:

> Endings are fixed, first of all fixed. They are fixed by their very existence: to find out what will happen we need only turn to the last page. The author's intent or preference fixes them.

The arrangement of events in a text encourages the occurrence of an ending in a fixed form. Despite being fixed, agreement is essential between the beginning, middle and ending of any literary work. There are three vital reasons that are always advanced about the study of ending. Firstly, ending is viewed as something fixed by its existence since it is considered as the final culmination of successive events that are either found in prose, verse or drama. It is therefore viewed as a structure, which is integral by its nature. Secondly, the temporal structure of a literary work supports the idea that an ending is fixed because there is agreement within the three temporal elements of beginning, middle and conclusion. Finally, the author has a role to play since the temporal order rests with him. The author may wish to change the temporal order by either starting from the ending and

then going back to the beginning. The contents of a story are essential in the study of ending. In the arrangement of events the author determines the order in which events appear in the text.

The arrangement of events is always controlled by the referent of the author, though agreement is essential within the three temporal elements. The ending of the story should be in agreement with the beginning of the narrative despite the order followed by the author in narrating the story. If a narrative starts with conflict among the essential characters, normally reconciliation and unity is observed in the ending. Temporal order is important although it independently rests with the author. According to Lenz (1986:2), the ending of a narrative is therefore ideally fixed because of this temporal agreement between the beginning and ending. This temporal agreement is vital because the theme of the story encourages this agreement within a *narrative.*

In narrating a story, the author applies certain literary techniques such as foreshadowing, flashback, pause, repetition, ring-composition and digression to arouse the interest of the reader. Tracing these techniques is vital in the study of *closure.* While narrating a story, the author may decide to use pause, which appear in the form of an ending. Usage of pause arouses the expectations of the reader because the story would appear as if it is ending. Pause is an essential technique used to indicate *closure* in both prose and verse. Ring composition is used especially in folktales and narrative

poems to illustrate closure. In folktales the narrator uses ring composition for opening and closing while in the latter refrain is used to denote closure that in most instances appears in the form of a pause. Lenz (1986:3) concurs with this when he says:

> All storytellers do the same thing: they pause
> to create tension, to sow doubt, to create the
> illusion that our favored want is or is not in
> danger.

This extract implies what *closure* is. The reader creates his own imaginary conclusion about events narrated, which may differ from the one intended by the author. Digression through the use of foreshadowing and flashback renders the same effect as pause. When the author digresses while busy narrating the story, the reader creates a certain ending about the events narrated. This does not mean that the story has reached an end. Refrain, which is an aspect of repetition, is an essential technique to be examined in the study of *closure*. The author may decide to use refrain either in prose or verse with the purpose of achieving pause, tension, emphasis and unity within the literary text.

In the study of closure in the novel, Torgovnick (1981) points out three closural relationships, namely geometrical metaphors, author and reader's viewpoint as well as the relationship between the author and reader. For the purpose of this study, these relationships shall be referred to as closural strategies or patterns. These strategies support the view that closure cannot be studied in isolation from plot,

theme and characters. The elements of a novel mentioned above are essential in the presentation of closure in the novel.

1.2.3.1. CLOSURAL STRATEGIES

(a) Geometrical metaphors

This has much to do with the formal patterns and aesthetic shape of the novel. Under this strategy the following closural patterns are differentiated: circularity, parallelism, incompletion, tangential closure and linkage.

(i)   *Circularity*

The main concern with circularity is the relationship between the beginning, language, situation, characters and the ending of the novel. Circularity is observed when the ending recalls the beginning, either in language, situation or characters. The character may show signs of growth, which is usually observed by the change of behaviour. At the end the character behaves again as he or she did in the beginning. Most of the endings of the Northern Sotho novels fall within this category.

(ii) *Parallelism*

Parallelism is commonly based on the characters and language used in a novel. Language may be used to indicate reference to a series of events in a novel. Characters may be grouped in such a way that reference is made to a series of incidents in a novel. Parallelism is commonly observed by the usage of retrospective analysis.

(iii) *Incompletion*

A series of aspects that include both circularity and parallelism fall within this pattern, though some essential elements of proper circularity and parallelism are excluded. Incompletion is controlled by the author's choice of presenting of the ending. The author may deliberately give the ending of a novel not allowing the readers to make up their own minds. Characters may also show signs of doubt about the unknotting of the problem.

(iv) *Tangential closure*

In concluding a story, the author may deliberately introduce a new topic. Usually endings of this nature do not lend themselves to a detailed analysis. In writing a novel, the author may conclude it with suspense since it gives the reader a feeling of continuity.

(v) *Linkage*

Two different novels from the same author show agreement in terms of body and ending. The ending of the first novel is linked to the body of the second novel. Linkage is strictly observed in the ending and body and not in the beginning of the novel.

(b) AUTHOR AND READER'S VIEWPOINT

In this form of relationship much emphasis is on the viewpoint of both the reader and the author about characters and serious events in the novel. In this form of relationship two patterns are distinguished, namely overview and close-up.

(i) *Overview*

The author and the reader find themselves more knowledgeable than any of the characters regarding events in the novel. This reveals that their overview is governed by the superior knowledge that they are possessing. The author provides the reader with vital information, which is essential to gloss the ending, using both foreshadowing and flashback.

(ii) *Close-up*

In this form of relationship there is absolutely no temporal distance that is used to distinguish the ending from the body of the novel. One may get lost in trying to link the ending with the meaning implied. For such an action to occur the reader should emotionally distance himself or herself from characters. Usage of retrospective analysis shall assist the reader in discovering the exactness of the ending as well as its implication.

(c) AUTHOR AND READER'S RELATIONSHIP

When presenting a text, the author must always target the reader. Torgovnick identifies three types of readers, namely the ideal, implied and contemporary. The three types can easily overlap, depending on the type of reader envisaged by the author. In evaluating the relationship between author and reader, three kinds of relationship are distinguished, namely complementary, incongruent and confrontational.

(i) *Complementary*

In this kind of relationship the reader is uncritical about the ending of the novel. The reader accepts the ending as well as the meaning that the author wishes to convey, without a critical evaluation.

(ii) *Incongruent*

The author forces the reader through persuasion to accept the ending of the novel. If the author succeeds in persuading the reader during closure, the reader ultimately accepts the ending of the novel. The difference between a complementary and an incongruent relationship is based on the resistance anticipated by the author and the reader as well as the part played by the author during closure with the purpose of alleviating resistance.

(iii) *Confrontational*

The author purposely prevents the reader's expectations by using confrontation in bringing about the ending of the novel. Normally the author does this with a specific goal to achieve, e.g. aesthetic and philosophical ends. Usage of confrontational endings targets the contemporary reader.

In the analysis of a story, Gerlach (1985:7) distinguishes five signals of closure, viz. the solution of the problem, natural termination, completion of antithesis, manifestation of the moral and encapsulation. According to Gerlach these signals are shared by genres such as poetry, novel and drama, though basically they are of vital importance for the story.

1.2.2.3. SIGNALS OF CLOSURE

(a) Solution of the problem

In narrating a story, the author has a specific problem that he wishes to share with the reader. Initially the author will start by presenting the problem and explore different avenues in attempting to get a solution. In prose, the author presents one central problem, with which the character is faced. *Closure* will only be attained if the character manages to solve the problem. In this way *closure* is achieved since the story appears coherent, complete and stable.

(b) Natural termination

Natural termination refers to the manner in which the author may decide to finish his story. If for example, a story is based on conflict between mother and son because of the girl the son wishes to marry, one may predict reconciliation as the ending of the story. When the mother accepts the daughter-in-law as a full member of the family, the story is complete and stable. Gerlach (1985:9) says:

> Natural termination is the completion of an action that has a predictable end, if the subject of a story is a character's entire life, death is the natural termination.

Natural termination is interested in the type of solution that the author uses in trying to address the problem. It is something that the reader

may predict while busy reading a story. Different types of natural termination are distinguished, e.g. death, sleep, return from a trip and certain mental states. If children go out on a school trip, the return from the trip is something unnegotiable unless they happen to collide with something unpleasant. In any normal situation, return from a trip or outing occurs as natural termination. This type of *closure* is automatic and undeniable.

(c) Completion of antithesis

This signal is firstly based on the perception the reader has about the story. The author may present a character who suddenly decides to change his life style and personality during the narration of a story. The author may introduce a character as someone who is good, but decides to change the personality in the middle of the story. The process of change from good to bad or vice versa occurs in an opposite direction because of some antithetical forces. The antithesis has been completed since the character has changed. Gerlach (1985:10) contends that:

> Antithesis is any opposition, often characterised by the irony that indicates something has polarised into extremes.

Normally, the author does this with a certain purpose in mind. Completion of the antithesis reflects *closure* in the story since it is strongly associated with the ending.

(d) Manifestation of the moral

Each literary text is based on a particular goal the author wishes to accomplish. When the author presents his literary text, the theme of the story is developed from its initial stage, through all the essential literary phases such as conflict, repetition and digression until the end is reached. After achieving the goal, the purpose of the story ceases. The end in this instance implies the physical end of the story in other words, the story can be narrated no further since its goal has been achieved.

(e) Encapsulation

It refers to the last paragraph of the story. Encapsulation does not appear as the only terminator of the story, it rather underlies the natural terminator. Gerlach (1985:12) views encapsulation as:

> ...a coda that distances the reader from the story by altering the point of view or summarising the passing time.

Ending appears as the last definable unit of a work. It may appear in various forms such as scene, chapter, section, page, paragraph or sentence.

1.2.4.TYPES OF CLOSURE

The six types of closure that are found in the different genres will be distinguished.

1.2.4.1. Narrative closure

In this form of *closure* agreement is essential between the beginning and the end of the narrative. In order for a narrative to achieve *closure,* it is imperative that the conclusion reached should verify the beginning of the story. Smith (1968:16) writes:

> Closure in a temporal sequence is secured when the conclusion confirms the hypothesis, that is, when what presumably could follow doesn't concern the reader's experience of the work.

Most Northern Sotho novels, folktales and some epic poems display this type of *closure.* When agreement is observed between the beginning and the end, the narrative shows a clear, coherent, and continuous shape of the events.

1.2.4.2. Enclosed closure

In presenting a story, the author may create certain limits that ultimately confine the story within the boundaries so created. In poetry, enclosed closure is observed by the usage of repetition which

occurs in the form of refrain, rhyme and metre. In an epic poem, the poet may decide to repeat a phrase or a word at the beginning of successive verse lines (anaphora) or repeat it at the end of a verse line (cataphora/epistrophe). Creation of a ring of this nature differentiates poetic language from normal speech. It strengthens the view that poetic language is ahistorical. Closure has also been achieved through the usage of refrain, which indicates emphasis, deeper feelings, emotions and unity.

In narratives the author may return a character to the original place where the story started. The author is then bound to confine his story to a specified period. The author may use flashback to return the character to his initial narratorial place. A good example of enclosed narrative is found in folktales where the narrator attempts to remove the narrative from the present time to a past, unspecified milieu by using the words *kgalekgale*....or *E rile e le nonwane*....(once upon a time). Folklore is one field where this form of closure is commonly observed by means of the motifemes. This implies that within a tale there can be a digression that is marked by the presence of both opening and closure. The structural patterns of a folktale as distinguished by Dundes (1965) play a major role in the study of enclosed closure in a folktale. Digression, which is closely associated to ring composition illustrates a sudden break in the recitation or discourse of many African oral compositions as Kgobe (1998:28) has found.

1.2.4.3. Romance closure

Initially romance closure appears as a successful story which has been made up of a number of problems that have been miraculously solved. In romance closure, ending plays an essential role paying particular attention to the way and techniques used in resolving the problem. In order for a text to exist two different intentions are distinguished viz., primary intention and secondary intention.

According to romance closure primary intention of the literary text should match one of the following generic principles as outlined by Lenz (1986:7):

- In the first instance romance closure concentrates on the success of a story. In order for closure to be accomplished, the desire of the story must be fulfilled. This implies that the ending of the story must be successfully attained.

- The second principle views a story as something based on the reports made about the events that sometimes disagree with the sense of reality. Since these events defy the sense of reality an alternative reality is necessary to keep those events plausible. In such an instance, closure can be achieved if another planet or world can be created.

- The third principle is based on revelation. For closure to be achieved through the usage of revelation a surprising reality is sometimes created which is not based on the beginning of the intention.

Romance closure addresses some of the problems through the sign of identity. In this instance the reader's foreknowledge is imperative to solve some problems through magical powers. Some powers that either come from the gods or through prophecy are used to address the nature and actions of a character. In some instances the character may appear dormant and ignorant while the reader is gaining much about the eventual termination of the story.

In romance closure, miraculous powers are used to solve most of the problems that are often found in folktales. The ending does not appear as a surprise since it has been predicted from the beginning of the story. Romance closure is not applicable to oral literature only, as it is also observable in some prose fiction with an ending that has been predicted from the beginning. Most Northern Sotho novels confirm this statement.

1.2.4.4. Retrospective closure

This is the closure that is effected by the engagement of the reader in the text. The theory emphasises the necessity and importance of reading a story. Retrospective closure encourages the reader to

evaluate a story basing it on his personal experience. The reader is removed from a specified milieu since the text is evaluated after reading. Lenz (1986:19-20) says:

> Retrospective closure forces the reader to review a story after narrative experience is complete. Furthermore it also removes the reader from the established space, encourages us to make sense of our experience and sometimes asks us to relate that experience to matters outside fiction.

In an analysis of a text, the reader may give a final verdict after he has managed to go through the complete literary text. The reader may therefore be able to take a particular stance, which is totally different from the one presented by the writer. Retrospective closure encourages the reader to develop a critical view about the text presented by the writer. When the writer presents a text, he creates a certain imaginary setting which differs from the real one. When the reader evaluates the text for a fair and just criticism, he should find himself outside this imaginary setting. Retrospective closure is mostly used in fables since most of the remarkable experiences of life are often revealed by the use of proverbs. Though retrospective closure is vital for the study of folklore, it is highly criticised by those who always regard fantasy as something that is not real, as something which is without real purpose and is always irrelevant to the real world.

1.2.4.5. Spatial closure

It appears as the opposite of retrospective closure. The reader has a small role to play, he is not actively involved, unlike in retrospective closure. Of this opposition Lenz (1986:21) maintains:

> If spatial closure identifies the frame of mind
> in which to read a tale, retrospective closure
> removes us from that frame.

Spatial closure occurs mostly in oral literature. Inter-coherence of the structural elements of a text such as plot and theme should fit together for the purpose of determining the closure of a story.

1.2.4.6. Visionary closure

Visionary closure provides a different mode from the traditional approach whereby themes such as marriage and death were considered as the ending of a literary text. This theory permits a work of art to end at a different note that always allows suspense in the deeds and behaviour of characters. The future of characters appears as something which is very much unpredictable.

Thickstun (1988:13) contends that:

> Visionary ending offers a radical departure
> from the conventional fictional climax in death
> or marriage: it enables the work to end on a

note of aesthetic finality and leaves future
events in the lives of the characters relatively
undetermined.

Visionary closure implies that a literary text is made up of three essential phases, viz. past, present and future. These phases constitute a temporal structure that is vital in the determination of the ending of a literary text. In order for the ending to be attained, both the past and the present cannot be neglected. The Bible occurs as the most influential model of visionary closure where temporal structure is clearly illustrated. When visionary closure is used in the Bible, ambiguity is used in the form of indefinite nature, timing of the promised future and its type, or details of the new heaven and earth. All these rest with the interpretation of the reader. This ambiguity occurs as an excellent model closure.

Ending differs from closure since the latter occurs as a way or manner in which the reader views the ending. Ending occurs as something that is fixed which can occur in the form of a word, line, paragraph or scene.

1.3. SCOPE

From the above exposition, it is clear that *closure* is a literary device used to denote ending in narratives. Closure occurs as an ending characterized by a fixed form, consisting of interrelated properties that constitute a structure. Owing to its artistic design or nature, *closure* appears as something more than an ordinary ending.

Another fact about *closure* is that the author and the reader interpret it differently. Different types of *closure* are distinguished as they appear in Northern Sotho narratives.

1.4. ARRANGEMENT OF CHAPTERS

In this thesis the researcher examines *closure* as it is used in novels, short stories, folktales and narrative poetry.

The thesis consists of six chapters. The first chapter serves as an introduction in which the objectives of the study are expressed. The concepts *closure* and *narrative* as well as other terms relevant to this study are defined and explained. Different types of closure are also discussed.

Chapter two focuses on the different types of closure as it is reflected in Northern Sotho novels. In this chapter three major forms of closural patterns or strategies shall be distinguished. The chapter further embarks on the relationships that exist within the vital elements of a literary text. As one of the elements of a novel, conclusion cannot be studied in isolation from the introduction and the body. These elements constitute a relationship that is essential for the survival of the novel. Suitable examples from Northern Sotho novels will be used with the purpose of motivating the argument.

Chapter three introduces different closural patterns as reflected in Northern Sotho short stories. The different signals of closure as postulated by Gerlach (1985) will be discussed in this chapter. As Gerlach worked on the American short story, his theory will be assessed for its applicability to Northern Sotho short stories.

Chapter four highlights closure as it is reflected in folktales. In this chapter two essential approaches are distinguished, namely traditional and modern approaches. The traditional approach lays emphasis on the opening and closing of a folktale. Certain cultural formalities are vital during the process of narrating. The modern approach will refer to a folktale from Propp (1958) and the view points of Dundes (1965). In this chapter emphasis will not be on the functions of the folktale. The chapter rather looks at the phases of a folktale that are vital in illustrating opening and closing. The term *ring composition* will be used as a synonym of closure in this chapter as it has been used by Meinster (1990), Dane (1993) and Kgobe (1998). Their views will serve as the basis of the discussion because their studies are concerned with *ring composition* in different narratives. Since the folktale is based on certain formulas or framing devices in the form of opening and closing, one is therefore bound to use *ring composition* with the intention of illustrating closure. Another term that will be used in this chapter is *closing end* as it has been used by Kgobe (1998).

Chapter five reflects on the importance of formal and thematic structures in the study of poetic closure. As a form of systematic repetition, refrain appears as a vital poetic device in the study of closure in poetry. In this chapter, two types of refrain will be identified which are essential in illustrating integrity within a poem. Refrain is essential in highlighting coherence, completeness, integrity and stability that are the features of closure. Constant reference will be made to Smith's work (1968). The term *ring composition* will as well be used in this chapter, concentrating much on the effect that refrain has on the study of closure. The views of Meinster (1990) and Kgobe (1998), who studied *ring composition* in the poetry of Fadwa Tupan and in Northern Sotho poetry respectively, shall be followed. According to the two scholars *ring composition* is seen as synonymous with *closure*. They further highlight the importance of refrain in poetry as an essential literary device to illustrate ring composition. In both chapter four and five *digression* will be mentioned, without concentrating much on it because of its close connection to ring composition.

Chapter six serves as a summary of the findings of the research. This chapter furthermore gives some suggestions and recommendations for future research.

CHAPTER TWO

TYPES OF CLOSURE IN NORTHERN SOTHO NOVELS

2.0. INTRODUCTION

The chapter aims at surveying the occurrence of closure as reflected in Northern Sotho novels. Before any analysis, it is imperative that a distinction be made between ending and closure. The distinction is essential as it supports the argument that closure is by nature artistic, while an ending occurs as a logical aspect of plot.

In any literary text, plot is divided into three major phases as postulated by Aristotle. These are exposition, development and denouement. These phases were later modified by Freytag who ultimately came up with the view that the three components constitute a pyramid. The absence of one component results in an incomplete plot structure. In an attempt to define what an ending is, and with the aim of separating ending from closure, a number of views will be discussed. Torgovnick (1981: 6) contends that:

> The word "ending" straightforwardly designates
> the last definable unit of work – section, scene,
> chapter, page, paragraph, sentence –
> whichever seems most appropriate for a given
> text.

The three elements of plot are essential in presenting a literary text since they allow the flow of events from beginning to end. This implies that the ending is a structural element because it has a fixed position. The ending has a vital role to play in bringing out the meaning and form of a novel. In many instances the goal of a novel is achieved in the ending. In support of this view Torgovnick (1981: 3) says:

> ...the word " end " in a novel consequently carries with it not just the notion of the turnable last page but also that of the "goal" of reading, the finish-line toward which our bookmarks aim.

Following the quotation above one can deduce that "ending" in a novel has two imperative missions to fulfil. In the first instance, it occurs as an element of plot, whereby emphasis is entirely on the syntactical position occupied by the ending. This explanation clearly supports the notion that the ending is closely related to the form and structure of a novel. The second point is the ending's strong link with the meaning conveyed in the novel. In most Northern Sotho novels the theme is confirmed in the ending of the novel. It is only when one has gone through the novel that one manages to fully grasp the message conveyed by the author. Therefore meaning and form are essential ingredients in designing the ending of a novel.

Closure is viewed as an artistic process created by the author with the intention of achieving the ending of a novel. For this goal to be attained, the author as the artist designs a proper selection and

comparison of events in the novel which are imperative for the author to end up with a unified literary text. This implies that the novel is viewed as a unified organic entity. Meaning can never be accomplished for as long as there is no internal connections between the pattern and rhythm that make the work of art into a meaningful unit. In trying to illustrate the importance of these connections in the formulation of the novel, Henry James, cited by Torgovnick (1981:5), argues thus:

> Achieving an ending through selection and comparison that completes a work's pattern and rhythm tests the very artfulness of a writer.

Closure is artistic by nature and it makes the novel a unified whole that should not be viewed in isolation. The relationship of the three essential elements of plot constitutes an entity that is unified to form a whole. Taking this into consideration, Torgovnick (1981: 6) views closure in a novel as:

> ...a process by which a novel reaches adequate and appropriate conclusion, or at least, what the author hopes or believes is an adequate, appropriate conclusion.

The quotation above reiterates the role the author has in designing the type of closure. This concurs with the view that closure is an artful process designed by the author. It further illustrates the point that the syntactical position of the elements of plot does not have an essential role to play as is observed in the case of an ending. What matters

more is the relationship between the three elements of plot. Torgovnick (1981:6) endorses this view by maintaining that:

> The test is the honesty and the appropriateness of the ending's relationship to the beginning and middle, not the degree of finality or resolution achieved by the ending.

In the study of closure, ending is considered as the starting point. The success and failure of the ending as part and parcel of plot is illustrated without neglecting its artistic nature or ignoring the meaning conveyed by the literary text. Torgovnick (1981: 3 - 6) maintains that:

> To approach fiction by way of closure is not, then, at all narrow. Endings, closures reveal the essences of novels with particular clarity; to study closure is to re-create and re-experience fiction with unusual vividness.

Form and meaning are not the only yardsticks used to measure the effectiveness of closure. When closure is studied in the novel, ending occurs as the starting point and the success or failure of such closure is measured in terms of the following points:

- has the author succeeded in presenting the ending as an artistic pattern?

- has the author succeeded in presenting the ending as a final element in the formal structure of the novel ?

- and finally, has the author succeeded in conveying the message of the literary text to the reader ?

The three points above are, so to speak, the pillars of closure in a novel. Torgovnick (1981: 6) concurs with this view by maintaining that:

> Closure designates the process by which a novel reaches an adequate and appropriate conclusion or at least, what the author hopes or believes is an adequate, appropriate conclusion.

Smith (1968) and Richter (1974) share this point of view although each expresses it differently. Smith uses the concept "integrity" which is available in poetic closure, while Richter refers to the "completeness" that is profoundly found in folktales. The concepts closure, integrity and completeness as shared by Smith, Richter and Torgovnick express the view that both aesthetic and thematic properties of the novel are vital in the study of closure.

When the ending is approached by way of closure it is not limited in outlook because closures re-create and re-experience the novel with universal vividness. The ending is viewed as the final element of a structure that is based on words and meanings. Torgovnick (1981:6) contends:

> The discussion of closure includes the discussion of aesthetic shape - verbal, metaphorical, gestural and other formal patterns. It also includes the study of the themes and ideas embodied in the text and of relevant extra-textual contexts that help form those themes and ideas, contexts including

the author 's life, times and his or his culture's
belief about human experience.

Consistency and unity of beginning, middle and end imply that closure has been achieved. The resolution of the aesthetic and thematic elements also ensures that effective closure has been attained. Torgovnick (1981:1) distinguishes between two major formal patterns, namely epilogues and scenes that occur as distinct features of an ending. The epilogue, which is commonly found in a novel, is observed by two distinct formal characteristics, viz.

- sets the perspective by a shift in time scale or orientation;and
- provides some element of "nachgeschichte" (after-history) for the major characters.

James, quoted by Torgovnick (1981: 11) writes thus about the scenic ending:

> ... it presents a final dialogue between two or more characters, which is intensely focussed and usually presented without authorial commentary.

The scenic ending is a formal feature which is a more prominent characteristic of the drama than it is of the novel. Despite the difference based on the occurrence of these formal features, the difference by itself has an essential role to play in the formulation of closural strategies. In this study, the concept closural strategies will be used to denote different forms of ending available in a novel. Closural

strategies further express the different relationships that exist between the ending, the reader and the shape of the novel.

Constant reference will be made in this chapter to Torgovnick (1981) since she has made an in-depth study of different forms of closure in the novel.

2.1. CLOSURAL STRATEGIES IN THE NOVEL

The concept of closural strategy refers to the division of the endings of novels into formal types. These types are used as flexible, non-polemical terms of describing the ending of a novel. The division of endings is entirely based on the relationship that exists between the formal pattern of the novel, the reader and the author. On the importance of relationships in the study of strategies in the novel, Torgovnick (1981: 12) maintains:

> We need to supplement our sense of formal
> kinds of endings with a collection of terms to
> describe basic strategies for closure in novels,
> terms applicable to many forms of endings.
> Such terms should describe the significant
> relationships that influence closure: the
> relationship of the ending to the novel's shape,
> to the author's preoccupations, and to the
> experience of the reader.

These relationships are a *sine qua non* in the study of closure. For the purpose of this study, three major closural strategies, as outlined by Torgovnick(1981) will be identified. They are geometrical metaphors,

author and reader's view point and reader's relationship with the text. The applicability of these closural strategies will be tested in Northern Sotho novels.

2.2. Geometrical metaphors

The concept geometrical metaphor denotes the different relationships that are observed in the study of closure in a novel based on the three essential aspects of plot, namely beginning, middle and ending. Torgovnick (1981: 13) has this to say about geometrical metaphor in a novel:

> ... a set of terms to describe the relationship of
> ending to beginning and middle, to the shape
> of the fiction.

The above quotation shows that a geometrical metaphor is used to describe the relationship that the facets of plot have in relation to the whole structure of the novel. The plot structure of a novel constitutes a relationship that is vital in the analysis of closure. The ending of a novel cannot be studied in isolation from either the beginning or the middle. In this regard, James, cited by Torgovnick (1981:4– 5), argues that:

> ... a completed novel must contain pattern
> and rhythm, internal connections which give it
> meaning and make it art.

This implies that the elements of a novel form a mutual relationship that is intertwined. It is a relationship that expresses an internal connection that ends up enunciating the internal structure of a novel. A geometrical metaphor is divided into four essential metaphors that are observed in the various novels depending on the choice of the writer. These are circularity, parallelism, incompletion and linkage. The concept geometrical metaphor embraces divergent relationships. These metaphors will be discussed in detail and will also be illustrated with suitable examples from Northern Sotho novels.

2.2.1. Circularity

When an author presents the ending of a novel, signs of agreement or resemblance with the beginning, which can appear in different forms, are always observed. In concluding a novel, the author may decide to bring agreement between the beginning and the ending, using one of four literary devices, viz language, situation, characters or theme. Torgovnick(1981:) contends:

> When the ending of a novel clearly recalls the beginning in language, in situation, in the grouping of characters or in several of these ways, circularity may be said to control the ending.

When the author concludes the story, agreement is observed between the beginning and the ending. This resemblance can be displayed through various literary techniques. Torgovnick (1981: 199) takes the

argument further by pointing out that circularity is fixed and varies from one novel to another because the author controls it.

She maintains:

> The meaning implied by circularity, moreover, varies radically from novel to novel. A circular ending may suggest growth and change in a character by showing him behaving differently in a situation similar to that which began a novel.

What circularity emphasises is that the character's behaviour at the end differs from his behaviour at the beginning of the novel. This implies that there is growth and development in the character's life. If the character is initially introduced as an irresponsible and negligent person, when the novel ends it is anticipated that particular character will change from negative to positive. The presence of change establishes a relationship between beginning and ending.

The theme of the novel also has a vital role to play when analysing circularity. Torgovnick (1981: 200) has this to say about the importance of theme:

> A circular ending can be used to give a novel a consolatory, relatively happy ending, a bitterly ironic and unhappy one, or something in between,...

One can deduce from the quotation above that theme is vital in the evaluation of circularity in a novel.

The novels of Bopape and Lentsoane entitled Tsietsi(1995) and Meokgo ya Lethabo (1992) respectively, will be used since they reveal an abundance of circularity. Bopape introduces Kholo and Tsietsi who untiringly plan the expedition to Lebowakgomo in desperate search for Tsietsi's father. At the end of the novel, Leshate joins Kholo and Tsietsi in expressing a different feeling and mood from the one introduced in the beginning of the novel. Tsietsi looks very happy since he has managed to find his father. He is now dressed in new clothes and shoes that have been bought for him by his father. During those days when his father was not around, Tsietsi used to envy his peers who had material things flowing from the presence of a father in the family. Indeed, Leshate proves this point by immediately buying meat and porridge for himself and Tsietsi when they arrive at Lebowakgomo.

Leshate further does what Tsietsi has been yearning for by buying him new clothes and shoes. It is difficult for Tsietsi to walk in the new shoes because he is not used to them. He has been known as a barefooted person throughout the different seasons of the year. The face of Tsietsi expresses a feeling of pride, self-confidence and vigour because he has managed to achieve his goal. The dream he had becomes reality when he hugs his father after such a long time. The theme of the novel shows circularity that is observed between the beginning and ending based on the behaviour of Tsietsi and Leshate. When the novel starts, Tsietsi is unhappy with his family matters that are aggravated by the absence of his father. He sets out to find him,

and eventually succeeds. Joy and cheerful smiles are observed from the two after their meeting. Therefore, the theme of the novel shows a happy ending, one of the features of circularity ending as it has been outlined by Torgovnick (1981:200)

The meeting of Leshate and Tsietsi makes the young boy forget all the hardships and the experiences of the past. He now faces the future with courage and confidence since he has managed to achieve his goal. Change of character is also observed in the personality of Leshate. He appears as a rejuvenated old man after seeing the face of his son. Leshate quickly admits that what he had been doing was totally wrong. All this is revealed by his immediate response in expressing his paternal responsibility. Buying food clearly indicates the feelings he has for his family, one may guess that he regrets being an irresponsible father who allows his family to suffer while he is still alive.

Tsietsi and Kholo had walked from Badimong to Lebowakgomo, a distance of about 100km because of Leshate's negligence and irresponsibility. If he had been a responsible and loving father, all this could have been avoided. The falling tears, the silence as well as the hugging of Tsietsi by Leshate reconciles the beginning with the end. Leshate admits he has been very unfair to his family. Leshate now changes from a negative to a positive character. He admits that mistakes of the past should be rectified. In this way the beginning of the novel is excellently linked with the ending. Through the use of retrospective analysis, Leshate feels ashamed of the unfair treatment

that his family received from him as the head of the family. He keeps on blaming himself for the pains and inconvenience suffered by Kholo and Tsietsi in attempting to trace him. The flashback technique is excellently used here to portray the feelings and thoughts of Leshate.

Kholo, being a peer and personal friend of Tsietsi is relieved after his beloved friend manages to find his father. From the beginning, Kholo supports Tsietsi wholeheartedly either in moments of sorrow or times of pleasure. It is Kholo who gives Tsietsi the moral, physical and financial support that end up in boosting Tsietsi's ego. When Tsietsi and Leshate silently look at each other, Kholo smiles to appreciate the achievement of a goal. In spirit, Kholo sees himself celebrating with his friend who has finally managed to find his father. Tsietsi always enjoys the love, support and joy that are always displayed by a father to his family now that he has managed to "touch" his father. This scene appears as a dream that has come true.

Through the use of retrospective analysis, Kholo thinks back to the bad old days when his friend used to lament in an attempt to express his feelings and thoughts about the role of a father in the family. The meeting between Tsietsi and Leshate results in a rejuvenated Tsietsi who now leads a new, happy life, free from the daily tensions. Kholo enjoys the success of the expedition because he has made a laudable contribution towards its success. Kholo proudly and rightly feels that he has been part of the success of the expedition.

In this novel, circularity has been used to link the two aspects of plot, namely ending and beginning. When the author concludes the novel, flashback is used whereby characters remind themselves about the bitter experiences of the past. When the story starts, foreshadowing is employed to predict the future. The author has successfully used both flashback and foreshadowing to illustrate circularity. Tsietsi looks very happy and relieved since he has managed to achieve something that he long aspired for. It is through foreshadowing that we see Tsietsi dreaming of meeting his daddy. When the novel ends, the dream he has long cherished becomes a reality.

In <u>Meokgo ya lethabo</u> Lentsoane uses the circularity relationship revealed by the change in character or personality in the two characters, Kgoteledi and Thola. The self-initiated and self-propelled marriage of Dikgoneng to Mihloti depresses Kgoteledi. The sham support she gets from Thola and her in-laws in gaMarishane aggravates the situation. Kgoteledi's health deteriorates drastically until she finds herself admitted to Baragwanath Hospital. Fortunately, Mihloti happens to be one of the nursing sisters in the hospital and helps save her life. Mihloti never wishes to avenge herself against the bad treatment of Kgoteledi. Instead she gives Kgoteledi fair treatment characterised by love, patience, tolerance and hospitality. When Kgoteledi recovers, she is amazed to realise that her perceived enemy number one is doing her best to save her life. According to Kgoteledi the two are at war about Dikgoneng whom Kgoteledi sees as a son by

virtue of his birth, father and head of the family after the death of her husband, while Mihloti sees him as a lover, a husband in the making.

It becomes difficult for Kgoteledi to accept Mihloti because of her passion. However Mihloti sees things differently. She believes that it is up to her to work vigorously and single-mindedly to save her mother-in-law despite her passionate hatred. She treats Kgoteledi like any other patient who needs to be cured from the disease she is faced with. Kgoteledi is fortunate for being observed and treated by her daughter-in-law yet she is so adamant not to welcome and accept Mihloti as her daughter-in-law.

The meeting of Mihloti and Kgoteledi in Baragwanath hospital changes the life and personality of Kgoteledi. One may guess that it is the fair treatment that makes Kgoteledi think back and do some introspection. The result of her self-evaluation is a new person who is not ashamed to share her mind about the experience of the past. She concedes the futility of her past actions. Kgoteledi's apologies are an expression of transformation and reconciliation on her part since Mihloti had been rejected on tribal grounds. Dikgoneng and Mihloti are advised to continue their love affair with the blessings of their mother. Kgoteledi believes the same message of reconciliation should be conveyed to Thola who had a negative attitude towards the love of Mihloti and Dikgoneng. This way the circularity is observed between the end and the beginning of the novel. The two different situations show change in the life-style of the two characters, Kgoteledi and Thola. In the

beginning they appear as arrogant characters that are neither prepared to succumb or compromise their tribal norms and values. Mihloti is denied the privilege of being married to Dikgoneng on the basis of tribal differences, the argument being that it won't be easy for her to adjust to the traditional way of bringing sacrifices to the ancestral spirits. Kgoteledi believes that each race and tribe has a peculiar mode of doing this. The ancestors, Kgoteledi believes will never approve or condone such a marriage, which she considers taboo in the true sense of the word.

At the end of the novel, Kgoteledi and Thola appear as different characters that have changed from negative to positive. They are keen to accept that everyone has the right to choose a life-partner he or she wishes to stay with despite the differences in language, culture and tradition. Today's youth live in a multi - dimensional society that makes it very difficult to discourage issues such as miscegenation or intermarriage. Kgoteledi realises this even if she does this late. What is worth appreciating is that she says so before departing for the other world. Her actions reveal the truth of the proverb " Better late than never. "

Lentsoane also succeeds in using flashback to illustrate circularity. Kgoteledi thinks about all the evil things she did in attempting to block the marriage of Dikgoneng to Mihloti. Through flashback, she finds herself aware of the injustice of the past committed ostensibly to restore the dignity and integrity of her culture. Self - evaluation makes

her feel that she was unfair. Thus she confesses and asks for forgiveness in the presence of everybody to show that her behaviour was totally out of touch with the urban communities of Soweto and Mamelodi. It is surprising to see Thola, a young girl who grew up in Soweto supporting such old and traditional mentalities. In this way flashback has been excellently used to bring agreement between the ending and the beginning of the novel.

2.2.2. Parallelism

Parallelism expresses the importance of a relationship that exists between the ending and other parts of the novel such as characters, language and situations, disregarding the agreement between the beginning and the ending. The relationship does not involve the beginning and ending as this is covered by circularity. Of this relationship Torgovnick (1981:13) states:

> When language, situation, or grouping of characters refers not just to the beginning of the work but to a series of points in the text, we may speak of parallelism as the novel's closural pattern. Parallelism sometimes becomes clear only upon retrospective analysis.

Events are randomly focused within three major parts of a novel, viz. introduction, middle and conclusion. Language usage and placement of characters serve as the major techniques to illustrate parallelism.

Retrospective analysis plays a vital role in illustrating this form of closural strategy.

In Kekana's (1989) <u>Nnete Fela,</u> parallelism is realised in the conclusion when Karabo, known to have long been killed by Champ and Thola who were hired to do the job, is brought back. It becomes a shock to Bubbles when this information is divulged. In the novel Karabo is closely associated with a number of incidents. After Karabo disappointed his father by proving that he is irresponsible as compared to the sister Bubbles, Noko as a father decides to punish Karabo by banishing him from his business and property. Karabo's response about his father's restriction is to prepare a radio script that he gives to Aerial, a radio announcer. It is because of the script that he finds himself in Ga-Motupa, an area he never dreamed of. Karabo's script exposes the evil deeds of a group of thugs who call themselves a syndicate. The gang has branches in Pretoria and Johannesburg. Karabo's script aims at addressing the crime that ruins the two cities. When the novel ends Karabo walks boldly and proudly before his enemies, members of the syndicate who are behind bars. To them Karabo appears as a ghost, something imaginary and not real.

Aerial and Bubbles meet for the first time at the superintendent's office. Their meeting is characterised by a touch of togetherness, love, and self-determination from the two parties. Bubbles is touched by the neatness of Aerial, and she wishes to see herself married to a smart and handsome man who, to crown it all, is a radio announcer. Bubbles

passionately loves Aerial. It becomes very difficult for her to allow Champ and Thola to kill him because she feels that she is going to lose him. Her love for him makes her stupid and blind to her cause since she quickly forgets what the syndicates have hired her for. Aerial, however seems unimpressed by the beauty of Bubbles as well as all her favours. What he wishes to get from her is the truth and nothing else. The disbanding and the arrest of some members of the syndicate appear as the ending of the story. Karabo's script plays a major role in addressing the problem of the day, crime. At the end of the novel Aerial, Bubbles and Karabo live in peace characterised by joy, laughter and peace of mind, since the truth has been revealed. Aerial and Bubbles live as a happy couple because the truth managed to overcome lies.

When Aerial and Bubbles are introduced for the first time, the two meet at the counter and parking base of the superintendent's office. Their meeting is knotted by the love that Bubbles has for Aerial. When Karabo's issue comes to the scene, they once more meet with different objectives. Aerial is after the truth and nothing else about the information deduced from the script while Bubbles sees him as a lover. When the novel ends, the two aims have been accomplished. In this way, situation and characters which are features of parallelism as outlined by Torgovnick (1981:13) have been meticulously used to demonstrate parallelism as a closural strategy.

Karabo goes to the police station where some members of the syndicate are kept. His first appearance comes as a shock to Mokaba and Mello since Champ and Thola had told them that Karabo had long been buried. Karabo stands with pride and confidence to remind them about the plans of the past, which did not materialise. The incident that was previously planned is brought back to the scene. The appearances of Karabo reflect the importance of the truth as well as a sign of victory on his side. He firmly stands as a hero, a conqueror. This is the idea he had long cherished when he initially thought of exposing the matters affecting his life through his script. Karabo stands boldly and proudly since his goal has been achieved. Contrary to this, Mello and Mokaba cannot believe their eyes. The information they got from a reliable source is that Karabo is dead. Through the use of flashback, they start questioning themselves about what they were told by Champ and Thola. Noko, Karabo's father, further confirms this.

The appearances of Karabo makes Mokaba and Mello to reflect on all the actions of the syndicate characterised by dishonesty, mistrust and brutality within members themselves. People were brutally killed, banks were robbed and forged cheques were used to draw money from the banks and ATM cards stolen with the aim of enriching themselves. Despite the fact that Karabo wronged his father, he appears unsupportive of what the syndicates were doing. When Bubbles reports to Karabo about the untimely death of their father, the news does not appear to shock Karabo for he never shows a sign of being affected. Instead he feels pity for people with avaricious natures

who end up committing serious crimes with the hope of accumulating more wealth. Karabo clearly shows that he is totally against the syndicates in spite of his father being one of the gangsters. Karabo believes it is better to bite the hand that feeds rather than let the community suffer the terror of the syndicates. Karabo who comes back at the end of the novel is closely associated with major events of the novel. In this way Kekana has succeeded in associating characters with the important events of the novel.

The word syndicate, which appears in the ending of the novel, is closely associated with some major incidents of the story. When Kekana uses this word, she admits that the syndicate has been dissolved. Members of the community can now breathe a sigh of relief since they can now freely spend their money. Banks also will experience stability because the rate of robbery will decline. One invariably thinks of all the evil deeds of the syndicate as expressed by the author in the middle of the novel:

> Ke ka mokgwa woo Karabo a tsebilego sephiri sa borragwe ka gona. Sona e be e le sa bonokwane bjo bangwe ba bitšago gore ke go fofiša khaete. BoNoko ebe ele **sindikheiti** ye e lego bomakgone a bjona. Maloko a **sindikheiti** a be a bula diakhaonthe tše mmalwa makaleng a dipanka ka fase ga maina a a fapafapanego. Gomme a fana ditšheke tša tšhelete ye ba se nago nayo ka pankeng fela ka bofora ba kgona go e ntšha. Noko le Mabusha e be e no ba maloko fela, dikomangkanna tša **sindikheiti** e be e le ba

bangwe ba e bilego ba sa dule mono Tshwane
kamoka.   (1989: 57-58)

(That is how Karabo knew the secret of their
father. It was a rogue movement which others
call to fly a kite. Noko was a member of this
syndicate, a forerunner. Members of the
syndicate opened a number of bank accounts
in different branches under different names.
And they exchanged cheques on money that
they did not have but which through falsity they
were able to get. Noko and Mabusha were
ordinary members but, the bosses of the
syndicates were not resident in Pretoria.)

In the extract, the word syndicate has been repeated with the purpose
of expressing the aims and objectives of the association. When
Karabo wrote the script, he vividly expressed what the syndicate was
doing to the community. It is with great shock and dismay that
members of the syndicate realise that the truth has been revealed.
From now onwards the community at large will know that through
cheating others the syndicate has accumulated wealth for its
members. Under normal circumstances such hooliganism would not
be tolerated by society.

In the concluding paragraph of the novel the word syndicate is once
more used to recall the most important events that are found in the
novel. The word syndicate has been strategically placed to show
parallelism between the ending and other major parts of the novel.

Morago ga beke tše pedi ke ge ba ba
hlokagetšego ba bolokilwe. Sindikheithi e

thubilwe. Maloko a yona go tloga Gauteng a swieletšwe kgolegong. Mme Karabo ka go kgahlwa fela ke go yo ba makatša o ile a ya go etela Mokaba le Mello ka kgolegong. Kganyogo ya gagwe ya kgotsofatšwa ge ba ile ba mo amogela ka makalo le letšhogo.

(1989 : 275)

(After two weeks those who died were buried. The Syndicate has been disbanded. Members of the syndicate as far as Johannesburg were arrested. And Karabo wanted to take them by surprise by paying Mokaba and Mello a visit. His desire was satisfied by the way they welcomed him, full of fear and dismay.)

The dissolution of the association of thugs expresses a failure in the implementation of its objectives. Members of the community appear more freer than before. Karabo proudly goes to the police station to see those who have been arrested. The pride and confidence that Karabo displays clearly depicts his inner thoughts and feelings about the association. On the other hand Mokaba and Mello through flashback see Champ and Thola who lied that Karabo had been killed. The use of retrospective analysis links the ending of the novel with other parts of the novel. Kekana has succeeded in using characters, language, situation and flashback to illustrate parallelism.

2.2.3. Incompletion

This is another form of geometrical metaphor that illustrates a relationship between the ending and other aspects of the novel.

Compared to both circularity and parallelism, incompletion has the essential features of these two closural strategies. In this respect Torgovnick (1981:13) argues:

> Incomplete closure may result from deliberate authorial choices, or it may result from an inadvertent formal failure or from some combination of the two.

In this type of relationship, the author may deliberately decide not to provide the reader with some vital information leading to specific events with the purpose of creating suspense. In this instance the novel ends in suspense. The novel that I have chosen exemplifies this strategy whereby the author deliberately presents a character who violates the norms and values of society due to the fact that some crucial information has not been divulged to the community at large.

In concluding Diphiri tša Soweto tše di gagolago, Rafapa (1992) presents Molahlegi who is crowned as the new king Mphofu II. The crowning of Molahlegi opens a lot of loopholes. Members of the community, more especially ladies do not accept the crowning of Molahlegi as the new king. The question is how Molahlegi can be king as he is not the first born son of Kgakgathu? African culture does not allow the second born to take the throne while the first born is still alive. The reasons advanced by Kgakgathu to the ladies do not seem convincing. Molahlegi's mother keeps on asking the question about her first son, Bjelele, yet the answer given is not satisfactory. Repeated questions that are asked reveal that the lady is not happy

about the arrangement of Kgakgathu, Mphoši and Molahlegi. The three know that Bjelele has been brutally killed by thugs in Alexander and this makes them to move boldly and upright during the crowning of Molahlegi but they do not want to disclose this to the ladies for reasons best known to them. This way the conclusion of the novel opens room for doubt and criticism since some members of the family are not comfortable with the way in which the issue is handled. Inner feelings expressed by some of the characters clearly reveal that the conclusion is incomplete.

The author forces the reader as well to accept the conclusion, which is incomplete. Molahlegi, who remained at home after his brother had run away because of his personal differences with their father, is rewarded for having withstood the tougher problems of his family. Bjelele unlike Molahlegi decides to quit his home forever and permanently stay in the Reef. The reason for his leaving is because of an ideological clash with his father. But running away from his homestead does not appear to be the solution to the problem. Though Bjelele acted blindly, Rafapa aggravates the situation by killing him while he is still very far away from home. The situation that Kgakgathu and his fellow countrymen find themselves in pertaining to the death of Bjelele supports the argument that the conclusion is incomplete. They are unable to provide valid and convincing reasons for the crowning of Molahlegi as the new king while Bjelele is still alive. Rafapa decides to take Bjelele out of the way so that Molahlegi can ascend the throne without any form of disturbance. Unfortunately, the conclusion leaves

room for criticism. Procedurally it is advisable for Kgakgathu and his men to disclose to the community at large that they must not be shocked when Molahlegi is crowned because Bjelele has died of the injuries sustained during an attack. The crowning of Molahlegi serves as a good example of an incomplete conclusion.

2.2.4. Tangential closure

In this type of relationship the author may deliberately digress from the main theme of the story by embarking on something which slightly differs from the preceding discussion. This can be done with the aim of allowing the reader to think aloud about the conclusion of the story presented. Sometimes this may serve as another literary technique used by the author to draw the attention of the reader. In some instances the author may use tangential closure to highlight suspense. In such a conclusion, the reader is normally given a chance to speak his or her mind about the ending of the story. Barbara Smith, a prominent scholar of closure in poetry, refers to this closural strategy as anti-closure. This means that the ending of a novel is observed by the introduction of a new topic, which is deliberately done by the author. Torgovnick (1981: 13) says tangential closure is:

> When an ending does introduce a new topic,
> the intention of that topic (if not incompetent)
> is usually a deliberate gesture of the kind
> Smith would call "anti-closural." We can
> describe this strategy for ending as tangential.

In the light of the quoted observation, Bopape (1995) introduces a new topic in the ending of his novel Tsietsi. Bopape writes about Tsietsi and Kholo who impress commuters at the taxi rank. The manner in which they swing and jive, responding to the powerful contemporary music that comes from one of the kombis waiting to load passengers, brings the whole rank to a standstill. Tsietsi and Kholo are in a jovial state. The music from the kombi reminds them of what they normally do when they are at Badimong during weekends. They initially seem to be shy, fearing that Leshate will reprimand them for their behaviour, but the music forces them to come out of their cocoon and positively respond to the call. They start the dance by snapping their fingers, followed by a slight movement of both the head and the feet. These are signs of joy after they have managed to find Tsietsi's father. Contrary to Tsietsi's and Kholo's initial fears Leshate is the one who initiates the dance. Their jiving style attracts attention. This is proven by the support they get in the form of clapping hands. It becomes very interesting to see the way Leshate fits in swiftly adjusting to the new styles applied by the youth when they are jiving. Music in this instance indeed appears to be the food of love as they join in to celebrate what they have achieved. They are happy and music is used to express their happiness:

> Motho ga a swanela go tlogela moribo o felela
> fase a sa o binele. Moribo o diretšwe go
> binelwa. Re a bina. Le ge re etšwa sethitho ga
> re eme, re a bina. (1995: 120)

(One must not leave music to go without dancing. Music is meant for dancing. We are dancing. Even when we are sweating. We don't stop. We are dancing.)

The extract serves as the concluding paragraph of the novel. What is deduced from the concluding paragraph is the excitement derived from the meeting of Leshate and Tsietsi. When Leshate, Tsietsi and Kholo left the shack, their primary goal was to board a taxi to Badimong via Pietersburg. The arrival of the three at the taxi rank is coupled with the introduction of digression. They seem not too concerned about their journey. They rather wish to express to the public how good they are as far as jiving to the current music is concerned. The taxi rank is converted into a venue for a music festival. Perhaps the appealing music that comes from the taxi, coupled with the majestic jive makes them feel at home. Music is meant for enjoyment and it stimulates feelings and thoughts. However, it should not derail one from fulfilling one's obligations. Bopape digresses from the main topic of discussion by deliberately introducing dance.

The novel ends by revealing the pleasure prevailing at the taxi rank and the author does not say anything about the journey to Badimong. In concluding the novel, Bopape uses both digression and suspense which he personally confesses from the interview conducted with the intention of involving the reader as far as the ending is concerned. From the author's point of view, the reader is at liberty to draw a conclusion based on the reader's imagination about the course that shall be followed by Leshate and the two boys after they shall have

entertained the passengers at the taxi rank. From a layman's reasoning, one may conclude that after this incident they may board a taxi to Badimong. An alternative to the preceding sequence of events may also be possible, a hypothesis with which the author concurs.

In this way suspense has been used to allow the reader to think aloud about the conclusion of the novel which results in self - expression on the part of the reader. The reader can freely speak his or her mind about the conclusion since it is not closed.

This type of conclusion serves as an excellent example of tangential strategy because the author ends the novel by digressing from the central discussion.

2.2.5. Linkage

This form of closural strategy has similar features with tangential closure. In this type of relationship various aspects such as characters and themes are emphasised. Torgovnick (1981: 14) says:

> ... novels conceived as part of a large series of works in which characters reappear in several texts. Novels that form part of such a series sometimes end with the explicit message, " to be continued."

Owing to the complexity of the closural strategy, Torgovnick (1981:14) decides not to apply the strategy because it does not lend itself to

detailed analysis therefore it needs to be continued. The ending shows some resemblance with the body of a novel that is not yet published by then. On this point Torgovnick(1981:14) contends:

> We call such a closural strategy, linkage, since an ending like this links the novel not to its own beginning and middle, but to the body of another, often as yet unwritten, novel.

Basing my argument on the quotations cited above, the two novels by Matsepe, Megokgo ya Bjoko (1968) and Mahlatse a Madimabe (1981) reveal the properties of linkage relationship. In the ending of Megokgo ya Bjoko, Matsepe introduces missionaries with the aim of bringing peace and reconciliation between Nthumule and Lefehlo and their subjects. The concept of Christianity is firstly introduced in this novel and later resurfaces in Mahlatse a Madimabe. The concept of Christianity does not appear anywhere in the works of Matsepe except in the ending of Megokgo ya Bjoko and the body of Mahlatse a Madimabe which was published thirteen years apart from each other.

In this range of closural relationship, Mahlatse a Madimabe and Megokgo ya Bjoko will be cited as the most outstanding that reveal a linkage closural strategy. In these two novels, Matsepe uses Christianity as a rope to knot the two novels together. When Megokgo ya Bjoko is concluded, Christianity is introduced with the aim of healing the wounds inflicted by Leilane. It is used to bring reconciliation between the parties that could not see eye to eye. Lefehlo and Nthumule are rivals because of the unpleasant deeds of Leilane who

later gets support from Maphuthe. The relationship between Maphuthe and Leilane drastically changes owing to the unbecoming behaviour of the latter who remain unappreciative of risk and trouble taken in order to save his life. When Matsepe concludes the novel, Christianity emerges as a sub-theme. The purpose of digressing from the central theme is to bring reconciliation among the parties that previously were at loggerheads.

> Go fihleng ga gagwe ba dumedišane, ba tsošana, ya re pele ga ge ba tšwela pele, Monnamogolo yola a bula Mankgonyane a ba botša ka ga lerato le Modimo a ratago ge le eba makgatheng a batho ka moka mo lefaseng, a ba botša le ka mo mokgwa woo Modimo a rego o tla galefela yo a tshwenyago ba bangwe, a mo fa kotlo ya bophelo bja gagwe go fihlela go sa feleng, a ruma ka thapelo. (1968: 110)

> (After his arrival, they greeted each other before they could go further. The old man opened the Bible and told them about the love of God who loves everybody in the universe. He also explained about the anger of God who shall punish others forever. He concluded by pronouncing a prayer.)

Matsepe uses the word Modimo (God) to show God 's power as well as to express that God is the saviour and redeemer, that His love is without restrictions, it can be extended to all mankind because His aim and wish is to see His children living in harmony and peace. This is totally the opposite of what was happening in the territories of both

Lefehlo and Nthumule. The arrival of the missionaries with their Bibles result in reconciliation and forgiveness within Lefehlo, Leilane, Nthumule and Maphuthe as propagated by the Holy Bible.

The idea of Christianity is also evident in <u>Mahlatse a Madimabe</u> when Šeitshwenyeng disagrees with his parents concerning his religious beliefs and convictions. It took Motšhelatšhego and Nthapedišeng some years to have a child because she had serious difficulty in conceiving. Through the help of the medicine-men and their divining bones, Nthapedišeng gives birth to Seitshwenyeng. The birth of Seitshwenyeng is closely associated with numerous restrictions and instructions that were supposed to be performed by the parents on a daily basis. Acceptance of Christianity on the part of Seitshwenyeng makes him shun certain traditional ways of healing. It seems embarrassing to see him behaving in this manner because from the narrative it is explicit that the medicine-men and the divining bones engineered his birth.

The change in Seitshwenyeng's character is closely linked with the change seen in Maphuthe and Leilane when they are back from hibernation. The community at large is shocked about the new way of greeting. Their speech is characterised by expressions with which the community is not familiar. Such expressions illustrate the power and the majesty of the Almighty. It comes as a great shock and surprise to members of the community to observe such behaviour with which they are not familiar. The ancestors are viewed as the comforter and

provider of everything for which the community aspires. No one else in the universe has powers that can compete nor challenge those of the ancestors. When the word God is mentioned, it sounds sinister, it appears as if the superpowers of the ancestors are challenged and questioned. Seitshwenyeng, who totally rejects the taking of traditional herbs that helped his mother to conceive, further develops the idea. To Seitshwenyeng those herbs cannot be compared with the powers of the Almighty. He wishes to prove a point that he can survive through the love and mercy of God without man-made herbs that to him, are a sign of heathenism. In this novel, Matsepe wishes to illustrate something that he superficially discusses in some of his novels. When one evaluates the style of Matsepe, one frequently comes across the tendency of quoting some verses from the Bible in attempting to reveal the power and seniority of God though he does not address it directly as he does in these two novels.

The conclusion of Megokgo ya Bjoko shows closural relationship of linkage with the contents of Mahlatse a Madimabe. Seitshwenyeng stands for his religious convictions which is not an easy thing to do especially when confronted by the whole community. God helps him to conquer because in the long run everybody including the Chief accepts Christianity. This is also applicable to Nthumule and Lefehlo as well as their subjects. The community accepts the missionaries brought by Leilane and Maphuthe at large together with their Bibles. Acceptance of Christianity in the two novels is seen in accommodating teachings, doctrines and dogmas of the new religion. In this way

closural linkage is observed in the two novels since the incidents of the two illustrate some signs of similarity or agreement. The ending of <u>Megokgo ya Bjoko</u> agrees with the body of <u>Mahlatse a Madimabe</u>. This agrees with the definition of the term linkage.

Matsepe's themes cover various facets of a rural and traditional life. Problems associated with kingship, the importance of the medicinemen and their divining bones, human jealousy, rite and greed in a traditional society feature prominently in Matsepe's writings. Christianity rarely appears in his work, which perhaps reveals less interest on the part of the author. In these works statements and references are made but they are not so strong as compared to the two novels that shows a difference of thirteen years apart. The two novels present the writer as a different being altogether because his religious convictions have shifted. He now writes about the merging of the two different beliefs, allowing the western to override the traditional. Personal differences and grudges can be easily forgotten because of the strong influence of Christianity. This idea runs through both novels.

In the above discussion, linkage is observed on two different novels based on their beginning and middle. In most of his works, Matsepe presents quotations that comes from the Bible that are used to express the characters' feelings and thoughts about the problem they are faced with. When working on the literary works of Matsepe, Serudu (1987) refers to this technique as biblical allusion. In <u>Megokgo</u>

ya Bjoko and Mahlatse a Madimabe, the approach is different as characters reveal their new religious stance because of the acceptance of Christianity which astonishes the society at large. It is in the two novels that characters publicly state that they have adopted a new religion and their actions and deeds support this. Possession of the Bible which Matsepe calls "Makgonyane" and the pronouncement of a prayer are clear indications that the life style of the characters has changed. Comparatively speaking, Christianity is presented differently in these two novels. Linkage in the two novels encourages repentance and reconciliation, which are recipes for peace and prosperity.

2.3. AUTHOR AND THE READER'S VIEWPOINTS

The author and reader's viewpoints highlight the importance of the relationship that exists between characters and various events based on the ending of the novel. Torgovnick (1981: 14) buttresses this idea by saying:

> We need a second term to describe the author's and the reader's viewpoint on the novel's characters and major action at the novel's end. Less numerous than the possible relationships of ending to beginning and middle, the two possible points of view may be described by the terms *overview* and *close-up.*

In presenting the text, the author has something in mind, which should be conveyed to the reader. The author has something to share with

the reader and therefore the two find themselves in a relationship. It might be something that the author experienced personally or something that is brought in through narration. When this view is presented to the reader, the author finds himself or herself in a closed relationship for the purpose of meticulous presentation. The author as the initiator has some views about the text, which might be observed when it is read. The same thing applies to the reader who freely and critically expresses feelings and concerns about a work of art. Another view is that the author and the reader find themselves more knowledgeable about events in the novel than characters do. This is achieved by the usage of both flashback and foreshadowing. This results in bondage with the author concerning characters and some serious events of the text. The two ranges of relations observe this form of relationship namely overview and close-up. According to Henry James and Peter Lubbock cited by Torgovnick (1981:15), the terms *overview* and *close-up* are analogous to "telling" and "showing."

2.3.1. Overview relationship

In this closural strategy, the author and the reader find themselves most fortunate for having knowledge about certain vital events of the novel. Characters usually seem to have little information as compared to the author and reader. The author and reader's understanding of events is always governed by the superior knowledge that they happen to have. Torgovnick (1981: 15) maintains:

In an overview ending, the author's or narrator's understanding (and hence the reader's understanding as well) is often superior to that of characters. Author, reader and narrator may know more facts than characters do, and hence have an overview based on superior knowledge.

In order to equip the reader with the knowledge that the author already has, foreshadowing and flashback play a vital role. Such critical information is divulged with the purpose of glossing the ending of the novel. Torgovnick (1981:15) says:

Authors often explicitly gloss the ending's relationship to the body of the novel for the reader; when no explicit gloss is offered, overview endings still give a clear view of the novel's major action, one that makes sense to the reader.

In Lenong la Gauta, Bopape (1983) uses retrospective analysis to brief the reader about the life style of Mmatšhego prior to her marriage to Maleka. It is through flashback that such information is divulged with the purpose of linking it with the prevailing situation. The mysterious killing of Mmatšhego makes the author divulge delicate information to the reader as a means of tracing Mmatšhego's killers. This information makes one think aloud about the Mmatšhego connections to the thugs. One may believe that she betrayed them. Therefore, she needs to be killed. Death is brought in as a technique used to bring confusion and frustration to both Mmatšhego and Maleka. The death of Mmatšhego becomes a burning issue to the family, the community at

large and the police who are supposed to maintain law and order. The valuable information is vital in leading to the arrest of Mmatšhego's killers:

> Taba ye nngwe ke ya gore Mmatšhego o be a na le dilwana tše mmalwa tša go dirwa ka maswikana a bohlokwa. O be a na le dipalamonwana tše pedi goba tše tharo tša go dirwa ka taemane. Dilo tše ka moka go itaetša a di humane go Monna yoo wa mohlolo. Go tseba mang mogongwe go na le motho goba batho bao ba tsebago ka dilo tšeo gomme ke tšona di hloletšego Mmatšhego lehu. Go tseba mang?   (1983: 29)

> (Another thing is that Mmatšhego had a lot of jewellery. She had two or three rings made of diamond. All the things she might have got from the widow. Who knows? Perhaps there is somebody or others who know about these things and they are the ones that caused Mmatshego 's death. Who knows?)

Bopape uses foreshadowing to speculate about the assumed reasons that led to the killing of Mmatšhego. This information is vital as it is indeed linked with what Mmatšhego was killed for, namely jewellery. As it appears in the extract, the statement highlights a supposition about the reasons that led to the killing. This information is firstly known by the author who then transmits it to the reader. Characters are battling for the information as has been illustrated by the role played by both trained and non-trained detectives. Nnono sees Mmatšhego's necklace on Brenda's neck. The allegation and

suspicion are confirmed that indeed Brenda is Mmatšhego's killer. This is the information that is given to the reader by the author. Characters such as Nnono and the other police sergeant involved in the case do not have it. If they had information, Brenda would have long been arrested. The divulging of the information reveals a closed relationship that exists between the reader and the author. This information is important because it seals the ending of the novel. Retrospective analysis puts the reader on the same level with the author. In this novel foreshadowing and flashback have been used to provide the reader with information about the life styles of Mmatšhego and Brenda.

The author and the reader know that Brenda is the killer before detectives can disclose it. Nnono, who is a volunteered detective sergeant, stays, eats and sleeps with Brenda and does not know that Brenda is a killer. Rumours fly all over but it is difficult for Nnono to believe these rumours. Nnono keeps on refuting the allegation. The love and trust he has for Brenda make him not to believe that she can be Mmatšhego's killer:

> "Brenda! Brenda! ". Ke ile ka goeletša ke šupa
> letsogo la gagwe. Letsogo la gagwe la go ja le
> be le na le mongwapo wo mofsa gona felwana
> mola maphodisa a bego a hlahloba letsogo
> laka gona. "Brenda, ke wena o mmolailego?"
> Wena, Ka badimo bagešo! Wena Brenda gare
> ga batho ka moka." (1983:166)

(Brenda ! Brenda ! I shouted pointing at her
hand. Her right hand had a fresh scar the very
same spot where the police were scrutinising
my hand. Brenda, are you the one who killed
her. You. By the spirits of my ancestors! You,
Brenda of all the people.)

This extract partly addresses the question about the killer of
Mmatšhego. Nnono expresses shock and dismay when he realises
that Brenda indeed committed the heinous murder. The fresh scar on
her hand as well as the necklace that is on her neck clearly proves the
allegation levelled against her about the mysterious death of
Mmatšhego. Despite all this, Nnono still cannot believe that Brenda
killed Mmatšhego. The author and the reader have had knowledge to
this information since the author kept on updating the reader about the
development of the events in the novel.

"O mmolaetše sona selo se?" Ka botšiša ke
šupa pheta molaleng wa gagwe. Pheta e be e
tšholla seetša seo se bego se rarologa molala
wa gagwe. Pheta e be e kadietše molaleng wa
gagwe, e fihla le kua kgareng gomme mo
kgareng ya gagwe pheta e be e kgokeletšwe
selo sa nkgokolwana sa go kgadima. "
                                    (1983: 167)
(Did you kill her for this? I asked her pointing
the necklace on her neck. The necklace was
shining round her neck. The necklace
suspends going down her throat. The necklace
has something round like that shines.)

This extract serves as the concluding paragraph of the novel. A long-
standing problem has been solved because the killer of Mmatšhego is

now known and the motive for her killing is revealed. Brenda had decided to kill Mmatšhego because she envied Mmatšhego's rings and necklaces. The concluding paragraph is closely tied to some events in the middle of the story. The author uses flashback to provide information, which initially is considered as an assumption about the reasons that might have led to the killing of Mmatšhego. Now Brenda, in the presence of Nnono, confirms the truth that Mmatšhego was killed for her jewellery. Brenda confesses that she pushed Mmatšhego not with the intention of killing or hurting her. She claims it was just unfortunate that she fell badly on the floor and died. She could not resist Brenda's force. Brenda does not want to admit that she has killed, she only agrees that she pushed her because she refused to give away her golden eagle. She claims that her aim was to secure the necklace and not to kill Mmatšhego.

In this novel, overview closural strategy has been successfully used through the usage of both flashback and foreshadowing to highlight a relationship that is based on characters and events with the purpose of establishing an ending.

2.3.2. Close-up relationship

This is the form of closural strategy where the author concludes the novel by introducing something that is without link to the theme of that particular novel. Close-up relationship is observed by the absence of

temporal distance that is used to differentiate the ending from the body of the novel.

Torgovnick (1981: 15) states:

> In a close-up ending, no temporal distance separates ending from the body of the novel. Readers, like characters, will – at least initially– lack the overview made possible by temporal distance or authorial glossing of the action.

Usually it is not easy for the reader to link the ending with the theme implied. In order for a close- up relationship to be observed the reader should emotionally distance himself or herself from the characters. Retrospective analysis is also applied to observe the exactness of the ending as well as its implication. Torgovnick (1981:15) writes:

> First-time readers may not even understand why the ending is the ending, or may be at a loss for what the ending implies about meaning. They may well have to distance themselves emotionally from characters and action for such understanding to occur.

In concluding Megokgo ya Bjoko, Matsepe writes about the missionaries who discovered Maphuthe after he was pushed by Leilane into the deep cave. It is difficult to associate the ending with the middle of the novel since the theme addressed is not related to Christianity. From the exposition, going through the middle of the novel, Matsepe writes about Leilane and Mohlatša who are at war.

The conflict is transferred from Leilane's homestead to his Chief's kraal where Leilane proves to be adamant and not co-operative. The whole community is shocked by Leilane's behaviour. The unbecoming behaviour is further shifted into the territory of Nthumule who is not very good to Lefehlo. Leilane's arrival at the kraal of Nthumule aggravates the situation since they suspect him to be a spy. Leilane does this deliberately knowing that the relationship of the two chiefs is sour because of bad experiences emanating from the past. However Maphuthe rescues Leilane from the volatile situation he finds himself in. After Leilane has managed to escape using Maphuthe's medicine he suddenly turns against Maphuthe, a nasty and embarrassing situation indeed.

The introduction of the missionaries and their Bibles, which appears at the end of the novel, serves as a good example of close-up closure. The conclusion is far-fetched and not closely related to the beginning and middle of the novel. What has been presented in the end differs totally with what is entailed in the body of the novel. One may argue that this is a means used to bring reconciliation between the two tribes and their subjects. The argument, however, is that this comes in an unusual way and makes it difficult for the society to accept the resolution of conflict. This is something that they have never experienced before. Members of the community are amazed to see people of a different colour and dress "invading" their village. Their behaviour also seems something questionable and, therefore, makes it difficult for the chief and his subjects to welcome these strangers.

When the Bible is opened and read the whole community is shocked and surprised. When the moment of pronouncing prayer comes, the tribe finds itself flabbergasted. This is a clear indication that it is their first time to witness such an unbelievable situation. The concluding part of the novel serves as an example of close-up closural strategy.

2.4. AUTHOR AND READER'S RELATIONSHIP

Any work of art is created by the author and meant to be enjoyed by the reader. This implies that when the author prepares a literary text, the reader appears as the first person that comes to the mind of the author. The author is, therefore, bound to make the right choices and decisions when it comes to the element of a literary text such as theme, characters and milieu. The author is forced to make careful scrutiny of these elements with the sole purpose that they should suit the envisaged reader. The author finds himself in a relationship with the reader for the purpose of producing a literary text of high quality. The author is bound to target the reader for a successful rendition, failing which the relationship between the two is jeopardised. In the study of the author and reader relationship type of closure, three kinds of readers are differentiated, namely the ideal, implied and the contemporary. These three kinds of readers can easily overlap depending on the type of reader earmarked by the author at any given time. This study however, will concentrate more on the relationship, rather than the kind, of readers. The relationship between the author

and the reader is characterised by three types of relationships namely: complimentary, incongruent and confrontational.

2.4.1. Complementary relationship

When the author writes a novel, a specific goal or aim is anticipated. The author tries all the avenues with the hope of achieving the goal aimed at. The layout of the novel and the characters used should assist the author to achieve the envisaged goal. On the part of the reader, the conclusion of the novel is accepted without any critical view together with the moral conveyed.

In Northern Sotho literature most of the titles are framed so as to reflect the themes of the novels. An interpretation of the title results in the message that the author wishes to convey. In this way the title is closely associated with the conclusion of the novel. It is in the conclusion where an assessment regarding the attainment of the goal is made.

When Phasha (1986) concludes <u>Ntshwe,</u> Legohu is exposed as a Chief who faces the consequences of his deeds. Banishment and suicide are presented as punishment for Legohu after he has failed to lead his tribe. This is one way of proving him a failure because he had wanted to do things his own way instead of following in the footsteps of his predecessor, his father. He is presented as a Chief who wishes to democratise the royal kraal without following the proper principles of

democracy. The idea of expelling the nobility from the royal kraal in favour of the retinue, perturbs the tribe at large. The support he commands from the tribe vanishes into thin air. Legohu unilaterally decides to stop the services that used to be rendered by Chief Kukamedi e.g. circumcision school, arms and marriage rites. The cutting of ties represents Legohu's independence. The autonomy of Legohu is something that Kukamedi cannot tolerate nor recognise because its attainment has divided the tribe instead of unifying it. The ancestors as well never appreciate such a cunning and avaricious behaviour.

In concluding the novel the author brings punishment to Legohu. Despite the fact that he is in banishment, his life deteriorates day by day. Legohu's capture appears as a serious problem that leads to his being mentally disturbed. The situation is worsened when he suddenly changes his way of living. <u>Legohu is not embarrassed to move freely in the nude in the presence of everybody.</u> Such unbecoming behaviour upsets his tribe. The manner in which the conclusion has been presented shows that the author aimed at punishing Legohu for his deeds and behaviour that are unacceptable to the tribe. Paramount Chief Kukamedi, in collaboration with the ancestors, forces Legohu to find himself under pressure and fail to stand the test of time. The author brings various punishments that Legohu faces which appear as a reward for his silly and uncalled for behaviour. It is the wish of the author to see Legohu suffering because he was adamant.

Banishment, insanity and suicide appear as disciplinary measures used by the author to call Legohu to order:

> " Matšatši ge a eya a šuthelelana bolwetši bja Legohu bo ile bja golela pele le pele. Ka tšatšana le lengwe ba ile ba tsoga ba mo hwetša a itekeleditše godimo ga mohlare, selemo e le ngwagola. " (1986:144)
>
> (Days passed by, the disease of Legohu deteriorated day by day.One day they found that Legohu had hanged himself on the tree, and had long passed away.)

The death of Legohu is considered as the conclusion of the novel. To many his death brings with it a sigh of relief. Instead of mourning, they celebrate because his death is seen or interpreted as a sign of liberation. The way in which Legohu had led his tribe had disturbed everybody and therefore his death is taken as a welcome relief.

The conclusion of the novel is viewed as an example of complementary closure since the author wishes to punish the main character. The main wish of the author is to see Legohu suffering rather than enjoying the Chieftaincy owing to his unbecoming and uncalled for behaviour. Information has been provided that aims at the attainment of the goal. Legohu is, therefore, portrayed as a person who is selfish, egocentric and myopic.

2.4.2. Incongruent relationship

In this form of closure, the author and the reader share a different view about the ending of a novel. The author compels the reader to accept the ending of the novel since no alternative is offered. An incongruent relationship is therefore converted into a congruent one. The reader finds himself or herself bound to accept the ending of the novel as it is. Torgovnick (1981:17) contends:

> When the author must more actively coax his reader into accepting an ending, we may describe the relationship between the author and reader during closure as incongruent.

The author must succeed in forcing the reader to accept the ending as it is presented.

Complementary and incongruent closures are related because there are signs of similarity. The difference between the two is the resistance anticipated by the author from the reader during the presentation of the ending with the only hope of alleviating resistance.

In <u>Diphiri tša Soweto tše di gagolago</u> Rafapa (1992) concludes the novel by applying incongruent closural strategy. The novel ends with the crowning of Molahlegi as King Mphofu II. The process of crowning Molahlegi appears as an occasion not appreciated by all members of the community. It is an event which is not whole-heartedly accepted by some sectors of the community, especially Molahlegi's mother.

Several questions are asked about the process but answers given seem not convincing and satisfactory. Some sectors of the community are worried when Bjelele is sidelined. How can Molahlegi, the second son in the family take the throne while the brother is still alive? It is shocking for a reader to realise that Bjelele is actually dead and buried while those who know the truth are quiet. The handling of this issue is totally unacceptable to some sectors of the community because norms and values of society are violated. Rafapa uses incongruent closure because the reader is persuaded to accept the conclusion.

The incongruent relationship has some signs of similarity and agreement with incomplete closure. The difference between the two types of closure is in the relationship that exists. The incongruent closural strategy looks at the relationship between the author and the reader, while incomplete closure is based on elements of a novel such as the plot. The ending of a novel is not evaluated as an independent element of a plot. It is always assessed against other elements such as the beginning and middle. The three elements thus form an integral part of a literary text, which is essential for the survival of the plot.

2.4.3. Confrontational relationship

In concluding the novel, the reader's expectation is usually blocked. The author may conclude the novel by using confrontation, which takes the form of an aesthetic and philosophical ending. The author uses confrontation, which results in a congruent relationship between

the author and the reader. The use of confrontation results in the thwarting of the reader's expectation. Despite all this, the author uses confrontation with the aim of achieving aesthetic and philosophical ends. This form of closure does not occur in Northern Sotho novels.

2.5. RÉSUMÉ

The different closural strategies discussed under 2.2. above support the view that the layout of the novel has an important role to play since it serves as the engine of the literary text.

The ending is always evaluated against the beginning or middle of the novel, which motivates the view that plot is an essential component of the novel. The elements of a plot constitute a significant relationship as has been illustrated under 2.2.1 to 2.2.5. above. A poor layout of events in the novel results in a poor relationship.

The study of the ending, which is one of the elements of a plot, is impossible in isolation from other elements such as beginning, complication and climax. The reason for this is that these elements are closely related to each other and end up forming a whole for an effective rendition. The discussion of the various strategies in 2.2.1 to 2.2.5 above with the relevant and suitable examples confirms the point that geometrical metaphors denote the relationship of the elements of the novel. These elements form an integral relationship, which is essential in the study of closure. This argument will be developed

further in chapter four when integrity, which is synonymous to completeness, shall be discussed under poetic closure.

The author and readers concentrate on the ideas raised by the author with the aim of concluding the story. Relationship form has no role to play because the relationship is based on the aesthetic views of the author and the reader is governed by the important events or ideas that the author wishes to share with the reader. As it has been deliberated in 2.3. above, the relationship is solely controlled by the views of both the reader and the author about the literary text presented. Though the author is considered the main role player in the production of a literary text, the awareness of the presence of the reader alerts the author producing qualitative work.

Finally, the author and the reader find themselves engaged in another form of relationship. In this form of relationship the reader and the author form a specific relationship that is essential for the survival of a literary text. Author, reader and text constitute a pyramid that encourages a mutual relationship. The absence of one of these elements results in a total collapse of the pyramid. As illustrated in 2.4. above, the reader finds himself or herself bound to accept what is presented by the author without questioning. The relationship of the two forces the reader to accept as well as to bless what the author wishes to convey because a specific goal has to be achieved. The mutual relationship of the reader and the author is imperative since the

literary text is produced for the enjoyment of the reader. An absence of the reader would quite obviously result in the non-existence of the text.

CHAPTER THREE

TYPES OF CLOSURE IN THE NORTHERN SOTHO SHORT STORY

3.0. INTRODUCTION

A short story, unlike a novel, is based on a single effect. It is the ending of the short story that allows the writer to attain the required singleness. Edgar Alan Poe, cited by Gerlach (1985: 2), says this about the single effect of a short story:

> Short stories should be designed with a "single effect" in mind, with "no word written of which the tendency, direct or indirect, is not to the pre-established design." By implication, aiming precisely for the ending best allows the writer to achieve the required singleness.

This implies that the conclusion of a story should be anticipated with the sole purpose of structuring the plot of a story. In this genre, anticipation is a vital element that needs to be seriously considered when the author ends a story. In support of this view, Gerlach (1985:160) states:

> The anticipation of completion in all its forms, in space, in time, and at the level of theme and idea, structures the story and the reader's experience of it.

The above quotation is in agreement with the argument that the gist of the story is viewed as a repository of both the clues and the cues. This view is further developed by Gerlach (1985: 5) who maintains:

> Although I sometimes focus on endings alone, I am generally more interested in the way anticipation of endings serves to structure a story as a whole and in the causes of changing views of closure.

Poe, quoted by Gerlach (1985: 7), shares the same sentiments when he asserts anticipation in the short story as a literary technique that the writer can use to keep the reader in anticipation of the ending. The singleness effect of the short story enables the writer to keep the reader in anticipation. It further supports the view that the body and the end of a short story appear as a unit that is intertwined. The two cannot be separated from each other. Robert Louis Stevenson, cited by Gerlach (1985: 7), supports this when he says the ending of a short story has a greater structural significance for the rest of the work.

This implies that the conclusion of a short story cannot be viewed in isolation from other elements such as beginning, motoric moment and complication. The beginning, middle and end of a short story constitute a structure that is interwoven. When one studies closure in a short story, five signals are distinguished, namely solution of the problem, natural termination, completion of antithesis, manifestation of the moral and encapsulation. These signals support the view that this genre appears as a unified structure.

The discussion that follows will attempt to evaluate the five signals of closure referred to as they occur in Northern Sotho short stories.

3.1. SIGNALS OF CLOSURE IN A SHORT STORY

A short story as pointed out above, is characterised by five essential signals namely, *solution of the problem, natural termination, completion of antithesis, manifestation of the moral and encapsulation,* despite the diversity based on features such as period, writer and the story itself. All short stories use at least one of the five signals of closure with the purpose of achieving closure despite diversity. In support of this view Gerlach (1985: 8) contends:

> How complete the sense of closure needs to
> be varies from one period to the next, from
> one writer to the next, from one story to the
> next. Despite this diversity all short stories
> use at least one of five signals of closure.

In a short story, closure is achieved when the story shows signs of completeness, coherence and stability. The author may decide to introduce a character that is faced with a problem. When the character achieves the goal long wished for, closure is then attained. This implies that the problem the character is faced with has been solved. Edgar Alan Poe (Gerlach 1985: 8) maintains:

> Most commonly a character faces a problem
> or desires to reach a goal. Closure is
> achieved if he solves the problem or reaches

the goal. The story would seem coherent, complete and stable.

The five signals of closure have been dealt with under the sub-heading Closure, in Chapter one. In this Chapter an evaluation of the signals of closure as they have been used by different Northern Sotho short story writers will be presented. The work of Gerlach (1985) will serve as a source of reference since he presents them meticulously and convincingly. Despite the fact that an in-depth study made by Gerlach (1985:4) is based on American short stories, he confesses that these signals present themselves in this genre as he maintains:

> By restricting my study to American examples
> I do not mean to suggest that the short story
> is purely based on an American genre –
> clearly it is international, and what I describe
> here could be applied to the European short
> story as well. I feature American works largely
> because of the limitations of my own
> background.

In an attempt to validate the veracity of Gerlach's contention, I shall analyse short stories by contemporary Northern Sotho short story writers such as Shai (1998) and Lebepe (1997).

In Shai's story (1998: 1 - 7) entitled Toyitoyi ya Mogopolo, the signals of closure are clearly observed. The author presents Makalabasa, a white farmer in the Hoedspruit district (Northern Province) who is at loggerheads with his farm workers. His workers request salary

increments but he is reluctant to honour their request. Violation of the rights of workers plays a vital role.

According to Makalabasa salary increments are not necessary since his open trucks are daily used to transport his workers from his farm to their respective homes. The wear and tear that is daily experienced by Makalabasa make him feel that an increase in wages is not necessary as he views it as a privilege and not a right for his workers. This is the first mistake that Makalabasa makes as boss. Instead of listening and addressing the problem, Makalabasa aggravates the situation by telling himself that cheap labour is plenty and that he is not ready to talk to people who are not ready to work. The mistake that he makes is to ignore the fact that the workers are the major contributors towards the wealth he enjoys with his family. Makalabasa is further portrayed as a character full of pride forgetting that his income entirely depends on his workers. Sentiments such as *if they do not want work, let them quit my farm,* show how the employer exploits the employees. The labour that they provide makes him prosper since there is a lot of exploitation in terms of the wages that they receive. It is shocking to see Makalabasa biting the hand that feeds him. While workers are not performing their daily duties, his income will be tremendously affected.

Realising that his adamancy and arrogance do not benefit him, Makalabasa feels it imperative to consider his stance and look into the request of his workers. Makalabasa succumbs to the request of

his workers after experiencing a great loss. The bone of contention is removed because he is now ready to offer them R100,00 increment which had long been requested. Once Makalabasa swallows his pride, the first signal of closure, namely solution to the problem, is observed. Workers confidently feel that they managed to achieve the ·long cherished goal. They derive more confidence and pride after realising that the toyi-toyi of the mind has assisted them in achieving their goal.

> Re tsebile go lwela ditokelo tša rena, Mna Makalabasa o re dinyakwa tša rena tšohle di amogetšwe. Ka tša lena le mo kwele. Go tloga lehono re tla thomološa mošomo ka mafolofolo...   (1998:7)
>
> (We knew how to fight for our rights, Mr Makalabasa says all our demands have been met. You heard it from the horse's mouth. As from today we can confidently go back to our harness.)

Workers are eager to return to their respective working stations with pride and confidence since they managed to get what they were fighting for. To the workers, their mission has been achieved despite all the obstacles that were before them. Natural termination, a signal of closure indicates that it is through determination and dedication that the workers see themselves succeeding. Before the action could be taken, various opinions were looked at until they all agreed on one thing that brought them desirable results:

A re theeletšaneng gabotse, hle, bana ba sebatakgomo sa mabala. Ka gore šemo Leburu le ga se la ikemišetša go boledišana le rena ka bothakga mabapi le dinyakwa tša rena, re se ke ra senya selo mo polaseng ya gagwe. Ga go thupa ya go feta go dira seo ka sekgowa se bitšwago **tools down**. Le matitšhere ba fela ba bolela ka **chalkdown**. Ya rena polelo e tla ba toyitoyi ya mogopolo. Re swanetše go lwa ka dikgopolo fela ...

(1998: 3)

(Let us all agree children of the Leopard. Since this Boer is not prepared to talk to us politely about our demands, let us not destroy his property in this farm. There is no painful punishment than what in English is called tools down. Teachers, as well resort to what is called chalkdown. In our case the language we shall talk is toyitoyi of the mind. We must fight with our minds...)

Both Makalabasa and his workers are now back to square one because the hinge has been removed. Natural termination is attained when Makalabasa realises that the R100,00 that his workers are requesting is a worthwhile increment. When the story ends, there is reconciliation between the two parties who were at loggerheads.

The third signal of closure observed in this story is completion of the antithesis. Firstly, Makalabasa absolutely refuses to give a hearing to the grievances of his workers because of racial segregation prejudice that was enhanced by the government's policy. Malepeane, Makalabasa's wife, alerts him to the consequences of his stance by showing him the loss they may suffer if workers go on strike.

According to Malepeane, a R100,00 increase is nothing compared to the thousands of rands that they make through the cheap labour provided by the workers. Shai (1998) portrays Malepeane as an opposite of her husband because she has a strong feeling for the workers. The manner in which Malepeane pleads with her husband shows her feelings of sympathy. It also shows that she has foresight. Unfortunately her husband is stereotyped and turns a blind eye and becomes deaf and stubborn:

> Mogatšaka, a re okeletše bašomedi ba rena mogolo. Gape lekgolo la diranta ga se selo le gatee. Re reke le pese ya go rwala batho ba.
> (1998: 4)
> (Hubby, let's give our workers an increment on their salaries. R100,00 means nothing. We must also buy a bus to transport them.)

The family has three tenders that bring them a lot of money. Apart from that, there is a truck transporting vegetables and fruit everyday from Hoedspruit to the various markets in the Gauteng Province. Malepeane advises her spouse to change his stance in the opposite direction, i.e. to change his mind and accede to the request of his workers, which reveals that her stance differs with his. This is exactly what completion of the antithesis posits: a character changes his/her position and begins to act and think contrary to expectations. What Malepeane requests her husband to do is to opt for completion of the antithesis. Makalabasa is advised to change his mind and review his stance for his own benefit. At the end of the day, financial losses

compel Makalabasa to change his mind and he starts behaving differently, doing something that he initially opposed.

At the end of the story the author presents Makalabasa as a different person all together. Completion of the antithesis is observed when Makalabasa realises that his adamancy will not benefit him. What is left for him is to change and accept what the workers are demanding, failing which, life will be very difficult for him.

Manifestation of the moral is another signal that is observed in this story. When the workers stand firm for their rights, it serves as an example since they end up achieving their goal. When the workers initially contemplate going on strike, they know that a series of problems will follow which would sometimes be detrimental to their action. Through perseverance, resistance and dedication, they managed to resist all the internal and external forces that can divide them. This supports the expression " where there is a will there is a way". Dedication and determination are always pillars for success as proven by the peaceful demonstration of the workers. What is fascinating about Makalabasa's workers is that the industrial action taken by them had always been peaceful. In some instances genuine and valid industrial action gets marred by the violent behaviour of workers. Instead of supporting them and their actions, one gets annoyed and perturbed by their misbehaviour. In this story, workers behave in a dignified manner since peace governs their action. Their

moral, spiritual and physical togetherness enables them to attain their goal.

> ... yeo e ka se be toyitoyi ya mogopolo le gatee. A re bontšheng fela ka boleta go re re kwešiša toyotoyi ya mogoplo. Ka ntle le go senya, eupša ka ntwa ya mogopolo re ka fenya. (1998: 4)

> (... that won 't be the toyitoyi of the mind. Let us politely show that we understand the toyi-toyi of the mind. Without causing any damage, yet with the war of the mind we shall conquer.)

From this excerpt it is abundantly clear that Senganga controls the workers who keep on observing his instructions. A serious commitment is observed from Senganga towards the achievement of the targeted goal. Many times the goal is not achieved because of a mediocre type of leadership; such leadership may lack consistency, honesty and expertise in general. The skills, intelligence and bravery that Senganga exhibits, enable the workers to accomplish the manifestation of their morale. Destructive ideas such as setting the farm on fire, cutting fruit trees such as the mango, banana and orange are categorically condemned by Senganga. Workers such as Molwantwa who feel that they can engage themselves in such activities with the hope of pinning Makalabasa down are discouraged from such unbecoming behaviour by Senganga. Manifestation of the moral is attained when the employees defeat Makalabasa, their employer. Co-operation and unity among the workers enabled them

to achieve their long cherished goal. The moral of the story has been attained as workers had anticipated. Initially, when workers thought of industrial action, good results were envisaged. This confidence was a result of the visionary leadership they had. Furthermore Senganga is an embodiment of this type of leadership more so that he seems to be a strategist. Workers have succeeded in securing themselves a good and strong leader.

In concluding a short story, various techniques can be used depending on the author's organization of material. Traditionally, stories end with a resolution of conflict. In this for instance, the character manages to achieve the aim or sometimes the character feels that it is necessary to accept failure or defeat.

The second ending technique that is profoundly used by modern short story writers is suspense. The writer does this with the intention of allowing the reader to have a share in concluding the story. The third technique that is used is that the author may decide to use what is often termed a "twist in the tail". In this form of resolution, the ending comes as a surprise. It comes in such a way that the reader does not anticipate it. The final technique looks at the physical structure of paragraphing in the presentation of the story. According to this technique the story may either end in a paragraph or a line that clearly denotes that the story has reached the end. The techniques mentioned above are essential in the study of closure in a short story.

In the story, Toyitoyi ya Mogopolo, both the traditional and modern techniques of ending a story have been used to illustrate encapsulation. The problem between the workers and Makalabasa has been addressed since the situation is back to normal. Both parties Makalabasa and the workers are comfortable because the problem has been amicably solved. Another feature observed is that the physical appearance of the story totally denotes that it has come to an end. In this story the line " Anthe toyitoyi ya monagano e na le mohola " (Toyitoyi of the mind is helpful) brings the ending. This line clearly serves as the ending of the story. There is no other line or paragraph that comes after it. This line clearly indicates a total collapse in the narration of events.

Finally, in this story all five signals of closure highlight the fact that the conclusion of a story is closely linked to some events within the story as a whole. This supports the view that the ending cannot be isolated from other parts of the story. In concluding the story, the ending aims at supporting the singleness effect of the short story. Notestein (1974:104) maintains:

> It is the function of the resolution not only to
> bring a story to a fitting close, but to fill it out
> to completion by presenting the single
> impression in its final intensity.

The ending of a story cannot be studied in isolation from its other essential aspects such as introduction and development. The ending constitutes the singleness or completeness of the story in relation to

other parts.

In his story entitled Majagobedi, Lebepe (1997: 1-8) successfully manages to observe the signals of closure. Majagobedi is presented as a beautiful young girl admired by everybody. What is interesting about her is that her beauty is misused. Majagobedi and her parents believe her beauty can be used to exploit men financially, forgetting the after-effects of such action:

> O rile go kwa gore batho ba re o phala banyana ba lefase ka botse, a fo kgona go pena sekgoto a mena noka gore bomorwakete ba šale ba meletša mare fao a gatilego. (1997: 1)
>
> (After she had realised that people are praising her beauty as compared to other girls of the world, she started swinging her buttocks so that she could be admired by men as she walked)

One can deduce that Majagobedi enjoys teasing men. When individuals are after her, this makes her to feel that she is special, forgetting that this might have some detrimental effects on her health (as she sleeps around). Majagobedi's parents also exacerbate this problem. Majagobedi's father is not ashamed to encourage his daughter to fall in love with men who have lots of money. It is embarrassing to realise the manner in which Majagobedi 's mother encourages her daughter to randomly fall in love as long as she brings money to the family. This has to spell doom for a young

person, socially and otherwise. It is disgusting to see the biological parents of Majagobedi discussing love matters with their daughter.

>Ngwanaka, fa ke lefaseng. Yo a go apišago o mmotšiše ge eba tatagwe o na le lešaka la diparamane le diafrikanere na? O a nkwa ngwanaka? Ge a hloka lešaka la mamane, gona a lebale ka wena.O ngange molala.
>(1997: 2)

>(My child, this is the world. When someone proposes love you first find out whether his father has a kraal - full of Brahmans and Afrikaners cattle. Do you hear me my child? If he is without a kraal of cattle,let him forget about you. You must refuse his proposal)

Ideas expressed in the extract show that the advice that Majagobedi gets from her father is very destructive. It is not amazing to see her falling in lust love with almost every man because this is exactly what her family encourages. Majagobedi's beauty is as a source of income to members of the family. The family views it as another means they can use to generate money.

This idea is not promoted by the father alone, the mother as well is in the league. She even accepts parcels brought to her daughter by an elderly person she does not know. The physical appearance of the individual who brings the parcels tells much about his age and background; in fact he is not fit to have a sexual relationship with Majagobedi, because he is old enough to be her father. To Majagobedi and her parents, he appears as a lover, a "sugar-daddy".

The language that the "sugar-daddy" uses expresses a strong sexual relationship between the two. Parents encourage silly and stupid behaviour by children because money has stolen their hearts and makes them blind. Values and norms of society are ignored and undermined. History has proven that such marriages do not last because they are based on material and physical love and not true love. Communities are threatened today by vulnerable diseases that are transmitted sexually such as Aids, because of the unbecoming behaviour of people such as Majagobedi. Perhaps Majagobedi has fallen in love with such an elderly person because she has been advised to do so by her father. The language used by the sugar-daddy tells much about his relationship with Majagobedi as well as the family in general. One quickly realises that the family is without order and discipline. Parents should not condone such behaviour. In African culture, it is a taboo to talk love matters with one's in-laws. One wonders what type of parents they are. One also starts to doubt and question their integrity since they do not honour norms and values of the society:

> "Diphasela tšeo ke tša Majagobedi koko. Ke ageletša motšhidi gore thaka ye tshesane e se ntsene potleng. Gape ke fula ke ukametše leope, ke nyaka gore morwedi wa lena a tle a nthuše go laola dikgwebo tša ka le mohla ke bitšwa ke badimo. Koko, swarang lekgolo la diranta ke leo, le tla reka motsoko. Tšeo e sa le dinyane, dikgolo di morago. Nna ke sa welawela, le tla šala le monamona maapišo ao." (1997: 2)

(Mother-in law, here are the parcels for Majagobedi.I am securing myself a seat so that the young ones must respect me. I am about to die, I want your daughter to come and assist me in the running of my business even the day I shall be called by the ancestors. Mother-in-law, take this R100,00 note. You will buy yourself some snuff. This is just the beginning, bigger things will follow. I am leaving now, please enjoy the gifts)

The ageing businessman feels his wealth can secure him space in the heart and the family of Majagobedi since the family considers money to be the sole criterion for strengthening an affair. Majagobedi's mother is not ashamed to accept what has been brought by this old person. The two believe that their daughter's beauty can assist them in addressing the financial crisis they may be faced with. Majagobedi's beauty becomes a serious problem that disturbs the whole community. On the one hand, the principal of the school Majagobedi attends is worried about her absence from school on the other, her departure is a blessing in disguise because he will no longer receive those telephone calls from the people asking about her whereabouts. Despite all these, as a surrogate parent, the principal is concerned about Majagobedi's academic talent that is wasted on the presumption that she is beautiful. Instead of paying attention to her studies, Majagobedi gets fooled by her beauty not knowing that it will vanish with time. According to Majagobedi's principal, beauty is something that one cannot rely on because it vanishes with time. But education never disappears once you have it. Majagobedi's beauty is presented as the solution to the problem.

Majagobedi's beauty starts to disappear slowly as she fails to look after herself properly. Her indiscriminate sexual liaison degrades her beauty and also makes her a victim of sexually transmitted diseases. Natural termination is attained when Majagobedi starts being neglected and ignored by men even if she puts on attire aimed at seducing them. During her prime, no man would pass her without talking to her about love matters. But now all is gone and things only appear as history because the chapter has been closed.

Matšatšing a lehono le ge a apere mini ka dirotswana tša go pona, go itaetša gore borwa bo fokile. Ke nama kgapeletšwa e phuma pitšana thokgethokge. Ga e sa le Majagobedi yo mošweu le diatla. Lebadi leo le lego phatleng ya gagwe, la go konkwa ke monna wa lešole, ke foro. Sefahlego se tshotshoma maladu a dikemola. Le ge a eme tseleng a leka go emiša difatanaga gore di mo tšee kgopu, baotledi ba fo lebelela thoko. Eke ba bona motho yo a ilego a hlakodišwa a wetše ka gare ga botshwelamare. Ba tla mo tšhela ka kgodu ya lerole gore a gomele ka gae go hlapa lebedi gape.   (1997: 7)

(Nowadays even if she puts on see through mini skirt that leaves her thighs, it is clear that she is no longer beautiful. She's just forcing matters now. She is no longer the white - complexioned Majagobedi. The scar, which is on her forehead caused by the soldier, has grown into a furrow. Her face drizzles with pus from pimples. Even when she is on the road hitching- hiking drivers do not look at her. As if they see a person who has just been rescued from a pit toilet, they just blow a lot of dust so

that she could go back   home and take
another bath again.)

From the extract cited above one can deduce that an action that has a predictable end has been completed. Majagobedi, who used to attract a number of men, is no longer seen as voluptuous or alluring. Phrases such as dirotswana tša go pona, yo mošweu le diatla, mabadi, maladu a dikemola clearly express the physical appearance that has changed drastically. The underlined phrases appear as natural termination that has been predicted on the basis of Majagobedi's unbecoming behaviour. How can one maintain beauty while one indiscriminately has numerous sexual commitments without limit. It is not surprising to see her receiving such unpleasant treatment because this is exactly what she deserves. Nature has made woman as a natural flower that attracts men on the basis of her appealing fragrant smell and beauty.

The moment the flower loses its natural fragrant smell, bees and birds are driven away. When the flower dies, its nectar also dies. In this short story the author decides to use the fall of Majagobedi as the natural termination. Completion of antithesis normally takes the opposite direction in attempting to illustrate closure. Other literary features such as circularity, symmetry and balance appear as the features of the completion of antithesis. In this story, Majagobedi decides to change her life style. The direction that she takes now differs from the previous one, since there are some obvious reasons that compel her to move into the opposite direction. As critics our

interest lies much in the change and the direction that the change takes:

> O ile go bona gore ga di sa mo tsogela, a thoma go phela gae a leka go godiša thorwana tšela tša gagwe e lego Mathata le Sello. (1997:7)
>
> (Upon realising that things are no longer in her favour, she decided to stay home looking after her children, Mathata and Sello.)

Majagobedi is now a reject that no longer attracts men. She is totally out of " the market." What is left is to stay at home and reflect on those "joyful moments" when she used to entice men with her beauty. This is not a matter of choice, by hook or by crook she is forced to stay at home and look after the children. From the extract cited above one can deduce that Majagobedi pins her hopes and future on the two children because marriage appears an impossible prospect. It is not easy to secure marriage because her behaviour was for a long time totally unacceptable to the community at large.

When Majagobedi decides to stay at home and accept that the chapter concerning her previous life has been closed, one sees completion of antithesis. Majagobedi appears as a changed person who is now moving in the opposite direction. The type of life she now leads differs from the previous one. She now stays at home for the whole day looking after her children, a thing that she did not do in the past. Majagobedi's physical appearance also supports changing her

ways since there is a strong change that makes her unattractive and unexciting.

Each literary text has a specific message that it wishes to convey to the reader. This can, however be realised only after one has gone through the whole literary text. The theme conveyed by the story determines the manifestation of moral. When one observes the theme of the story, one should also attain the manifestation of the moral. The intention the author wishes to achieve has been excellently achieved. In this short story the author alerts or warns women to look after themselves properly, to refrain from abusing their bodies. Let physical beauty not mislead them since they may ultimately find themselves in situations that are difficult. Life today is characterised by dangerous and deadly venereal diseases that are sexually transmitted. It is advisable that everyone take serious note of this because failure to do so may result in dangerous spread of AIDS and other related diseases:

Dingaka di re Majagobedi o na le AIDS.
(1997: 8)
(Doctors say Majagobedi has got AIDS.)

Majagobedi's future looks bleak. She contracts Aids, a dangerous and deadly disease that is contracted through sexual intercourse. When one thinks back to her social behaviour, one is not surprised to see her contracting AIDS. The moral conveyed by the story is that one must be careful about life because it comes but once only.

The physical ending of the story is observed by one line used to clearly indicate that the story has come to an end. No further narration can be made after the last line has been presented. In concluding this short story, the author uses two types of techniques. First he uses a traditional way where death is taken as the ending of a short story. AIDS is closely associated with death, once Majagobedi contracts it, her life is in danger. In this short story death serves as an excellent example whereby a traditional technique is used to end a story. Second, the technique used in this story is one of presenting the physical appearance of the story whereby the last paragraph serves as the concluding part of the story. The paragraph that consists of two lines appears as the physical ending of the story. The paragraph cited above serves as the ending since there is no further narration about the events of the short story. A total collapse in the narration of events of the story is observed since there is no further narration that can be made after the last line has been presented.

3.2. MODES OF APPROACHING THE END

In concluding the story, two kinds of endings are distinguished namely direct and indirect forms. These forms of endings are interchangeably used by the author in concluding a story. Regarding the two types of ending, Gerlach (1985:5) maintains:

Directness and indirectness, which have to do

with the degree to which closure can be anticipated, are terms arranged on a sliding scale. They are not poles; direction and indirection are properties that any plot has in varying proportions as it moves toward conclusion.

From the extract given above, one deduces that the two kinds of ending attempt to seek the answer to the question: how does closure control the perception of a short story? One other feature about the two kinds of ending is that they are related and interwoven. It is not easy to draw a line of demarcation between the two. What is inferred is that the features of the two kinds of ending fit easily into each other. Gerlach (1985: 5) further maintains each direct story contains a bit of indirection and each indirect story is at moments direct.

These forms of ending can combine into a hybrid whereby the features of a direct form combine easily with the features of the indirect form. The two kinds of endings are vital in the plot of a story. The conclusion of a story should be anticipated with the aim of structuring the plot of a story. In the discussion that follows a detailed explanation will be given. The explanation will be motivated with suitable examples from Northern Sotho short stories.

3.2.1. DIRECT MODE

As far as this type of ending is concerned, events are narrated without any interruption from the beginning of the story until the end

is reached. When this mode is used, the author of a short story does not present a divergent set of incidents. This enables the reader to constantly anticipate the resolution of the story. Gerlach (1985: 16-17) defines the direct mode as the objectification of the complex interworking of desire and reality.

The world today has many obstacles that act as barriers in the achievement of desired goals. One may have good intentions that one may be thinking of. Consequently impediments that occur as obstacles to the cherished goals need to be reshaped. The direct mode is, therefore, used as a mirror to perceive the world as well as to reflect the intentions that one has about the future. In the following discussion an attempt will be made at applying the principle of direct mode in the short story entitled Monna ke wa mang? by Lebepe (1997).

In this story the author presents a happy couple Marumo and Letlapa who are both professionals. Marumo is Rector of a college of education while Letlapa is a matron in a hospital. The couple is married in community of property. Despite the happy mood that prevails in the family, the couple has a serious problem about an heir. The couple takes time in consulting gaenacologists since they are financially secure. They hope that their problem will be addressed but unfortunately it is not. The couple is seriously concerned about who will look after their property in the event of their deaths. Their concern shows that they desperately need an heir.

The couple feels humiliated that they may leave this world without an heir. Letlapa suggests one of the traditional procedures. The situation becomes more pronounced when viewed against the African perception of associating marriage closely with the bearing of children. If the couple fails to get a child various methods are attempted to try and detect where the problem lies between husband and wife. This process is strictly aimed at allowing the family to have a child, which is the pride of an African family. Marumo and Letlapa find themselves in a tight corner that forces them to seek for an unmarried woman.

> Marumo ge a gopola gore o tlile go tloga
> lefaseng a se a bjala peu, a bona seswantšho
> sa gagwe, o inyatša kudu le dithutwana tšeo
> tša gagwe. Matrone le yena ge a gopola gore
> boopa ke sebe se segolo go banyalani, o
> letša lenxa a roga badimo ba gabo.
> (1997: 11)

> (When he thinks that he is going to leave this
> world without fathering a child, Marumo feels
> humiliated and belittled together with all his
> degrees. When the matron feels that
> barrenness is a sin, she curses her gods)

In an attempt to solve their problem, Letlapa suggests that Marumo should take a woman of a lower social rank. She recommends that he must get an illiterate woman and marry her. The qualification that the woman be illiterate shows that Letlapa has a hidden agenda that reveals itself after Marumo's death. The marriage of Marumo to Mmaborokwana never addresses the problem that the family is faced

with. The status awarded to Mmaborokwana as well as the treatment that she receives leaves much to be desired. Feminists will not accept it since it is against the rights of women. The bad treatment that the children of Mmaborokwana, namely Thai and Thabile, receive from Letlapa expresses her inner feelings about the outcome of the marriage that she personally initiated. It is clear that the problem of the family is not yet resolved. It is only Marumo who boldly and proudly feels that he can father children while Letlapa sees them as children that are outside the marriage. Letlapa was under the impression that not giving birth is a problem that lies with her husband and family entirely. This is attributable to the following after the birth of Thabile and Thai:

> Mmaborokwana a be a šetše a agetšwe mokutwana ka mafuri. Ka fao mokutwaneng wa gagwe, e le mpete le otoropo tša ngwaga wa mpo le tšhitšhidi... Ngwetši ga se ya iša pelo mafiša gobane a be a tlwaetše go robala godimo ga mokgopa wa pudi. Sefatanaga sela sa mabaibai, Mmaborokwana wa batho o be a fo se šupa ka tšhupabaloi. O be a nametšwa bene fela ge pelo ya Marumo e le ye tšhweu. Mmaborokwana o be a re go fetša go hlatswa diaparo tša Marumo a hlatswe le tša Letlapa. A šalelwa fela ke go ba minela mamina bobedi bja bjona. (1997: 12)

> (There was an outside building erected for Mmaborokwana. In this structure there was an old bed and wardrobe, very old and out of fashion. The bride never complained about this since she was used to sleeping on goat skin. Mmaborokwana was not allowed to

board the private car. She would only board the bakkie the day Marumo felt like it. After cleaning Marumo's washing Mmaborokwana was then supposed to wash Letlapa's clothes as well as all other menial and demeaning chores.)

From the extract given above one can deduce that Mmaborokwana is treated like a slave and not a member of the family. The social status accorded to her by Letlapa is that of a servant or worker, and not that of a second wife to Marumo.

Social segregation plays a vital role. By staying in the back rooms using old and dilapidated furniture, being expected to ride on the back of the bakkie and not allowed to ride in the private car, clearly shows that Letlapa had a hidden agenda when she recommended an illiterate woman. One thing that is certain is that a woman with Letlapa's status would not have tolerated such treatment. What is amazing with Letlapa is that she suggested that Marumo be married to an illiterate woman like Mmaborokwana. It seems clear that her suggestion is influenced by her need to exploit. This suggests that the world is full of injustices. To Mmaborokwana these injustices appear as minor issues since her previous environment was totally different from the one she now inhabits. Mmaborokwana sees nothing wrong because a room and furniture have been provided, a fridge is always full with all kinds of meat. The decision rests with her when it comes to the question of cooking. This appears as something that she never experienced in her lifetime. It comes as a shock and

disgrace when Letlapa instructs her to vacate the yard together with her children after the death of Marumo, something that Mmaborokwana had never considered possible.

Mmaborokwana, " the sleepy one", as the name suggests, conceived and gave birth to twins Thai and Thabile. The problem that the family has is partly solved because Marumo appreciates the birth of the children. Proudly, he now feels that he is a "man" and can also share jokes with colleagues on matters that are related to the up-bringing of children. The coming of the twins makes Marumo feel strongly that he is a free man. The twins are wholeheartedly accepted by him. On the contrary, Letlapa is very much sceptical about the birth of the twins:

> Bjale Marumo a ka kgona go ahlola melato kgorong ya banna. Letlapa o thomile go sehlefatša sefahlego. Ge a lebelela bana ba Mmaborokwana, o ba lebelela ka mpa ya mahlo. Ge ba lla o ba homotša ka ntahle.
> (1997:14)

> (Now Marumo can give a ruling at a tribal court. Letlapa's face looks very sour. When she looks at the Kids of Mmaborokwana she looks at them with the side of her eyes. When they cry she beats them.)

In the extract the couple expresses two different opinions and feelings about the birth of the children. Marumo welcomes the suggestion of marrying a second wife that comes from his wife since it brings some good results to the family. But Letlapa who came with

111

the suggestion in the first place, appears a different person altogether and fails to appreciate the effects of her endeavour. It almost seems as if the coming of Mmaborokwana was not initiated by her. The sad facial expression of Letlapa spells volumes about her unhappy state of mind. Though the family is blessed with two children, Letlapa expresses the truth that the children are not hers. The arrival of the two children is met with mixed feelings. Perhaps the major reason for Letlapa's resentment is that the problem that the family has been faced with is now known since in the past an experiment of this nature had never been tried. The birth of the two children accentuates Letlapa's barrenness. In some instances actions are taken by certain individuals with the purpose of benefiting themselves. What is surprising is that when the results are not as planned or hoped, it becomes very difficult for these individuals to accept or appreciate the birth of the twins as is the case with Letlapa. Letlapa forces Mmaborokwana to leave her family on grounds that her lover has passed away. It comes as a great shock and disgrace for poor Mmaborokwana who does not really know where to go:

> Monna wa gago o mmone gore o boetše
> mobung sesi. Nna ga ke monna wa go apara
> marokgo, nka se go kgone ka fa lapeng la ka.
> (1997: 14)

> (I think that you are aware that your husband
> is dead, I am not a man who puts on trousers,
> I cannot afford to maintain you as part of my
> household)

Mmaborokwana initially resists until Letlapa goes to the police who evict her on the evidence produced by Letlapa in the form of a marriage certificate. The marriage certificate states that Marumo and Letlapa are married in community of property. It is a shame and a disgrace for Mmaborokwana who did not have a single document to prove that she was once married to Marumo. At the end, she finds herself not having an alternative except to pack her things and go. How would she cope with two children while she is not educated? Would she manage to maintain the living standard to which her children had been exposed? They were used to all types of delicious food that could be afforded by a rector and matron. What about Mmaborokwana who is just a mere housewife? One starts to feel for her as far as the upbringing of these children is concerned. Nevertheless, life just continues.

The problem that the family is faced with has not been solved. In narrating this story the principle of direct mode has been followed with the purpose of addressing the problem. When Letlapa suggested that Marumo should be married to an illiterate woman, he accepted the suggestion openly and freely with the hope that the family problem will be solved. Fortunately, Mmaborokwana conceived and gave birth to twins. The idea of getting another woman to come and bear children occurs as one of the means or measures that couples use when faced with such a problem. This idea concurs with the principles of direct mode. Marumo feels free and comfortable after he has succeeded to father two children. When Letlapa starts to

reject Mmaborokwana immediately after the death of Marumo, interaction is then observed between the definite and indefinite ending of the story. This proves the point that both definite and indefinite modes of ending can be available in one story. To Mmaborokwana, who is illiterate, having facilities such as backrooms and dilapidated furniture and the refrigerator that is always full of meat, possibly meant satisfaction. The desire she anticipated or projected had been accomplished. Poor Mmaborokwana is unable to reshape or redefine the environment by making sure that her marriage is protected, the legal procedure needs to be followed in making sure that her marriage is legally solidified. One does not wonder why such an idea never crossed her mind because factors such as the environment that she come from, social standing and economic status made her family disregard such vital and complicated issues.

The story serves as a good example of the direct mode of approaching a short story. In the short story desire and reality are closely observed where interworking of the two is attempted with the hope of addressing the problem. The story further illustrates impediments that are always acting as barriers to our desires and planning. Letlapa suggests that Marumo should marry a woman of a lower social status hoping that she will exploit her easily. When the suggestion is brought to Marumo it is eagerly accepted without any prejudice. It is the wish of the couple to have someone accountable for their wealth after death. When Marumo fathers the two children

this results in a decidedly negative attitude from Letlapa. She starts to reconsider the decision she engineered. Instead of accepting the positive and giant step she took, jealousy makes her to move in the opposite direction. The decision by Letlapa of advising her husband to marry a woman with a low social standing is later disclosed after the death of Marumo. When one reads this story, the situation that Mmaborokwana finds herself in is anticipapted.

3.2.2.INDIRECT MODE

It appears as the opposite of the direct mode since events are narrated with interruption. In an indirect mode, involvement and surprise are essential for the purpose of weaving character and theme. All these aim at the development of plot. When characters are faced with obstacles, it is their responsibility to see to it that such problems are solved or addressed. The more the character struggles, the more the need for resolution in the story. Gerlach (1985:17) states:

> The presence of obstacles represents indirection, but the longer the character's interest in his object is maintained, or more commonly, increases, the more sharply we see and feel the need for an end.

Indirect mode is further observed by the presence of digression as this is not applicable to a direct mode.

Gerlach(1985: 22) further contends:

> The mode is characterised by prolongation,
> by a multiplicity of effects that obscure our
> sense of the story's purpose, and often by
> self- consciousness about story telling.

When the story is presented, the desire to reach the end cannot be disregarded. For the indirect mode of ending to be achieved, the role of the reader is always taken into consideration.

In the story Ke apea tša ka, Shai (1998) shows a split within a political party owing to some differences among the high ranking members of the party. Some members are accused of violating the policy of the party by openly criticising some colleagues in public with the aim of advancing their personal interests rather than the party's interests.

Some high ranking members of the party feel that Senganga needs to be summoned before a disciplinary hearing since he has publicly condemned the organisation. The deeds of Senganga appear as a sign of sabotage by a staunch supporter of the party. On the contrary, Senganga feels that the allegation levelled against him is not true and he cannot stand this. The issue becomes a bone of contention until Senganga defect and form his own party:

> Go senya mokgatlo wa Tsogang Baswana ke
> seo ke sa se dirago. Ke pharwa ka maaka ka
> lebaka la mabarebare fela. Ga go na seo le

se bolelago mokhwi. Le dio ba le ikemišeditše go fohla manongonongo a setimela sa mothotho le le noši. Go tloga lehono le, ge e le nna ke apea tša ka. Ke tloga ke hloka tshepo go mmušo wo wa mohlakanelwa. Ke ilo hloma wa ka mokgatlo. (1998: 24)

(I did not criticise the organisation. I am black painted because of hearsay. You are talking nonsense. In fact you are just interested in enjoying the gravy train alone. As from today, I am going to form my own party. I do not have confidence in your multi-party government.)

When Senganga confidently speaks his mind, his colleagues get threatened believing that he aims at something that can lead to the collapse of the party. Senganga is a soldier who received training outside the country. He is known as a dedicated soldier who performs his work conscientiously. He becomes a problem to his colleagues who suspect that he may overthrow the government since he commands strong support in the defence force:

Banna ba gešo, makokwana akhwi a Senganga le se ke la a lebelela fase. Tšhwene ge e re hoo! e botile lewa. Le se ke la lebala gore mothaka yola Senganga e be e le mohlahli yo mogolo wa mašole ka nageng yeo e bego e ipuša. A ka tla a phuhlamiša mmušo wo wa Tsogang Baswana, gomme wa buragana. A re tšhabeng sefatamollo se.
(1998:25)

(Gentlemen, you must not undermine the pride of Senganga. When he does this he

knows what he is doing. Don't forget that Senganga is the former commander in chief of the former independent state. He can overthrow this government of Tsogang Baswana. He needs to be watched carefully)

From the above extract one can deduce that characters in the story are developing a lot of interest in the problem. Perhaps they do this because they know out of previous experience of Senganga's influence when he still headed the military force. Several questions that executive members of the party ask themselves appear as a form of anticipation. This results in suspicion. Their suspicion is based on the fact that Senganga cannot just suddenly decide to constitute his own party if he does not have a hidden agenda. Their suspicion ends up forming the ending of the story. The story ends with suspense that appears in two different forms. The first suspicion is on the overthrow of the government because Senganga had a healthy and good relationship with members of the defence force. As a soldier, and former head of the armed forces, it is suspected that he might easily overthrow the present government as he once did with the bantustan/homeland government.

Even if he is outside the defence force, the support and loyalty that he commands from the members of the defence force makes the leadership of the party jittery. The first suspicion they have about him is that he knows the tactics of overthrowing the government as he has a prior experience of doing that. The second suspicion that his colleagues have is that he might be aiming at crippling the existing

party, Tsogang Baswana. Many members of this party support him, and therefore breaking away from the party will result in division. The presence of more squabbles between a high ranking leaders of the party will enhance chances for the envisaged new party to survive since a sizeable majority of the supporters will break away and follow Senganga. The story ends by posing this problem whether Senganga's party will survive or not. In this story indirect mode of ending has been excellently used in attempting to seek the solution to the problem. In fact it is for the reader to decide whether the party will survive or not. If the newly formed party survives, the question then is what will happen to the old party? Will it continue to be very strong and unchallengeable? The ending of the story through the employment of suspense sharpens the mind of the reader with the hope of achieving resolution. The pressure that Senganga is stirring by intending to form his own political party demonstrates the availability of the indirect mode in the ending of the story.

Direct and indirect modes are related though some slight differences are observed. If one looks at the two short stories discussed, one quickly realises how Mmaborokwana ultimately suffers because of the deeds of Letlapa. Presentation of the short story is without "tangential episodes" that could have delayed the resolution of the story. Even at the end when Mmaborokwana is in trouble, it becomes difficult for her to face the challenges. The story is presented without hurdles since Mmaborokwana cannot threaten Letlapa on her social and economic standing. I feel the direct mode has been correctly

utilised. The indirect mode has been used when one looks at the conflict that result within the political party. Senganga feels he cannot tolerate what the political colleagues and allies are doing since they want to fill their stomachs rather than serve the community. The best way is to defect to where he shall be free to exercise his power and authority. On the other hand members of the party are afraid of the split because it may have negative effects to the party as a whole. Suspense is therefore used as the resolution of the conflict since both parties are fighting for survival.

3.3. RÉSUMÉ

All literary works are characterised by closure, though the degrees of its influence differ as it has been highlighted in this discussion. Closure appears as a natural property of any kind of literary work that has a bearing on the quality of the work as a whole. This Chapter has addressed this aspect by showing the different signals of closure in a short story as it has been discussed under 3.1 as well as the mode of approaching a short story under 3.2. The five signals of closure are not meant for a short story only, they are applicable to genres such as drama, poetry and the novel.

Anticipation of completion is entirely based on the different aspects such as form, space, time and theme. These aspects are essential in constituting the structure of a short story. When closure is used in a short story, anticipation of the ending serves as a *sine qua non*. The

examples discussed above from various Northern Sotho short stories have illustrated this point.

The short story is a coherent genre whereby brevity appeals to special attention in the structural design of the story. The single effect principle occurs as an essential feature that marks the theme of a short story. It is because of this singleness effect principle that a short story differs from other genres. The story of the prodigal son in the Bible is cited by a number of scholars as a good example of a short story because of the singleness effect principle. Therefore closure is vital for the existence of the singleness effect. Stories that have been analysed reveal the point clearly as these short stories are based on a single theme effect that is developed from the beginning of the story until the resolution is reached.

The ending of a short story is viewed as a vital structural element of plot. The structure of the story is evaluated as a complete and stable entity. The elements of plot constitute an interrelated structure that is inseparable.

The ending of a short story cannot be studied in isolation from other aspects such as beginning and middle. Circularity has proved the point that a return to the beginning is essential in order to understand the ending. Completion of the antithesis buttresses this point as illustrated by the short stories examined.

Finally, the signals of closure prove that it is the responsibility of the writer to choose the technique that is preferred most, bearing in mind how this will assist in the manifestation of the moral.

CHAPTER FOUR

OPENING AND CLOSING AS CLOSURAL STRATEGIES IN NORTHERN SOTHO FOLKTALES

4.0. INTRODUCTION

This chapter attempts to conduct an in-depth study of closure as reflected in folktales. Folktales belong to the same genre as novels and short stories. What is common amongst folktales, novels and short stories is that they are all narratives. The oral nature of the folktale does not preclude it from belonging to prose.

The study of closure in folktales differs from novels and short stories because of the excessive influence of ring composition which is another form of closure. Kgobe (1998: 33) uses the term ring composition as a synonym of closure.

> Closure or ring-composition has been a major concern of literary critics. However, the earliest examples of ring composition appear in Homeric poems. Earlier scholars like Kermonde(1967), Herrnstein Smith (1968), Richter(1974), and Gerlach(1985) also studied closure. They studied closure in fiction and poetry, respectively.

According to Kgobe, beginning and ending appear as some of the features of a ring composition. When closure is studied in folktales, two distinct approaches are distinguished, namely traditional and

modern approaches. Closing and opening in a folktale are vital in illustrating the difference in the two approaches. This implies that ring composition is essential when one studies closure in folktales. Meinster (1990: 1) says this about ring composition:

> Insofar as every finite text has a beginning
> and an end, it is legitimate to enquire whether
> its writer has employed any conscious
> terminal technique, and not, to try to account
> for its absence.

Ring composition ensures ordering, control and stabilisation of events in any form of narrative. Dane (1993:61) echoes the same sentiments by defining ring composition as follows:

> Ring composition is a critical notion referring
> to various apparent framing devices in
> narrative texts. It is used to describe simple
> framing devices (envelope patterns) or, larger
> geometric patterns.

The genre of the folktale is characterised by the presence of formulas that must be used during the narration process. Basic opening and closing formulas are used to draw the attention of the listeners when the folktale starts as well as to show that narration has come to an end. Evaluation of the deeds of the characters in a folktale by both Vladimir Propp and Alan Dundes supports this idea of "framing devices (envelope patterns)" as it appears in the quotation. In the traditional approach the framing device is observed in both the opening and closing formulas which differ from one dialect or area to

the other. This implies that one cannot ignore ring composition when one studies closure in folktales.

Another term that will be used in this chapter is *closing end.* According to Kgobe (1998), *closing end* is commonly observed by the usage of closing motifemes which may appear in the middle of a folktale and which has nothing to do with termination of the folktale. When the character addresses the problem that he/she has been faced with, that particular folktale closes. The phase of presentation of the problem opens while solution to the problem closes that phase. The term *closing end,* which is closely associated with ring composition will be used in the ensuing discussion relating to the modern approach.

Both the traditional and modern approaches will be defined and illustrated with suitable examples from Northern Sotho folktales. Further more *enclosed closure* will be used to evaluate the occurrence of closure in a folktale. As it has been illustrated in chapter one, opening and closing are the essential features of this form of closure.

4.1. TRADITIONAL APPROACH

Opening and closing are vital in distinguishing folktales from other forms of narratives. A specific procedure is followed when a folktale is introduced to the listeners. This is also applicable to the conclusion

of a folktale. The narrator cannot start or conclude the tale the way he/she wishes or feels. If the narrator fails to follow this pattern, the structural elements will have been violated. The syntactical position occupied by the phrase that serves the purpose of introduction and conclusion has a significant role in differentiating folktales from other forms of narratives. This will be illustrated in the ensuing discussion.

For the purpose of this study the concept *traditional approach* will refer to a specific method that is followed when a folktale is narrated to children by an adult. The narrator has a specific procedure to follow that differs from one region and dialect to the other among the speakers of Northern Sotho. This procedure is vital as it is used to differentiate folktales from other forms of narratives. The opening statement is meant to capture the attention of an audience. When such a statement is uttered, the audience eagerly awaits what is to be narrated. Culturally, folktales are a form of entertainment through which the norms and values of society are transmitted verbally to the younger generation. It is therefore imperative for the young ones to listen with interest and undivided attention since these tales have lessons which will be of value to them in the future.

In his collection of folktales entitled <u>Keleketla</u>, Makgamatha(1989) uses five types of opening which predominantly occur among the speakers of Northern Sotho in the Northern Province. This supports the view referred to that the opening differs from one region or dialect to the other. The dialect of a particular region has a strong influence

in determining the opening statement of a folktale. In Makgamatha's collection the following statements are used as opening formulas in folktales:

- *E rile e le nonwane!*   (Blaauwberg)
  Keleketla!

- *Nonwane, nonwane !*   (Sekhukhune)
  Keleketla!

- *Nkano, nkano !*   (Bolobedu)
  Keleketla!

- *E be e le nonwane!*   (Mamabolo)
  Keleketla

- *E rile e le nkano!*   (Botlokwa)
  Keleketla!

These opening statements confirm the view that the opening of a folktale differs from one region to the other. Makgamatha maintains in the preface of his collections that they have been collected from areas such as Botlokwa, Hananwa, Bolobedu, gaMamabolo, Tafelkop and gaSekhukhune, some of the major regions where the dialects of Northern Sotho are spoken.

In his collection entitled, <u>Bohwa bja rena</u>, Masola (1988) uses four types of openings. They are:

Kgale kgale.....

Go kile gwa ba le naga ye nngwe...

Go be go na le lapa le lengwe....
Ka ngwaga wa mpho le tšhitšhidi ....

The usage of the first phrase clearly indicates that what is narrated occurred many years ago. The period referred to is not specified. The second type is a set of openings showing some resemblance. The three phrases contain no specification regarding location, time and the family. Usage of such phrases clearly indicates that narration of a folktale is commencing, therefore the audience must get ready to listen. The introductory part has nothing to do with the body of the folktale. Its role is to introduce the narration of the folktale and the audience will then reply by using the saying keleketla. The formula is repeated several times by the audience while the narrator is presenting the folktale. The purpose is to give the narrator power and courage to proceed with the narration and to show that the audience is paying attention to his presentation.

The ending of a folktale takes a certain pattern, as is the case with the introduction. The phrase used clearly indicates to the audience that a folktale has come to an end. Failing to express the statement will imply that something essential has been left out. Just like the opening, the ending also differs from one region and dialect to the other. Furthermore, the syntactical position occupied by the closing statement illustrates the physical ending of a folktale. Following the customs, values and norms of society, leaving out opening and closing statements is a violation of the principles of folktale narration.

In his collection of folktales, Makgamatha (1989) uses five forms of ending:

- *Mpho! Sa mosela wa seripa.*   (Sekhukhune)
- *Ke mafelelo a nkano.*   (Bolobedu)
- *Seseo sa mosela wa seripa.*   (Mamabolo)
- *Ke seo sa mosela.*   (Botlokwa)
- *Šele e tsene ka mo ka mosela wa seripa.*   (Blaauwberg)

The statements reflect the diversity of the ending phrases that differ from one region or dialect to the other. As has been indicated under opening, the ending phrases illustrate the influence of different beliefs. In the case of the Balobedu when a concluding statement is uttered to show that the folktale has come to an end, the audience responds by spitting. By spitting the narrator alerts the audience that the folktale has reached an ending. This implies that the folktale cannot be narrated further than this. The act of spitting has a social implication. Some folktales relate matters that can make the young ones sleep uncomfortably since they will be dreaming of dangerous and fearful incidents heard during the narration. The process of spitting serves as a remedy for the nightmares to the young ones.

In his collection entitled <u>Makhoo le Ditlogolwana</u>, Shai (1997) introduces other forms of ending which differ from those used by Makgamatha(1989). The following endings are observed:

-        *Nonwane e felela mo!*   (Batswapo ba Mamahlola)

- *Fedifedi!*   (Makutswe)
- *Sa re dike! Sa moselana!*   (Pulana)
- *Ke mafelelo a nonwane!*   (Roka)

These statements illustrate that the folktale has come to an end and its narration has stopped. The endings further show that they differ from one region or dialect to the other. Folktales as compared to other forms of narratives have a peculiar mode of presentation that must be followed. The physical appearance of the statement that occurs as an opening or closing formula is essential in illustrating closure. The closing phrase clearly illustrates that the folktale has come to an end.

4.2. MODERN APPROACH

The modern approach to folktale study leans heavily on the theory of Propp (1958) which is based on the functions of the folktale. According to this theory there are thirty one functions of the folktale. These functions follow a specific sequence that is observed by opening and closing. In some instances they appear in a cyclic pattern. Dundes (1965) holds the same view on the functions of the folktale. The two folklorists agree on the importance of the structural pattern in a folktale. However, Dundes distinguishes only six as compared to the thirty one of Propp. In this study Dundes's approach to the functions of the folktale will be used to illustrate closure in a folktale.

According to Dundes (1965) the structural pattern of a folktale is divided into 6 major phases referred to as motifemes. These phases follow a particular sequence that illustrate opening and closing. Therefore, when one studies closure in folktales, the motifemes play a vital role. Through the usage of the motifemes, different structural patterns are displayed. The motifemes of a folktale as suggested by Dundes are the following:

Full name	Abbreviation
• Lack	(L)
• Lack Liquidated	(LL)
• Interdiction	(Int)
• Violation	(Vio)
• Consequence	(Conseq)
• Attempted Escape	(AE)

For the purpose of this study, specific attention will be paid to the motifemes that illustrate opening and closure. These motifemes appear in pairs, i.e. Lack and Lack Liquidated, while Violation goes with Consequence. These four motifemes will be briefly explained and later analysed and illustrated by means of Northern Sotho folktales. The motifemes, Interdiction and Attempted Escape, have been left out because of the fact that the two do not illustrate closure. Closing motifemes play an important role in illustrating this form of closure.

Lack (L)

In this phase, the character lacks something in order to lead a proper and normal life. In most folktales, lack is introduced at the beginning. The character is forced to make a decision that will liquidate the lack. In most instances lack is closely associated with violation.

Lack Liquidated (LL)

It appears as the second phase which closely follows the first phase. When the character achieves what was initially not possible, something that was long aspired for, the lack has been liquidated. This means the problem that the character had been faced with, is solved. The interconnectedness of the two phases or motifemes (L) and (LL) demonstrate how opening and closing appear in folktales: (L) serves as the opening, while (LL) serves as the closing end. The narration of the folktale continues though it is based on something new and different from the previous one. My point of view is that both (L) and (LL) illustrate closure with the unknotting of the problem. Cessation in these instances is solemnly based on addressing the problem which shows the first or second cycle has been completed. Both (L) and (LL) form the first cycle which illustrate the closing motifeme. The ending in this instance is found at the end of a cycle which may appear in the middle of the folktale.

Violation (Vio)

Coercion or force appears as the essential feature of Violation. In folktales the character decides to by-pass or over-rule the norms and values of society by taking an action that is not acceptable. The character may be specifically barred from taking a particular action, but nevertheless decide to pursue the goal aimed at by defying customs/norms to undermine the order.

Consequence (Conseq)

This phase comes immediately after violation. It therefore appears as the after effects of violation. After the character has violated the rules and regulations of society, punishment follows. The consequences differ, they may be positive or negative depending on the nature of the action taken. Consequence appears as closing after opening by violation. This is another form of ending that has been illustrated by the usage of motifemes which have got nothing to do with the end or termination of the folktale. The position occupied by the closing motifeme differs. It may either occur at the end or middle of the folktale. This is also applicable to (L) and (LL). What the motifemes illustrate is that either the first or second cycle has come to an end and not the folktale.

4.3. Evaluation of selected folktales

Before any evaluation, a brief outline of the selected folktales shall be provided. The aim is to provide a synopsis of the content of the folktale, which will then be followed by an assessment based on the closing motifemes.

Bodiba bjo bokgethwa

This folktale from Serudu (1990) is about a couple falling ill on different occasions. The sickness starts by attacking the wife and later the husband. The husband attempts different ways of solving the problem until he meets a medicine man who requests him to bring him a lion's liver. The man decides to put on the skin of a lion and pretend to be a lion. This enables him to kill an aged lion and get hold of its liver that makes his wife recover from the illness. The recovery of the wife leads to the start of the illness of the husband which can be cured by water that is without frogs. The wife moves from one fountain to another searching for a fountain without frogs. At last she comes across a fountain without frogs. Fatigue and profuse sweating forces her to wash her face to refresh herself. She accidentally discovers the sweetness of the water that tastes like honey. The woman decides to drink the water of the fountain and finish it. After drinking the woman is immobilized and the owners of the fountain request a rhinoceros to pierce her belly with its horn and the water goes back into the fountain.

The folktale opens with a Lack, which is essential for the survival of the woman. In terms of the folktale, if the liver of a lion can be found the problems that the couple face will be solved. The husband decides to violate the rules and regulations of the society by committing suicide which serves as a closing motifeme. When the husband gets the liver of a lion, the problems that the couple have been faced with are solved. This serves as the end of the first cycle. The narration in the folktale continues though the issue at stake differs from the first. Another opening is observed when the traditional doctor asks for water from a fountain without frogs. The special water that the traditional doctor is looking for is introduced as a Lack. This request appears as another hurdle that the couple is supposed to jump. It is the wife's turn to do her best in attempting to save her husband's life. After discovering the right fountain with the relevant water, the woman violates the instruction by tasting the water of the fountain. The woman gets tempted and decides to drink rather than draw the water and take it home.

The second cycle ends with the negative consequences experienced by the woman. The piercing of her belly by the rhinoceros appears as a punishment for the action taken. The after-effects of the action are unfavourable to the woman, as this is applicable to (Conseq), which may be positive or negative. These consequences illustrate closing end in a folktale. In this folktale closing motifemes have been used to illustrate closing end. This implies that the selected closing end with the cyclic pattern used is vital in illustrating closure. As compared to

other form of narratives, a closing end is common in folktales. This must be very clear that at some stages a closing end does not affect the total cessation of the folktale. As it has been illustrated the addressing of the major problems that appear in a cyclic pattern result in the presence of a closing end.

Mabutle le Tau

In this folktale from Makgamatha (1989) hare meets an old lion that is about to die because of hunger. The hare suggests to the lion that they build a hut and dig a big hole that the lion can hide in. The whole body will be covered with the soil except the teeth that must remain visible. The idea behind this suggestion is two fold: firstly to notify the animals that their perceived enemy number one is dead, therefore they need not fear anything. The second reason is based on the strategy intended, namely to kill a large number of animals. When the hut is completed the hare moves all over inviting animals to come and witness the death of the lion that is worth celebrating. When the hut is full, the hare decides to shout and the lion arises from the hole and starts killing the animals. The killing of the animals expresses the trickery of the hare over the lion.

While the lion is on top of the roof attempting to thatch it, the hare decides to knock the lion's tail onto the rafter with a nail. The hare decides to come down from the roof and takes the biggest, thickest and fattest steak. When the lion advises the hare to take bone meat,

the hare becomes adamant and does not co-operative. At this stage the lion realises that its tail has been tied to a rafter and it dies hanging on the rafter. The hare skins the lion and uses its skin to intimidate other animals, like the monkey. The hare escapes death by lying to the old baboon that all animals are running away from a dreadful animal. The old baboon goes running from its cave and the hare decides to get in and open its eyes like an old baboon. This saves the hare's life from an angry mob of monkeys who think that it is the old baboon.

Shortage of food is introduced as Lack. The problem that the lion faces is introduced at the beginning of the folktale. Therefore, the folktale opens with Lack. The lack gets liquidated after following the suggestion from the hare. The second cycle is observed by a clash of interests between the hare and the lion because of the gluttonous behaviour of the hare. The two start fighting about the meat. The idea of knocking the lion's tail on the rafter shows clearly that the hare is selfish and cunning. As the initiator of the plan, the hare strongly feels that it must get the lion's share while on the other hand the lion feels that it is the one who did the job. The hare decides to climb down the roof and pick the fattest and thickest piece of meat, thereby challenging the authority and seniority of the lion. The instruction that the lion gives is totally undermined. The hare does this with the knowledge that the lion will not be able to descend from the roof. The consequences of this incident are unfavourable to the lion.

To the hare the consequences are favourable since it thinks of skinning the lion and putting it on to intimidate other animals. The hare succeeds in threatening monkeys who are preparing African beer and forces them to drink it while still hot. After the monkeys realize that the hare has played some trick on them, they decide in vain to avenge themselves. Its trickery enables the hare to cheat them again. When the monkeys arrive, they assume that it is the owner of the cave. The consequences are still favourable to the hare. The monkeys end up running away.

This folktale constitutes three cycles. The first cycle consists of (L) and (LL), the second of (Vio) and (Conseq) while in the third cycle the second cycle repeats itself. What is fascinating in this folktale is that the consequences are always favourable to the bellicose. Closing motifemes have been used to illustrate closing end.

Mosadi wa go hloka tsebe

In this folktale from Matsimela (1997), a young lady is married but what concerns her is that she does not know her husband. The mother presents beautiful beads to her in-laws as a sign that there is a husband. What makes the young lady to worry and become suspicious is that she is strictly warned not to return home during the day in the absence of her mother-in-law. Every morning she leaves home accompanied by her mother-in-law to the fields for weeding. One day the lady decides to dodge the fields and return home. She is

surprised to find a big snake busy preparing some beads. The snake requests the young lady not to be frightened because it is her husband. The snake further highlights the role it plays in making her look beautiful with the beads that she is wearing. Instead of responding, the lady decides to run for her life to her parents with the intention of informing them of her experiences at her in-laws. The lady's parents decide to spread razor blades in the snake's path. As the snake follows her, the razor blades cut its body and it eventually dies.

The opening line of the folktale shows the problem that a married woman is faced with, namely who is her husband? The love and support she gets from her mother-in-law does not make her forget the problem she faces. In this folktale Lack is introduced at the beginning. The woman attempts different ways of overcoming this lack, despite the restrictions imposed by her mother-in-law to actually know who her husband is. The restriction that her mother-in-law imposes on her makes her all the more suspicious and inquisitive. The question that the woman keeps on asking herself serves as a Lack. The woman decides to violate the instruction in her desire to know who her husband is. Lack is immediately liquidated after the woman discovers that she is married to a snake and not to a human being. This appears as so serious a shock that the woman fails to accept it. Immediately when the woman discovers this, she quits. The problem that she has been faced with is now solved. This appears as the first cycle of the folktale.

After the woman has discovered that she is married to a snake, she then decides to go away unnoticed. Yes, her mother-in-law did not see her but the husband follows her. The snake decides to move in public following its wife while it knows very well that it is a taboo to move freely in public especially during the day. This incident appears as a violation on the part of the snake that result in its death. The consequences are not favourable to the snake because it gets killed. This folktale has two distinct cycles. The first cycle consists of (L), (Vio) and (LL). The woman decides to violate the instruction of not returning home during the day. This violation assists her in liquidating the lack that she has within. If the woman had not violated the instruction, the problem that she had would not have been solved. Violation in this instance plays a role in addressing the lack experienced. The second cycle is based on (Vio) and (Conseq). In this cycle, violation is based on the snake as has been illustrated. The snake follows the woman in public until it reaches the in-laws' place. Violation brings bad results to the snake because it ends up being killed.

Lejabatho

This folktale from Kgobe (1992) is about young girls who decide to go to the river for a swim. When they are naked on the bank of the river one of them decides to take the beads of a colleague and throw them in the river. The owner of the beads becomes cross about the incident and she pushes the perpetrator, but unfortunately they all fall

into the river. The cannibal who lives in the river decides to swallow them. The cannibal pays a visit to the village as he is used to doing. After being intoxicated he starts singing, beating the belly expecting the little girls to respond. Mothers to the little girls recognize the voices; the cannibal is attacked and killed. The little girls get rescued from the cannibal's stomach.

The folktale opens with a violation that is based on the deeds of a young girl who decides to provoke a colleague by throwing the beads into the river. This act cannot be considered as a lack because the perpetrator deliberately decides to challenge the authority and power of the colleague by tampering with her property. The after-effects of the violation result in something bad for the young girls, their parents and the community at large. The young girls find themselves trapped in the belly of a cannibal. This appears as a reward for the evil act performed. The act of swallowing the young girls serves as closure. The conflict that arose between the young girls has come to an end. What they are faced with now is to have a common strategy in addressing their current problem.

The cannibal's act of swallowing the young girls initiates the problem of the second cycle. Despite the fact that the young girls trespassed, swallowing them violates the norms and values of society. Despite the fact of trespassing, the cannibal boasts to the community, requesting the young girls to sing from his belly while the parents worry about the absence of their children. This strongly motivates the

view that the act performed by the cannibal is unacceptable to society. The folktale closes with the negative effects that on the cannibal emanating from the act of violation he committed. Excitement end up making the cannibal to lose his life, such that consequences are negative.

Kgobe's folktale illustrates the interconnectedness of the two motifemes (Vio) and (Conseq). It is clear that (L) and (LL) does not feature anywhere in this tale. Events in the folktale are solely based on violation and its consequences. Unlike the other folktales discussed before, the scenario in this tale is absolutely different.

Mokgekolo le Mokopa

In this folktale from Kgobe (1998) a big snake troubles members of a community. It is not easy to identify the snake since it stays in a bushy area. The death of the king's daughter comes as a climax. The king vows to give a special reward to any person who can manage to kill the snake. Many attempt to do so, aspiring for the promised position, but they fail. An old woman, a stranger in the community, vows to kill the snake. People do not believe she can because so many people had tried to and failed. The woman decides to prepare soft porridge and put it in a calabash. She then places the calabash on top of her head and goes to the forest where the snake stays. When the snake sees a human being coming, it decides to repeat its tricks of pecking the crown of the intended victim's head. This time

the tricks fail because of the hot soft porridge carried in the calabash. The snake ends up dead from the heat of the soft porridge. The old woman gets crowned as the heroine and accepted as a new member of the royal family.

This folktale opens with a Lack on the part of the community to get a strong person that can face the snake that troubles and threatens them. Some men who are known for their bravery end up defeated. This makes the king live in fear, especially after the death of his beloved daughter. To prove that the community really needs a person who is strong and courageous, when an old lady who is a stranger vows to rescue the community, they all doubted her ability to do so and never thought she could be successful at it. This is neither surprising nor discouraging. That is why there was a dire need for someone who could come to the rescue of the community. The act of getting a volunteer addresses the problem of finding a person to kill the snake. Several deaths and losses caused by the snake make people hesitant.

The killing of human beings and animals by the snake appears as another form of opening. The snake violates the rules and regulations and therefore, punishment is necessary. The closing motifeme is used to reveal the consequences of the evil act of the snake to the community at large. The hot porridge results in the death of the snake. This illustrates the consequences of the violation committed by the snake. In this folktale the motifemes (L) and (LL)

are observed on the problem that the community is faced with. The old woman who volunteers to face the snake addresses the lack. The lack gets liquidated when the unknown woman bravely faces the snake and manages to kill it.

Ping le Pinyana

This folktale from Masola (1988) is about a group of young girls who decide to go to the field to pick berries. While they are on their way, one of them named Pinyana, an elder sister to Ping stumbles on a rock. After realizing that Pinyana is bleeding from the injury sustained, Ping decides to curse the stone. In the afternoon, the girls get a fright when they realize that the road they used in the morning has been blocked by a big rock that has formed a mountain. One of the girls decides to sing a song in which she confesses that she is not the one who cursed the rock in the morning when they were going to pick berries. After the confession by means of a song the road gets opened for the rest of them except Ping and Pinyana. The two attempt to sing but all is in vain. Late in the evening, a light is seen from a distance and they decide to follow it. The light leads to a cannibal's house where the female cannibal welcomes them. When the male cannibal comes back from hunting, the two get excited knowing very well that they are going to enjoy tender meat. The idea of hosting the two girls has hidden implications, however.

During the day when the cannibals go hunting, a pigeon decides to pay the girls a visit and it asks for the grain crop. The generosity of Pinyana and Ping ends up saving their lives. After getting the grain crops the pigeon decides to put the two under its armpit, one on the left and the other on the right. The pigeon clips the hair of Pinyana and Ping and puts it in a hole that it personally dug. Then it takes the young girls home. It comes as a great shock to the cannibals when they come back from hunting only to find that Pinyana and Ping have disappeared into thin air. They try to call them by their names and their clipped hair responds. This gives them hope that the young girls won't go anywhere because the rock will block them as it did before. To their dismay when they arrive at the spot they had targeted they are surprised to realize that there is nobody. Through the help of the pigeon, Pinyana and Ping manage to reach home. The realization that they are alive brings great joy to members of the community.

In this folktale, two motifemes are observed, Violation and Consequences. Firstly the young girl violates the rules and regulations of the society by cursing the rock. Cursing in this instance illustrates an opening. All other activities that are observed in the folktale emanate from Ping's wrong deeds. The folktale teaches the young ones that curses are not permissible in society. The consequences of the violation discipline Pinyana and Ping who fail to get permission to pass through. This is a bitter experience to them when they are singled out from their peers due to the evil act committed by Ping. When Pinyana and Ping are housed in the

cannibal's shelter this appears as the repercussions of the action committed. The folktale closes by teaching Pinyana and Ping about obeying the norms and values of society. The pigeon comes in and saves Pinyana and Ping while the cannibals are out hunting.

Mosadi le ngwana wa letsopa

In this folktale from Shai (1997) a couple faces a problem because it does not have a child. Several attempts are made to address the problem. An old woman who is a traditional health practitioner promises that she can address their problem by molding a clay-child whom she names Mašilo. This is a special child and parents are strictly warned that rain must never drench the child. The couple promise to adhere to the instruction. Mašilo envies the other children when they herd goats. One day he decides to join them and while they are in the field it starts raining. The mother to Mašilo decides to sing a song in which she reminds him that he must come home quickly because he is made of clay. The young boy responds and comes back very soon. One day Mašilo decides to join the herd boys. While they are in the field the same experience recurs. Once again the mother starts to panic when she realizes that rain is coming. To her dismay the boy fails to respond to the call and rain drenches him. After the rain has subsided, the mother decides to go the to veld. On her way she meets the herd boys and Mašilo who is extremely wet. When the mother touches him, the young boy rebounds since he had

been made of clay. The couple loses their son by failing to honor the instruction.

The folktale opens with a lack, which the couple faces. A child is urgently needed. This is proven by the different attempts that the couple makes in attempting to get a child. The absence of a child in the family is introduced as a form of a lack that needs to be addressed. For as long as the couple is without a child, peace of mind will never be experienced. The lack gets liquidated after an old woman who is a medical practitioner vows to make a child out of clay. The couple gets excited when their family is blessed with a baby boy. The problem that the couple has been faced with for some time is now solved. This appears as the first cycle of the folktale. The acquisition of the child results in the closure of the first cycle.

The second cycle starts with the violation of the instruction given by the medical practitioner. When Mašilo starts envying the herd boys, this creates a problem for the entire family. Herding is a task that is normally done some distance away from home. During rainy seasons boys are prepared to be drenched by rain. It is up to them to prepare themselves by having the necessary garments that can be used for protection or be ready to face it. To people like Mašilo who are made of clay, it is highly risky to perform such tasks because rain may fall at any time. The consequences of such sudden rain will be detrimental to his health. Violation which, in this regard, is caused by Mašilo serves as the opening of the second cycle of the folktale. The

consequences of the action is the melting away of Mašilo which implies that he will not survive under such conditions. The couple goes back to the problem they once experienced. The disintegration of Mašilo, his implied death, serves as the ending of the folktale.

Mmala wa Phiri

This folktale from Makopo (1994) is about a serious problem, which faced all the animals. Initially all animals shared the same white colour. The colour was problematic since they easily got dirty and it was not easy to differentiate them because all animals were of the same colour. The animals decided to meet and inform their king, namely the lion about this problem. The decision taken was that the monkey will be given the responsibility of mixing the different colours and paint them on a date agreed upon. On the said date all animals availed themselves and passed one by one in front of the monkey who performed the assigned task. The hyena decided to delay and be the last on the line hoping to get itself a beautiful and unique colour that would be different from all other animals. While still in line, the hyena gets enticed by the fat goats that by then were going to the river to drink water. Instead of controlling its feelings, avarice made the hyena to forget the purpose the animals had gathered for. This action irritated the monkey which decided to mix the colours quickly and run behind the hyena. The hyena tried to apologize but the monkey would have none of it. Instead the monkey continued painting the hyena while they were both running. The consequences

for this action on the hyena is the difficult colour it has today that even makes it shy to walk during the day.

The folktale is made up of two closing motifemes that constitute a cycle. In the first cycle the white colour that makes the animals uncomfortable is introduced as a Lack. It appears as a problem that needs to be addressed, since it makes all the animals to look the same. For the problem to be addressed, animals think of a meeting that must be approved by the king. The meeting is aimed at solving the problem they are all faced with. The lack is liquidated when a unanimous decision is taken at the mass meeting that the monkey be given the responsibility of mixing the colours to give each animal a unique colour. This serves as the closing phase of the first cycle.

The second cycle starts with violation on the part of the hyena, which decides to run away from the meeting before it gets what it has come for. Its greed makes it violate the decision taken at the mass meeting to give each animal a unique colour, as well as to respect the responsibility entrusted to the monkey. Running away from the queue implies a lack of discipline and understanding on the part of the hyena. This action provokes the monkey who decides to angrily mix the paint. The results of the monkey's anger are reflected by the colour of the hyena. Though the hyena apologizes, the monkey is not ready to accept the apology. The indescribable colour of the hyena appears as the consequences of the violation. This part serves as the closing of the second cycle of the folktale.

Hlogo nkakanana

This folktale from Lebepe (1997) presents two children who are orphans. A big bird volunteers to look after the two children. They live in a place where there is a big pot that was always closed. The bird warns the children that they must never open the pot. One day the bird decides to go hunting. Out of curiosity the children decide to open the pot and find honeycombs which they decide to eat. They end up finishing the honeycombs. The bird is surprised when it comes back from hunting to realize that there is no response to the song that it daily sings. The bird is amazed by this incident. Surprisingly the two children are growing in a way that the bird fails to understand. Their heads and bellies grow enormous while their legs get thinner and thinner. In the end the two children die because their legs break as a result of the heavy weight they are supposed to carry.

The folktale opens with a violation on the part of the two children. When the big bird takes a decision to live with them, the bird warns them strictly not to open the big pot. But the two children decide to open it while the bird has gone hunting. This shows that a ruling that was given on the first day of their arrival has been violated. The violation of the instruction reveals the appetizing honeycombs and equally tempting. The two children taste the honeycombs and they end up finishing them. The repercussions of the violation result in something regrettable because their bodies start growing abnormally.

150

This is a punishment for ignoring the warning from the bird. This action serves as the closing part of the folktale. In this folktale, violation and consequences appear more prominently than lack and lack liquidated.

Tšhiwana e sa hwego e leta monono

The folktale from Lemekoana and Masola (1988) is about a king who is suffering from an incurable disease. Different medicine-men are invited to treat him, but they all fail. The king's disease disturbs everyone in the community because his condition deteriorates day by day. The king informs his tribe that the only medicine-man who can cure him is in a deep hole in the river which it is difficult to reach. To go there they will need the king's permission or the people who pretend to know everything. A mass meeting is then convened for all the men of the village. Men are then informed that the "medicine-man" who can cure the king is a snake that stays in the deep hole in the river. This snake needs someone who must go and take it from the river and bring it to the king's kraal so that it can cure the king. The village men go to the river and sing a song informing the snake about the ill health of their king.

After enjoying the song sung by men on the banks of the river, the snake responds by asking them whether they would not be frightened as it moves out from the deep hole. Their response is positive as they wished to see the king recover from his illness. When the snake

comes out of the river they all start shivering with fear and run away. When they get back to the village, the threatening incident is explained to members of the community. Another group decides to go and make an attempt but this is also in vain as they run away because of fear. However, a young boy who lives with his mother, a poor family that relies on begging food for their survival, vows to take a chance and save the king. While many do not have confidence in him because of his very poor background, the king advises men of the community to allow anyone regardless of gender and age.

After arriving at the river the young boy starts singing pleading for the king's health. As usual the snake responds by asking the same question since the expedition started. The young boy indicate his readiness since he wished to see the king recovering from his ill-health. The snake decided to come out of the deep hole and wound itself around the young boy from his neck down to his legs. The two then go together to the king's kraal. On his arrival the snake licks the whole body of the king. After this process, the king immediately recovers. The young boy is then expected to take the snake back to its hole. When they are on the banks of the river, the snake promises the young man a gift that he would never forget. From that moment the poverty of his family vanishes as the snake gives him a flock of cattle, sheep and goats. As he arrives home the king also gives him a similar gift. All this makes the young man the richest person in the village.

Closure in this folktale appears in the form of a cyclic pattern. In the first cycle, mother and young son are starving after the death of the breadwinner. In order for the two to survive they keep on begging. Poverty is introduced as a lack (L) that the two must overcome. The lack is liquidated (LL) when the young man becomes a rich man for his bravery. Through it he managed to carry the snake that all in the community were frightened of and adhered to its request. The problem that the family had been faced with is solved since the two are no longer moving from one family to the other for help. This serves as the closing of the first cycle of the folktale.

The second cycle is based on the ill-health of the king. The tribe is faced with a mammoth task of welcoming a snake that frightens everybody if they want to save the king from his illness. Men try it but run out of courage as the snake moves out. This appears as a serious problem. The big question is who is going to face it as highly dignified and honorable members of the tribe fail. Leading the snake from its place to the main kraal is a serious problem. The lack is liquidated when an ordinary person in the community majestically takes the risk of solving the problem. When the young man manages to face and carry the snake to the community it shows that the long-standing problem is now addressed.

This folktale is made up of two cycles. Poverty in the family of the young man is introduced as the opening of the first cycle. When the young man manages to get the flock of sheep, cattle and goats from

both the snake and the patient the poverty becomes history. This shows that the ending of the first cycle has been attained because the long-standing problem has been solved. The ill-health of the king introduces the second cycle. Initially several attempts had been made by the different medicine-men but they could not disclose the cause of the sickness. The patient assisted in notifying the community that the snake that stayed in the river can be of value in curing the disease. This appears as a problem that must be solved. The lack is liquidated when the young man bravely brings the snake to the village. The illness of the king is cured. This liquidation goes simultaneously with the one of the first cycle. The young man is rewarded for his bravery and this ends his poverty. This shows that the two closing motifemes are essential in illustrating closure.

4.4. RÉSUMÉ

Closure in folktales is evaluated differently from other narratives. This implies that the cyclic phases are vital when closure is studied in the folktale. As compared to other narratives, cessation of the folktale is not the sole criterion for studying closure. This is best illustrated by the two different schools of thought discussed, namely the traditional and modern approaches.

Folktales are classified as items of folklore. Cultural and traditional beliefs are vividly observed in this genre. Firstly, the opening and closing of a folktale appear as a prerequisite in its presentation. If the

narrator decides to ignore these aspects of a folktale, he will be telling something other than a folktale. Secondly, traditional and cultural beliefs coupled with the opening and closing of a folktale have a strong influence. If the narrator violates this norm, there is a belief that the individual will be punished. This punishment may occur in differing ways, the common ones being the growth of horns on the narrator's head and in the wetting of one's bed at night. The study of closure in folktales is unique and different from the study of closure in other genres such as poetry.

An analysis of closure according to the traditional approach reveals two distinct steps, namely opening and closing. The term "steps" in this instance is used to refer to a certain procedure that must be followed in performing a specific task. These steps take the form of a closed circle. The first step occurs at the beginning of a folktale and serves as an opening while the second step occurs at the end to show that the process of narrating has come to an end. The syntactical position occupied by the two steps is fixed. Deviation or digression are never permitted. Cultural norms and values have a lot of influence in the usage of the two steps.

The modern approach distinguishes six motifemes that are solely based on the actions of the characters in the folktale rather than concentrating on the structural patterns applicable in the traditional approach. According to this approach a folktale consists of more than one cycle as has been illustrated in the above discussion. The

opening is observed in the folktale by the creation of a problem that a particular character must overcome. Opening can also be introduced in the form of ignoring the instruction that restricts a character from performing a certain action. The results of the violation serve as the closing of a cycle within the folktale. The opening and closing in the modern approach differ from the traditional approach since it is not controlled by the syntactic position of the opening and closing phrase.

In conclusion, closure in folktales is clearly illustrated by the usage of both traditional and modern approaches. The traditional approach looks at folktales from the syntactical position occupied by the opening and closing statement which is fixed. The modern approach uses motifemes that are not applicable to the traditional approach. The motifemes take the form of cycles to illustrate opening and closing. The closing motifemes play a significant role in illustrating closure in a folktale.

CHAPTER FIVE

POETIC CLOSURE IN A NORTHERN SOTHO NARRATIVE POEM

5.0. INTRODUCTION

In narrative poetry, closure is approached differently from prose writing which includes short stories, while some signs of resemblance are observed between poetry and folktales. The presence of both digression and ring composition in poetry and folktales strengthen the relationship. As ring composition has been defined in the previous chapter, a few citations will be given with reference to poetry. Meinster (1990: 45) says:

> We speak of a ring composition or a frame poem when beginning and end of a poem are the same, or almost the same, and the repetition forms a ring or frame around a central piece.

Repetition serves as an essential literary technique used to illustrate ring composition in poetry. The idea of opening and closing is still observed within a poem. Through repetition, the poet digresses and uses ring composition to emphasise a minor idea and thereafter closes and returns to the main one. This implies that repetition is a vital tool used to illustrate ring composition in poetry.

On the relationship of digression and ring composition Kgobe (1998: 28) writes:

> The whole idea of digression and ring composition actually put us at sixes and sevens because of the relationship between the two terms. Okpewho (1979) for example has digression as a stepping stone to ring composition because of various factors, some of which will become clearer in the discussion.

In his definition of ring composition Kgobe (1998:35) further maintains a close relationship of the two by saying:

> Ring composition refers to the repetition and sequence of motifs that lead into and out of a digression in a narrative text and, in some scholarship, to the sequence of motifs, within those digressions. It can involve simple framing devices or elaborate internal structures with a digression.

In the study of ring composition in poetry, digression appears as a vital literary tool as it is applicable to repetition. On the importance of repetition in poetry, Kgobe (1998:35) writes:

> In Northern Sotho praise poetry this would account for the simple repetition of words or ideas in a stanza. Some refrains and formulas would account for some of the rings as defined. Some stanzas may start with a specific word or line and also conclude with the same line or word. Similarly, some rings open at the beginning of a poem and close at its end. Others only commence after the

introduction and terminate either before or at the end of the poem.

In this chapter, refrain, which is another form of repetition shall be evaluated with the intention of highlighting ring composition in the narrative poem. The crying of a baby who misses the mother ceases or stops just like the ringing of a bell. A poem does not stop or cease, it rather concludes, just as a piece of music does. Barbara Smith (1968: 2) echoes this idea when she says:

> We tend to speak of conclusions when a sequence of events has a relatively high degree of structure, when, in other words, we can perceive these events as related to one another by some principle of organization or design that implies the existence of a definite termination point.

The terminal dynamics of a poem have a vital role to play in determining its structural features, which result in a stable and final conclusion. Unlike prose as shown in chapters two and three, poetic closure is illustrated by the presence of two distinct structural principles, namely formal and thematic elements. In attempting to differentiate between the two principles, Smith (1968:6) defines them as follows:

> *Formal elements* are defined as those which arise from the physical nature of words, and would include such features as rhyme, alliteration, and syllabic meter.

> *Thematic elements* of a poem are those which
> arise from the symbolic or conventional nature
> of words, and to which only someone familiar
> with the language could respond; they would
> include everything from reference to syntax
> and tone.

Closure in a poem rests on both formal and thematic elements. The validity of this statement is authenticated by the presence of refrain in both. It is not the physical nature of words only that illustrates refrain in a poem; the syntactical position occupied by the repeated element has an effect as well. This buttresses the point that formal and thematic elements are vital for the study of refrain in a poem.

When closure is studied in a poem, both the formal and thematic elements constitute an entity, which is inseparable. Smith (1968: 40), on the inseparability of the two, maintains that:

> Since experience of closure is the complex
> product of both formal and thematic elements,
> it is difficult to examine the effects of either
> one independently of the effects of the other
> in any given poem.

Closure is not a mere cessation of the poem; it is rather a process that is made up of different properties. The effectiveness of closure in a poem is marked by the presence of these properties. Repetition, which is regarded as a formal element, is commonly used to illustrate closure. Different forms of repetition such as rhyme, alliteration, assonance, consonance and refrain are employed to highlight

closure in a poem. Furthermore, the temporal sequence followed by the repeated portion cannot be ignored when closure is studied in the poem.

There are innumerable factors that are always considered when . closure is studied in a poem. Some critics believe that the conclusion of a poem is doubly determined. They base their argument on the structural features of a poem and the principles of linguistic discourse. Repetition and meter are used as examples of structural features while the cessation that occurs at the end of a verse line serves as an example of linguistic discourse. Other critics take the argument further by raising the point that the idea expressed in the verse line is vital in determining the conclusion of a poem. Smith (1968: 5) supports this view when she maintains:

> It concludes, therefore not merely with the completion of a line and sentence, but with the completion of that utterance: the argument is clinched, the catalogue of praises is exhausted, the lament is brought to some point of acceptable conclusion.

This implies that there are different approaches that are used in the study of closure in a poem. Though they differ, they all contribute towards a complete description of the poem's structure observed by the existence of a relationship between the formal and thematic elements of the poem. The effectiveness of different kinds of repetition used in a poem is reinforced by the syntactical position

occupied by the repeated word or phrase. The repeated word or phrase may occur at the beginning of the successive verse lines. The rendition offered by such a repetition is similar to the one that occurs at the end of the successive verse lines. What is shared by the two types of repetition is that they all perform the functions of repetition in a poem, namely, the promotion of unity within the poem as a whole, the creation and furthering of epic flow as well as the creation of emphasis on the point raised in the poem. In poetry, closure does not necessarily occur at the end of a verse line or poem only, the idea expressed at the beginning of the successive verse lines through the repeated words or phrases also illustrate closure. Refrain serves as a good example in this regard because two types of refrain are distinguished on the basis of the syntactical position occupied by the repeated word or phrase. Therefore, repetition appears as a vital literary device not only in poetic structure but in closure as well. In this regard Smith (1968: 38) contends:

> One must recognize, however, that "repetition" is not always the same phenomenon: there are several ways in which it functions in poetry, and each of them affects closure differently.

According to Smith (1968) when closure is studied in poetry, three different types of repetitions are distinguished, namely systematic, occasional and the repetition that is separated by other material such as refrain. These types of repetition involve both the formal and

thematic elements. Repetition has certain functions to fulfill in poetry. Pretorius and Swart (1988: 32) outline them as follows:

- To emphasize a particular point
- To create a particular rhythm
- To further the epic flow and development in a poem
- To introduce something new into the poem
- To promote unity in the poem
- To give the poem a lyrical character

The functions mentioned above which are applicable to refrain will be used in the analysis of closure in narrative poetry.

Poetic closure refers to the manner in which the poet starts or concludes the verse lines on the basis of ideas expressed by means of the repeated element. Fragmented ideas are then unified into a whole. This implies that both the formal and thematic elements are essential in the study of closure.

In this study, the researcher intends to look at refrain used by Lentsoane (1992) in his narrative poem entitled _Ga se ya lešaka le_. Refrain, as pointed out earlier falls within both the thematic and formal elements of a poem. A quick look at refrain as a form of repetition leads to the realization that it falls under formal elements. The syntactical position of the repeated word or phrase again shows that refrain falls under thematic elements. These properties of a

poem are essential in the study of refrain. The absence of one result in a repetition that produces boredom and not closure.

Before any analysis of a poem is attempted it is crucial that one defines the term refrain. Different views shared by literary critics on the term *refrain* will be presented. Two types of refrain will be distinguished, namely anaphora and epistrophe. These forms of refrain will be used to assess the narrative poem.

5.1. REFRAIN IN POETIC CLOSURE

Refrain, as viewed by various literary scholars, occurs as a form of repetition such as repetend, alliteration, assonance, rhyme, meter and parallelism. What is fascinating about refrain is that the arrangement of the repeated word or phrase within a verse has a vital role to play. This is supported by the distinction that is made between the two types of refrain, which are based on the syntactical position occupied by the repeated word or phrase within the stanza. The formal structure of refrain differs from other types of repetition since it takes the form of a word, compound word or a verse line.

Gray (1992:242) maintains that:

> Refrains are especially common in songs or
> BALLADS. They may consist of a single word,
> parts of a line, a whole line, or even a whole
> stanza. Refrains in songs where the audience
> is expected to join in, are called " chorus ".

164

From the above quotation two major issues are raised as far as refrain is concerned. Firstly, refrain is commonly found in poetry and songs because the two are closely related. Its common manifestation in poetry does not preclude its occurrence in other literary genres. Secondly, the syntactical position occupied by the repeated element is very important. This makes refrain different from other types of repetition. Abrams (1957:155) sees refrain as:

> ... a line, or part of a line, or a group of lines
> that is repeated in the course of a poem,
> sometimes with slight changes, and usually at
> the end of each stanza. It is found in many
> ballads and work poems.

In this study, refrain will be divided into two key categories that are commonly found in poetry namely, anaphora and epistrophe. The distinction between the two will be entirely based on the syntactical position of the repeated part within a verse line. The narrative poem of Lentsoane reveals an abundance of anaphora as compared to epistrophe. This will be illustrated in the ensuing discussion. Before any investigation into the use of both anaphora and epistrophe is made, a brief summary of the events in the narrative poem of Lentsoane will be presented with emphasis on the major events.

5.2. STORY LINE IN *GA SE YA LEŠAKA LE*

In this narrative poem, Lentsoane presents Marabe who leaves his homestead for the mines. When he arrives at the Reef, he forgets his

family because of the lifestyle of the urban areas. What is embarrassing about Marabe is that he forgets his mother Mmaphoko, knowing very well that he is the only child in the family. His eventual return reveals much about the social and economic problems with which he is faced. Marabe's mother also faces serious social problems emanating from her son's shortsightedness. Her old age makes it difficult for her to cope with chores such as cooking, the walking of long distances to collect wood and water as well as the smearing of the floor with dung. The solution to all these problems is for Marabe to get married soon.

Frustration forces Marabe to take an oath of allegiance to Mmapelo after the sudden death of his wife Mokgadi, whose marriage had been arranged by the parents, as Mokgadi was his cousin. Mmapelo, was once married to Ntwadumela, who has passed away. It is she who reveals to Marabe about her previous marriage before committing herself. Mmapelo tells Marabe that Ntwadumela left a child named Kgotlelelo. This shows that Mmapelo is not a maiden and any man who wishes to take her for a wife must know that there is a child who needs to be accepted and looked after.

The birth of his own child makes Marabe to change his life style. He starts reneging on all the promises he had made to Mmapelo. This becomes the bone of contention for the entire family. Marabe starts to ill-treat Kgotlelelo in all respects. He no longer appreciates the love and respect that the young girl shows him. Her excellent performance

in class, is hardly acknowledged by Marabe. He attempts several tricks to disturb Kgotlelelo in her schoolwork. After he has failed, some attempts are also made to kill Kgotlelelo. Mmapelo starts to blame herself for having accepted Marabe's proposal.

Despite all the severe and nasty treatment that Kgotlelelo receives from her stepfather, she continues to show the same allegiance, respect and love that she showed the first day when Marabe was introduced to her as a stepfather. The status she accorded him on the first day is still maintained despite the problems she experiences.

The narrative poem ends with Marabe committing suicide after he has failed to appreciate Kgotlelelo's achievement and progress that keep on daily improving. The tender care that Marabe receives when he is hospitalized and the dignified funeral arranged by Kgotlelelo illustrate the deeper thoughts and feelings that she had for her stepfather.

5.2.1. ANAPHORA

In this form of refrain the repeated element occurs at the beginning of the verse line. The syntactical position of the element that is being repeated in successive verse lines, distinguishes it from other forms of refrain. Yelland *et al* (1979:6) buttress this when maintaining:

> One of the many forms of repetition.(q.v) By
> most authorities the word is applied

specifically to the device of beginning
successive lines of verse, or clauses, with the
same word or phrase. Used skilfully such
repetition can achieve an attractive musical
effect, or can serve the purpose of emphasis.

In poetry anaphora is a literary device used to express deeper feelings, emphasis and amplification. When closure is studied in a narrative poem, anaphora is considered a valuable poetic device used to achieve the goals of poetic closure. Goals such as the promotion of unity, the creation of a lyrical form, development of the poem as well as emphasis are conveyed through the usage of anaphora. The thematic and formal elements of a poem reveal how important they are when anaphora is studied in closure.

Lentsoane uses anaphora to express Mmaphoko's old age, to highlight the period that Marabe took while he was away from his family and notifies him that he must get married very soon:

> **Mmaphoko** wa maoto a mararo,
> **Mmaphoko** wa mahlo a mane,
> **Mmaphoko** o mošweu hlogong,
> **Mmaphoko** wa mašošo.   (1973: 1)

> (Mmaphoko with three legs
> Mmaphoko with four eyes
> Mmaphoko with gray hair
> Mmaphoko the wrinkled)

The repeated name "Mmaphoko..." occurs at the beginning of four successive verse lines. The repeated name highlights the physical

nature of Mmaphoko, the mother of Marabe. The focus is on facial expression, physical appearance and movement. What is distressing about her is that she is still expected to do chores such as cooking, fetching water and collecting wood, sweeping and smearing the floor with dung. A woman of her age is supposed to be sitting and enjoying the company of her grand children while she narrates folktales to them. Here anaphora has been meticulously used to bring about emphasis. Another view expressed is that Marabe must marry very soon because his mother is very old. It is, therefore not surprising to see a marriage being arranged between Marabe and Mokgadi. The repeated name concludes the views expressed about Mmaphoko's old age. In this way anaphora has been used to illustrate poetic closure.

After realizing the predicament that Marabe was faced with, Mmaphoko and relatives arrange a marriage between Marabe and Mokgadi who are cousins. Unfortunately the marriage is never blessed with a child. Here Lentsoane uses anaphora to illustrate the importance of a child in an African marriage:

> Mengwaga e fetile
> Ba hloka yoo ba ka mo kgalago
> **Yoo ba ka reng** o komile swikiri,
> **Yoo ba ka reng** ga a goroša dihuswane ka nako,
> **Yoo ba ka reng** o tšhabile sekolo
> **Yoo ba ka reng** ga a lahle ngana ka pela
> <div align="right">(Ibid: 9)</div>
> (Years passed by
> They were without one they could reprimand

Whom they could say had licked sugar
Whom they could say had driven the sheep
late into the kraal
Whom they could say slipped away from
school
Whom they could say had gone late to bed.)

In African culture marriage is closely associated with the bearing of children. Here Lentsoane uses anaphora to emphasize the importance of a child in the family. Furthermore, deeper feelings and thoughts are expressed about Marabe's and Mokgadi's marriage. The problem that Marabe is initially faced with is partly solved by his having a life partner. But on the other hand he is faced with a mammoth task of satisfying Mmaphoko for she wishes to see grandchildren before she departs from this world. When Marabe marries Mokgadi, he pins his hopes on her despite the fact that he is just stranded and disillusioned. Marabe accepts Mokgadi as a wife and relative who will assist in getting all his problems solved. To his greatest disappointment, death robs him of his dearest wife. All his dreams and plans are shattered. But life still has to go on.

The poet skillfully uses anaphora to lead the reader to the next step that Marabe takes. What becomes clear is that somebody is necessary in his life to help him out of his confusion and frustration. Anaphora has been used to emphasize the point entertained. A line or two can raise the concern, but successive usage of repetition shows that Marabe's family is in desperate need of a child. The idea expressed by the author about the feelings of Marabe and Mokgadi is

clearly concluded in the anaphora used. Usage of anaphora further fulfils vital functions in a narrative poem such as creation of unity and emphasis within the poem. Once more the author uses anaphora to illustrate closure in the poem.

Lentsoane uses anaphora to express the feelings Mmapelo had for her late husband Ntwadumela. It is very rare for a woman who is being proposed to continue showing her allegiance to a long dead husband. Although Ntwadumela has long been buried Mmapelo is still as loyal to him as ever. This is shown by the anaphora used in the following successive lines:

> Ga ke kgarebe ke mosadi,
> Ke mosadisadi ke begilwe basading.
> Ke mosadi wa Ntwadumela
> **Ntwadumela** yoo a ithobaletšego
> **Ntwadumela** yoo a lego Modimo.
> **Ntwadumela** o lebile mabaleng (Ibid: 12)

> (I am not a maiden but a woman,
> I am a real woman who has been reported to
> women,
> I am the wife of Ntwadumela,
> Ntwadumela who is deceased .
> Ntwadumela who is god
> Ntwadumela went to the mines.)

The name "Ntwadumela..." reflects Mmapelo's love, respect and honesty towards her late husband. As soon as Marabe proposes to her, the name of her late husband comes to her mind. It is my contention that Mmapelo wants Marabe to know that she is honest

and reliable. Another important issue expressed by the usage of anaphora is to alert Marabe that Ntwadumela has left a child. Any man who is prepared to fall in love with her must take this into cognizance. Many a time men marry women who have children but do not disclose this. Men generally discover the existence of a child after the marriage has been sealed. Since Marabe had his own personal problems he promises to honour all the requests Mmapelo forwards to him but we later discover that his confession is full of vague promises. Here anaphora has been used to portray feelings, emphasis, amplification and unity when this confession is expressed in the stanza.

After Marabe realizes that Mmapelo has conceived, his attitude towards Kgotlelelo changes dramatically. This idea is illustrated in the anaphora that follows:

> O ile ga a na tšhelete ya go bapala,
> Ga a na sebaka sa ngwana o šele,
> **Ngwana wa** go se mo theetše,
> **Ngwana wa** mahlajana'a go selekiša,
> **Ngwana wa** ngwanenyana.
> Ke bjona bophelo?   (Ibid: 22)
>
> (He said he does not have money to play with
> He does not have room for an alien child
> The child that does not listen to him
> The child that is naughty
> The child that is a girl
> Is it life?)

The repeated phrase "Ngwana wa..." expresses serious feelings conveyed by Marabe about Kgotlelelo. This is a clear indication that all along Marabe has been pretending to love Kgotlelelo. He now feels that the time is ripe to express his feelings about the adopted child. Derogative and vulgar words are used, which he personally fabricates, so that the young girl can be seen in a negative light. The hatred that Marabe expresses is vividly contained in the anaphora used. The idea of labelling Kgotlelelo as an illegitimate child is well conveyed within the anaphora used. In this way anaphora has been used to illustrate closure.

The coming of the child that Mmapelo is expecting has different meanings for Marabe's family. Mmapelo, as the carrier of the baby starts to think about a number of issues that are roaming in her head, such as labour pains and conflict that is presently ruining and tearing the family into pieces:

> Mmapelo **matšatši** a šuthetše,
> **Matšatši a** magolo a bosadi
> **Matšatši a** bohlokwa,
> **Matšatši a** go dungwa ke mašabašaba
>   (Ibid: 23)
> (Mmapelo's days are nearer
> Days that are outstanding to women
> Days that are important
> Days that are envied by many.)

Mmapelo finds herself at the crossroads despite the important task she is about to perform. The predicament is caused by the exclusion

173

of Kgotlelelo from Marabe's heart. This reminds her of the severe pains before she is aware of the fact that the birth of the new baby means total alienation of Kgotlelelo. The meaning that Marabe attaches to the birth of the child differs from both Mmapelo and Kgotlelelo. To Mmapelo they are her children and are to be given equal treatment. Kgotlelelo sees the birth of the baby as a symbol of unity, a comforter and a fellow traveler. This implies that she will no longer face the future alone. At least someone is there now to keep her busy. She will think less about her social problems. The birth of the child means a lot to Marabe. He feels very proud and confident because he has fathered a child. The enmity that reigns between him and Kgotlelelo worsens. The ideas expressed in this paragraph are clearly observed by the usage of anaphora.

Kgotlelelo whole-heartedly accepts the coming of her younger sister. The love she gives to her stepsibling proves beyond any reasonable doubt that Kgotlelelo has no qualms about her younger sister. She wishes her to grow in a month's time so that the two can together face the world. This idea is expressed in the anaphora used in the following:

> O mo thabetše Kgotlelelo Monnagwe,
> A mmelega ka thari,
> **A mo** hlaletša ka lethabo,
> **A mo** hlokomela ka mehla.
> O mo thetišitše le mebotwana,
> **A mo** diriša tlake moemi ga a we,
> **A mo** phaphathela matsogo a sega
> (Ibid: 26)

(Kgotlelelo welcomed the baby,
She carried her with the cradle.
She rocked her in her arms with joy,
She looked after her all the time
She moved her around the small hill,
She taught her the basics of standing,
She clapped hands for her)

Kgotlelelo does feel that the coming of this child will aggravate the conflict and enmity that is currently destroying the family. Through the usage of anaphora, Kgotlelelo is portrayed as a child with a strong personality. She accepts her younger sister, forgetting all the evil done to her by Marabe. A sense of vengeance is not observable in her personality. The usage of anaphora portrays her as a child with vision. Kgotlelelo's positiveness is explicitly conveyed in the anaphora used.

Marabe feels that he has long been pretending to love Kgotlelelo while deep in his heart there has been no parental love. In fact hatred dominates his thoughts and feelings about Kgotlelelo. Marabe believes that both Mmapelo and Kgotlelelo must realize his true nature and his real colours. Lentsoane uses anaphora to express the anger and enmity that Marabe has towards Kgotlelelo:

Ke wena o ntshenyetšago bophelo,
Ke wena o ntlišeditšego mathata,
Kgotlelelo ke kgwara go nna,
Ge ke mmona ke kwa ke selekega,
Ke kwa ke betwa ke pelo
Kgotelelo ke wa madi a šele
Kgotleleo ke namane e šele

Ga se ya lešaka le.
Ke re ga se ya lešaka le. (Ibid: 28)

(It is you who makes life difficult for me,
It is you who brought problems to me
Kgotlelelo is a burden to me
When I see her I become offended
I feel my throat is choking me
Kgotlelelo is a foreign calf
She is not of this kraal
I say she is not of this kraal)

The repeated phrase " Ke wena..." places the blame on Mmapelo. One wonders why? From the first day of their meeting Mmapelo had categorically stated that she had a child and Marabe never indicated his disapproval. The idea conveyed by the anaphora expresses Marabe's negative feelings towards the young and innocent girl. It is surprising to see him raising this concern only now when he failed to do so the first day he heard about or met Kgotlelelo.

The phrase "Kgotlelelo ke..." expresses the deep negative feelings that Marabe has against Kgotlelelo. Marabe feels confident and proud when he attacks Kgotlelelo on the ground that she is only his adopted child. It becomes very difficult for him to love and accept the adopted child. He maintains that anaphora has been used to reveal deeper feelings, thoughts, emphasis and unity within the poem as a whole. The promotion of unity in the poem supports the view that poetic closure is observed by the cessation of certain ideas within the poem. These ideas are, therefore, linked to one another to promote the epic flow as well as development of the narrative poem in

general. Poetic devices such as refrain are vital in the fulfillment of these tasks.

Lentsoane uses anaphora to express the feelings that Kgotlelelo has about her stepfather. This serves as Kgotlelelo's response to her stepfather's accusation.

> **Mantšu a gago tate** a ntlhabile pelong,
> **Mantšu a gago tate** ke a boima,
> **Mantšu a gago tate** ke a mathata,
> **Mantšu a gago tate** nka se a lebale,
> Ke tla ya nao badimong ke sa a beile pelong.
> Ke a tseba gore o tate ga o tate.
> **O tate** ka molomo e sego ka sebele,
> **O tate** e sego tate ka madi.
> Tate o gona o hwile kgale.
> Ke tsebile kgale gore ga o tate.
> Eupša ke go dumetše kgale gore o tate.
> Ke lekile ka maatla go go hlompha,
> **Ke katane** kudu go go thabiša,
> **Ke katane** go ikokobetša
> Le lehono ke sa ikokobetša
> Le ka moso ke sa tla ikokobetša.   (Ibid: 29)

> (Your words father pricked my heart
> Your words father are tough
> Your words father are difficult
> Your words father I won't forget
> I will die with them in my heart
> I know that you are my father and not my father
> Your are my father by words and not by flesh
> You are my father and not by blood
> My father is deceased
> I knew long ago that you are not my father
> But I accepted you that you are my father

I tried my best to respect you
I did my best to please you
I struggled to be obedient
Even today I am still obedient
Even tomorrow I will be obedient)

Lentsoane repeats the phrase " Mantšu a gago tate..." to express a contrary opinion. The first idea is that Kgotlelelo has been deeply touched and hurt by the words uttered by Marabe which make her think back about the deep pain of losing a biological father when she was still a toddler. The lasting impression that one gets about the usage of anaphora as used here is the vivid and deep feelings, thoughts and emotions felt by Kgotlelelo. Emphasis is also laid on the respect Kgotlelelo displays for Marabe while knowing only too well that he is not her biological father.

The second view expressed by the usage of anaphora is linkage or unity that exists within the poem as a whole. The death of Ntwadumela, the proposal to Mmapelo by Marabe and the mishap that Kgotlelelo had are closely linked by the usage of anaphora. Despite all the miseries and disappointments that Kgotlelelo is faced with, she continues to maintain that Marabe is her father. She is confident that the enmity that is ruinous, will one-day turn into showers of love and prosperity. Kgotlelelo maintains this until the day Marabe guillotines himself. The usage of anaphora portrays Kgotlelelo as a child full of respect, loyalty, self-esteem and self-confidence. Perhaps she manages to maintain this because of the

level of her intelligence that is revealed by her excellent performance in class, which Marabe never appreciated.

Lentsoane repeats the phrase " O tate..." where Kgotlelelo wants to alert Marabe that she knew long ago that he is not her biological father and she never disputed it. As a child, Kgotlelelo tries her best to show respect and love to Marabe, and this is maintained in the whole narrative poem. The treatment that Kgotlelelo receives from Marabe further supports the view that Marabe is not her biological father. The parental love and support that Marabe fails to show to Kgotlelelo affects her economically, since Marabe is not ready to part with a cent for her benefit. This idea is well summarized in the anaphora used.

Despite all the miseries and disappointments, Kgotlelelo still maintains that Marabe is her father. She is prepared to respect him, and she will always obey him. In this regard, Lentsoane uses the phrase " Ke katane..." to express this view. Anaphora has been used to illustrate feelings of respect, obedience and loyalty towards Marabe. Indeed Kgotlelelo maintains this respect and love until the day Marabe commits suicide and is buried in a dignified funeral to prove the point that she had no qualms with him. In using anaphora, Lentsoane has succeeded in portraying the nature and personality of Kgotlelelo as well as bringing unity to events that are narrated in the narrative poem. Ideas are schematically linked within the poem, and

this proves the point that anaphora is vital in bringing unity within the poem.

The conflict between Kgotlelelo and Marabe grows day by day. Marabe never wishes to see Kgotlelelo progressing. This is seen after Kgotlelelo passes her junior certificate with flying colours:

> Ba fetlekile dipuku
> Ba itlhamela ntwakgolo,
> **Ntwa ya** monagano le pene,
> **Ntwa ya** go hlabanwa le ke basadi.
> Ba tšhošitšwe ke tša Kgotlelelo,
> **Ba tlile go mo** lebogiša
> **Ba tlile go mo** fa mahlahla. (Ibid: 32)

> (They paged through the books
> They were preparing for the big fight.
> The fight of brain and pen
> The fight that is also fought by ladies
> Kgotlelelo's performance shocked them
> They came to congratulate her
> They came to wish her some luck.)

The phrase " Ntwa ya..." illustrates another metaphorical hurdle that Kgotlelelo is supposed to cross. Her family conditions are not conducive to studying because of the daily conflicts. This is not a physical war but the war of brain and pen. Nevertheless, she must prove herself that she is a hero. If she fails, she fails to be a conqueror.

It is not surprising to see the whole village flocking to her home because her exceptional performance warrants such an ovation. In

the phrase " Ba tlile go mo..." anaphora has been used to demonstrate the large numbers of people who are impressed by Kgotlelelo's performance. Her examination results amaze everybody except Marabe. Those who are without jealousy go there with pride and confidence to congratulate and motivate her. Outsiders wish Kgotlelelo success in her life while the head of the family is totally against this. The sentiments of members of the community are clearly conveyed by the usage of anaphora.

Lentsoane uses anaphora to express the bitter words uttered by Marabe when he is officially informed about the marriage of Kgotlelelo. Every parent wishes to see his or her child progressing either at school, work or in marital bliss. With Marabe this is just the opposite. Marabe's feelings about the marriage of Kgotlelelo are revealed by means of anaphora.

> Nke o ka gahlana le sekebeke sa motho,
> **Sa go** tšeatšea le naga,
> **Sa go** ruta mekgwa ka gobane o a e hloka,
> **Sa go** tlhakiša gore o tsebe batho. (Ibid: 35)

> (I wish you could meet a brigand
> Who tosses you around
> Who teaches you manners that you are lacking
> Who troubles you so that you can know people)

Lentsoane uses the phrase " Sa go..." to expose Marabe's evil thoughts about Kgotlelelo's boy friend. He does not know him, but he wishes the lover to be a thug so that Kgotlelelo should not live in

peace. The use of anaphora clearly indicates that Marabe has a strong negative attitude towards Kgotlelelo. One is not surprised to see him organizing people to kill Kgotlelelo because he hates her.

Killing a human being is not as easy as Marabe and his hooligans may think. Kgotlelelo's killers, hired by Marabe, agree in principle to kill her but the implementation is not as easy as they had thought. This idea is vividly expressed by the usage of anaphora as can be seen in the following extract:

> **Ga se mang le mang yoo a** nago le sebete,
> **Ga se mang le mang yoo a** ka mo feleletšago,
> Marabe o tšwele kgale go Kgotlelelo,
> **Ga a sa tseba gore ngwana o** a apara,
> **Ga sa tseba gore ngwana o** reka dipuku,
> Ga a iše felo ka yena. (Ibid:58)

> (It is not everyone who is brave
> It is not everyone who can finish her off
> Marabe disliked Kgotlelelo from long ago
> He does not know whether the child has clothes
> He does not know whether the child needs some books
> He does not care about her.)

The phrase " Ga se mang le mang yoo…" expresses the idea that killing a human being is not as easy as they had thought. Their consciences keep on reminding them about the real truth of life that makes them doubting Thomases.

It has been some years now that Marabe has decided to distance himself from Kgotlelelo on financial matters. The phrase " Ga a sa tseba gore ngwana o..." has been used to illustrate this view. During the first meeting of Marabe and Mmapelo, Marabe promised to look after the child in all matters of life but when it comes to actually fulfilling his promises he fails miserably. The anaphora used in this extract unifies events of the narrative. When Marabe feels that he cannot part with his money for Kgotlelelo's sake, one quickly reflects on past reading as a form of flashback. The promises that Marabe made the first day he met Mmapelo quickly come to one's mind. In this way poetic closure is clearly illustrated by the usage of flashback.

Relatives were not happy about the punishment and injuries that Kgotlelelo sustained from Marabe's whipping. Lentsoane uses anaphora to demonstrate the large number of relatives who wish to witness the incident:

> E tsena e šošobantše difahlego,
> **E tlile go** ikwela le go iponela,
> **E tlile go** hlatlola Mmapelo le Kgotlelelo.
> (Ibid:39)
> (They came with wrinkled faces
> They came to hear and to see
> They came to relieve Mmapelo and Kgotlelelo)

The presence of relatives in large numbers is a total rejection and condemnation of the barbaric acts committed by Marabe. The usage of anaphora displays two distinct feelings from the relatives. Firstly,

the incident shocks them and secondly the purpose of visiting Marabe's home in large numbers signals one major aim, namely to restore order and stability in the family. These views are clearly illustrated by the anaphora used.

Kgotlelelo is portrayed as a child who is unfortunate. She is portrayed as a child with tolerance, strong convictions and who wishes to see herself achieving her goals despite all the obstacles she confronts. Her success is always a thorn in the flesh of Marabe. Lentsoane uses anaphora to highlight this view:

> Kgotlelelo o **mphatong** o mogolo
> **Mphatong** o mothata
> **Mphatong** wa go lliša banna.
> (Ibid: 42)
> (Kgotlelelo is doing a senior standard
> The standard which is difficult
> The standard which make men cry)

The word " Mphatong..." indicates another obstacle that Kgotlelelo faces. Presently, Kgotlelelo is suffering from the pain sustained from Marabe's whipping. A senior certificate is presented as another form of hurdle she is supposed to cross. It becomes tough for Kgotlelelo to face such a difficult standard without the support of the entire family. At the end of the day, Kgotlelelo proves a point about her nature and personality by passing the standard with flying colours. The use of anaphora portrays Kgotlelelo as a hero and conqueror, because she passes matric with better symbols than she previously did in the junior certificate. Kgotlelelo's progress appears as a bee in Marabe's

bonnet. Marabe never wished her success; therefore her success nurtures deep-rooted hatred in him.

Kgotlelelo's success reaches a climax when Marabe feels he cannot take it any longer. Kgotlelelo keeps on achieving success despite misfortunes brought on her by Marabe. The achievement of Kgotlelelo raises serious concerns for Marabe. While convinced that all his mischievous aims have failed but he refuses to accept this self-evident fact. It is the gods who always side with Kgotlelelo and they inflict pain and sorrow on Marabe, who keeps on receiving a lash from the gods because of his unbecoming behaviour. Honestly speaking, his deeds warrant such a punishment:

> Ke monna o tla di bona
> O tla kwana le bao ba ithobaletšego
> Bao ba robetšego ba belaela
> **Ba bolelago** le yena bošego ditorong,
> **Ba ba bolelago** le yena ka menagano fela
> Re tla di kwa tša gagwe,
> Tlogelang masa a se. (Ibid: 47- 48)

> (He is a man he will see
> He will agree with the deceased
> The deceased who are worried
> They are speaking to him during the night in his dreams,
> They are speaking to him through thoughts only
> We shall hear about him,
> Let the sun rise)

Anaphora has been used to show how the gods punish Marabe who failed to please them while they were still alive. He now keeps on punishing Kgotlelelo instead of appreciating the good work she is doing. Since she met Marabe, Kgotlelelo struggled to win the favour of her stepfather, unfortunately Marabe had no room for her. Kgotlelelo's honesty is reflected in the success that is always on her side. Marabe nearly fainted and could not believe his ears and eyes the day Kgotlelelo got married to Dr Mothuši. Marabe ends up going to the grave with the hatred he has towards Kgotlelelo.

Marabe tells himself that he will never love nor accept Kgotlelelo as his daughter, which he maintains throughout his life span. The truth of the commitment is observed when he commits suicide. Death becomes the solution to a long-standing problem:

> Ba apere boso
> **Ya ba ge** go fedile ka ga Morwa Phwaswane
> **Ya ba ge** a ile go hwetša Phaswane,
> **A ile go** hwetša Mmaphoko
> **A ile go** hwetša Mokgadi
> Ke tsela ya mang le mang. (Ibid: 54)

> (They wore black
> That was the end of the son of Phaswane,
> He went to find Phaswane
> He went to find Mmaphoko
> He went to find Mokgadi
> It is the road of everybody?)

All the good and bad things about him will never be seen again. Various means were attempted in addressing the conflict between

himself and Kgotlelelo. Failure to resolve the conflict results in Marabe's committing suicide with the intention of removing himself from the scene. From Marabe's point of view everybody sides with Kgotlelelo because she keeps on succeeding. Therefore, in order for the problem to be solved, Marabe decides to sacrifice his life.

Another phrase which highlights the death of Marabe, is " A ile go ..." This phrase shows how Marabe's untimely death shocked everybody. What is left is for him to join those that died before him such as his father, mother and dearest wife. Marabe had no reasons to commit suicide. Marabe was supposed to repent and accept Kgotlelelo as his child, to appreciate all the good work that she had been doing rather than commit suicide.

5.2.2. EPISTROPHE

This is another form of repetition where the syntactical position of the repeated word has an essential role to play. Epistrophe occurs syntactically as the opposite of anaphora since the repeated element occurs at the end of the verse line. Leech (1968: 81) defines epistrophe as "... the final repetition, which occurs as the opposite of anaphora."

Since epistrophe is another form of refrain, the syntactical position occupied by the repeated word or phrase has an essential role to play. Thompson (1995:455) shares the same point of view by

187

defining epistrophe as "... the repetition of a word at the end of successive verse lines." Some scholars refer to this form of refrain as kataphora as they see it as being the inverse opposite of anaphora.

Unlike in anaphora, which is applied in abundance, Lentsoane rarely uses epistrophe to convey feelings, emphasis, amplification and unity within the narrative poem. Lentsoane uses epistrophe to express the feelings that Mmapelo has about the request by Marabe:

> Ga ke kgarebe ke **mosadi**,
> Ke mosadisadi ke begilwe **basading**
> Ke mosadi wa Ntwadumela (Ibid: 12)
>
> (I am not a maiden but a woman
> I am the real woman who has been reported
> to the women
> I am the wife of Ntwadumela)

In the example cited epistrophe is observed in the usage of the words "mosadi" and "basading" which are respectively found at the end of the two verse lines. The nouns "basadi" and "mosadi" are semantically related as both have the root −sadi. Epistrophe has been used to reveal the marital status of Mmapelo, stressing her view that Marabe must not see her as a young lady or virgin as she was once married and her case is also known by women.

The second feeling that Mmapelo wishes to convey is that in her marriage she was blessed with a child. The repeated words have been used to express the feelings of Mmapelo as well as her stance,

188

which she is not ashamed to reveal. It is only bold and fair women who can make such utterances when they are being proposed. This implies that Marabe must feel at home and that he has found a real wife. Another view conveyed by the usage of this epistrophe is the foresight of Mmapelo. Foreshadowing has been excellently used to express the feelings and openness of Mmapelo. Mmapelo projects problems that may later crop up and affect their marriage.

Lentsoane uses epistrophe to convey the deeper feelings and thoughts that Marabe has about Kgotlelelo:

> Kgotlelelo ke wa madi a **šele**
> Kgotlelelo ke namane e **šele**
> **Ga se ya lešaka le**
> Ke re **ga se ya lešaka le** (Ibid: 28)

> (Kgotlelelo is of alien blood
> Kgotlelelo is a foreign calf
> She is not of this kraal
> I say she is not of this kraal)

Marabe categorically states that Kgotlelelo is not his child, that he is not her biological father. Marabe is depicted as a hateful parent, a liar and betrayer. These words are linked with the usage of the word "mosadi" stated in the above example. Mmapelo starts to think back to all the rosy promises that Marabe made, which have now turned sour.

Epistrophe has also been used to portray the nature and personality of Kgotlelelo. Despite all the problems she finds herself faced with in her daily life, she still maintains that Marabe is her father. Kgotlelelo is therefore portrayed as a child of tolerance, patience and self-esteem. Lentsoane reveals this by means of the epistrophe used in the extract that follows:

> Ke tsebile kgale gore ga **o tate.**
> Eupša ke go dumetše gore **o tate**
> Ke lekile ka maatla go go hlompha,
> Ke katane kudu go go thabiša
> Ke katane go **ikokobetša**
> Le lehono ke sa **ikokobetša**
> Le ka moso ke sa tla **ikokobetša**(Ibid: 29)

> (I knew a long time that you are not my father
> But I accepted you as a father
> I tried my best to respect you
> I struggled to please you
> I struggled to be obedient
> Even today I am still obedient
> Even tomorrow I will be obedient)

Through the usage of both flashback and foreshadowing the phrase " o tate…" is closely linked with the events that occurred in the past, namely the death of Ntwadumela, the proposal of Mmapelo and its acceptance as well as the implications or after-effects of the new marriage. It is this new marriage that makes Kgotlelelo to sit on a metaphoric burning fire yet despite all these challenges Kgotlelelo still maintains that Marabe is her father. Usage of the verb stem " ikokobetša " reveals the feelings that Kgotlelelo had about Marabe. Flashback and foreshadowing are once more used with the purpose

of illustrating emphasis on the idea expressed. The love, respect and obedience that Kgotlelelo shows towards her stepfather Marabe are observed the moment she attempts to rescue his life as a professional nurse on the day he commits suicide. In this regard epistrophe has been used to unite the events of this narrative poem. The usage of epistrophe unites the narrative poem for the purpose of illustrating poetic closure.

5.3. RÉSUMÉ

Refrain occurs as a set of repetitions as has been shown in the discussion. All the functions of repetition are also applicable to refrain. In a narrative poem, refrain is used as an essential literary technique to indicate amplification and emphasis on the ideas presented. The hatred that Marabe had toward Kgotlelelo has been excellently portrayed by means of refrain. This is also applicable to the honesty and respect which both Mmapelo and Kgotlelelo respectively displayed towards Marabe. In this way poetic closure is observed because the views of the three characters are expressed by the usage of refrain.

Another element that is observed in the usage of refrain is unity within the narrative poem. The repeated words or phrases indicate independent ideas that end by means of repetition. Though the ideas are independent, a strong link exists within them for the purpose of unifying the events in the narrative poem. Marabe does not want to

accept Kgotlelelo as his biological child, and he ends up committing suicide since he does not want to adopt her. In this narrative poem various incidents have been used to develop the central idea. The first meeting of Marabe and Mmapelo is characterized by the usage of refrain that links it to the main idea. Problems emanating from the marriage, such as the ill-treatment of Kgotlelelo, are also illustrated by means of refrain. Therefore, refrain has been used to unify events in the narrative poem.

Refrain is a vital device since it is used to create a feeling of expectation in the mind of the reader about the events expressed through the repeated word or phrase. Both Marabe and Mmapelo exemplify this. When Mmapelo meets Marabe, she boldly and freely expresses her status. This is to notify Marabe to make the right decision as well as to guard against some problems that may develop later. The uneasiness which Mmapelo projects is later vindicated when Marabe starts to ill-treat Kgotlelelo. On the part of Marabe, this is also applicable when he reiterates words expressing feelings that Kgotlelelo is not his child. The reader starts to think aloud about the future of the poor and innocent child. Various expectations may come to the mind of the reader, emanating in part from Lentsoane's application of refrain in his narrative poem.

In the evaluation of Lentsoane 's narrative poem, both the thematic and formal elements of a poem have authenticated the point that they are vital in the study of poetic closure. The syntactical position

occupied by the repeated word or phrase contributes meaningfully to the idea expressed. This reiterates the point that the two elements are inseparable.

In conclusion, poetic closure differs from other forms of closure such as in prose and drama. In poetry, more than in any other genre, poetic closure is governed by both the thematic and formal elements of a text.

CHAPTER SIX

GENERAL CONCLUSION

6.0. INTRODUCTION

This chapter serves as the general conclusion regarding the following aspects: summary of the research, findings about the topic and finally suggestions for future research.

6.1. Summary of the thesis

Closure is interpreted and analysed differently by critics in the various genres. What is common among these critics is that closure illustrates unity within a literary work. Each event has a beginning and an ending which highlight ordering of events characterised by coherence, completeness and stability. This implies that plot has a vital role to play in the study of closure. Despite the fact of being static and fixed, closure concerns the artistic nature of plot, theme and the role of both the reader and the writer. The relationship between the reader, writer and text is essential in the study of closure. The different kinds of closure support this statement.

Closure is a literary technique that is present in all the genres because each work of art is observed by finality, stability and coherence. What is important about these features is that they are

disparately illustrated in the various genres. In poetry, one speaks of poetic closure based on the form and content of the poem, while in prose one speaks of narrative closure based on the narrative approach used in presenting the events. Basically closure demonstrates the availability of an ending though it is in divergent ways approached and interpreted. Closure reveals the ending as a process created by taking into account essential elements such as author, reader and the features of a text.

The relationship between the reader and the writer has an essential role to play in the study of closure. Normally the structural pattern of a work of art such as the last paragraph, the last scene or the last verse line is pushed aside and much attention is directed to the events presented with the intention of observing whether the author has succeeded in the presentation of the ending of the literary work.

When closure is studied in the novel, the formal structure serves as the basis. Literary features such as plot and theme are essential. This has been discussed under the traditional approach. The elements of plot and theme constitute an integral relationship that is vital in the study of closure. This implies that when closure is studied, one cannot decide to create a line of demarcation on plot and theme. This argument drives one to the view that closure is artistic while an ending is viewed as a logical element of plot.

Several closural patterns are distinguished which refer to the different forms of closure observed in the novel. The ending of a novel forms the basis of scrutiny because of the relationship that exists within the elements of plot. These elements form a unit that is essential when closure is studied. The ending of the novel cannot be studied in isolation from either the beginning or the middle. The internal connections that exist within the elements of plot can be demonstrated by the different closural patterns such as circularity, parallelism, incompletion, tangential closure and linkage. These closural patterns are commonly found in a novel. It is important that when an ending is studied, the beginning, the middle and the climax of the novel are not to be ignored because they all constitute a unit. The relationship that exists among them makes the study of closure possible. The interconnectedness of the structural elements of plot is essential in the study of closure in a novel.

The relationship between the author and reader is also essential in the study of closure in a novel. Basically, the author has something that he wishes to share with the reader. Therefore, the author finds himself/herself in a relationship with the author for the purpose of effective rendition. Despite the fact that the author may be considered as the major role player, his/her awareness of the envisaged reader always serves as a yardstick that measures the success of his or her work. Over-view and close-up relationships serve as relevant examples of this form in a relationship.

Another mutual relationship is based on the author, the reader and the text. Normally the three form a pyramid, the absence of one resulting in the collapse of the pyramid. Sometimes the reader finds himself or herself in a situation which forces him or her to accept what the author wishes to convey, because there is a specific goal that the author wishes to achieve. Achievement of the goal by the author demonstrates the availability of closure. Though the reader may dispute what is being presented, the reader is bound to accept it as it is presented. Complementary and incongruent relationships serve as a good example of this form of a relationship. The mutual relationship between the author and the reader is vital because a work of art is meant to be enjoyed by the reader.

Unlike in a novel, brevity and the single effect principle play a major role in the study of closure in a short story. The two principles enable the writer to keep the reader in anticipation. Furthermore, the ending of a short story cannot be viewed in isolation of other elements of plot. This supports the view that closure evaluates the artistic nature of the ending. The elements form a unit that is interconnected and the ending sometimes can be anticipated. Aspects such as form, space, time and theme are vital in determining the structure of a short story.

The principles of brevity and singleness are essential since they differentiate the short story from other forms of prose. When a theme is presented some anticipation can be made about the ending of a

short story. In most instances the ending anticipated is realised. This is because of the two principles, namely brevity and singleness. Since the short story differs from other forms of prose, closure is basically observed by five signals, namely solution of the problem, natural termination, completion of antithesis, manifestation of the moral and encapsulation. These signals are essential in the study of closure in a short story. The mode of approaching the end is another technique used to illustrate closure. This technique is divided into two different forms, namely the direct mode and indirect modes. These two modes can be interchangeably used with the purpose of illustrating closure.

When closure is studied in folktales, two distinct approaches are differentiated, namely traditional and modern approaches. What is common in the two approaches is that opening and closure play a vital role in the telling of a folktale. Certain procedures are followed when a folktale is narrated. These procedures cannot be wished away since they constitute the structural elements of a folktale. The syntactical position occupied by both the opening and closing statements occur as a prerequisite for a folktale. This position further signifies the value of these phases in distinguishing the folktale from other forms of prose. When the narrator closes the folktale by uttering the relevant phrase, what is implied to both the narrator and the listener is that the story ceases and it cannot be further narrated. The cessation of the narration process illustrates closure.

When one looks at the structure of a folktale from modern approach, one realizes that it differs from the traditional approach. The presence of cycles based on the motifemes of a folktale illustrate the availability of closing end. Opening can be introduced by the creation of the problem or violation of an instruction while the results of its violation serve as the closing end of the folktale. One folktale may present two different but related problems that result in two openings and two closings. The closing end which is very common in folktales is essential when one studies closure in this genre.

The traditional and modern approaches look at the structure of a folktale differently. The traditional approach lays much emphasis on the syntactical position occupied by both the opening and closing phrases. Such a part remains fixed. In the case of the modern approach opening and closing are not static, rather they are controlled by the motifemes of a folktale which sometimes appear in cycles. What is common in the two approaches is that opening and closing serve as essential features of a folktale.

There are a number of factors that are always taken into consideration when closure is studied in narrative poetry. The argument raised is that the conclusion of a poem is based on its structural elements and the principles of linguistic discourse. Other critics take the control further by stating that the idea expressed in a verse line is very important in deciding the conclusion of a poem. Though the two approaches differ, they all contribute to one central

idea. The study of closure is entirely based on the existence of a relationship between the two structural elements of a poem, namely formal and thematic elements. Repetition, digression and cessation of the idea expressed at the end of the verse line serve as major poetic devices used to denote closure. This supports the view that both the thematic and formal elements are vital in the study of poetic closure. This confirms the argument that closure is not just an ordinary cessation of the poem; it is rather a process that is made up of different properties. Different kinds of repetition, especially refrain, are essential in the study of poetic closure.

6.2. Findings

In this research closure is mainly based on prose narratives though this does not preclude its existence in other genres not falling within the scope of research. What has been discovered is that closure appears as a wide field of study. Much more research needs to be done, especially in African languages because little if nothing has been done in this area. Closure appears as an interesting field of study that is currently drawing the attention of a number of critics. When one reads the theory of closure one is impressed by the good work produced in Northern Sotho literature.

6.3. Future research

Closure is a wide field of study that encompasses a number of literary techniques. Ring composition, complementary endings and rhetorical questions, commands, wishes, exhortation, coda and digression appear as other forms of closure.

Kgobe (1998: 28) says:

> Closure or ring composition entails an envelope. In it there are ...inside/outside... Before/During/After...Beginning/End...

Meinster, cited by Kgobe (1998: 33) writes this about ring composition:

> Insofar as every finite has a beginning and an end, it is legitimate to enquire whether its writer has employed any conscious terminal technique, and if not, to try to account for its absence.

The ordering and unifying of events play a major role in the study of ring composition. Digression appears as another literary technique that is closely associated with ring composition, though a slight difference is observed. Research needs to be conducted with the purpose of illustrating their similarities and differences.

This research needs to be developed further by concentrating on the difference between closure and ring composition in different literary

genres. Though the two are taken as synonymous, one thing certain is that a slight difference exists in the two. Ring composition has something to do with closure because it looks at the different forms of opening and closing as they are used in the different genres with the influence of digression. The outcome of the research shows that a lot needs to be done. Some features of closure which fall in poetry and drama were left out since they were out of the scope of the research. This implies that closure is a wide field of study that warrants research.

BIBLIOGRAPHY

A. Literary Texts

Bopape,H.D. 1982.**Lenong la Gauta**. Pretoria: J.L. Van Schaik.

Bopape,H.D. 1995.**Tsietsi**. Pretoria: Actua Press.

Kekana,M.A. 1989.**Nnete Fela**. Johannesburg: Educum.

Kgobe, M.D. 1992.**Tebu ya Legapu**. Mabopane: L.Z. Sikwane.

Kgobe,M.D. 1998. **Makgolo o mpoditše**. Pietersburg: NAM.

Lebepe,M.V. 1997.**Matšhatšhakhura a mpetsi**. Pretoria:
Eulitz.

Lebepe,M.V. 1997. **Mooka wa bohlogoputswa**. Pretoria: Eulitz

Lemekoana,J.M. & I.S. Masola.1988 **Sebešong**. Pietermaritzburg:
Centaur Publications.

Lentsoane, H.M.L. 1992. **Meokgo ya Lethabo.** Pretoria: De-Jager
HAUM.

Lentsoane, H.M.L.1973.**Ga se ya lešaka le.** Pretoria:
J.L.Van Schaik.

Makgamatha,P.M. 1989. **Keleketla**. Johannesburg: Educum.

Makopo,S.A. 1994. **Moepathutse**. Pretoria: Actua Press.

Masola,I.S. 1988. **Bohwa bja Rena**. Pietermaritzburg:
        Centaur Publications.

Matsepe,O.K. 1981. **Mahlatse a Madimabe**. Pretoria:
        J.L.Van Schaik.

Matsepe,O.K. 1968. **Megokgo ya Bjoko**. Johannesburg:
        Educum.

Matsimela,A.M. 1997. **Sefulediša**. Kenwyn: Juta & Co.

Phasha, P.S. 1986. **Ntshwe.** Pretoria: J.L. Van Schaik.

Rafapa,J.R.L. 1992. **Diphiri tša Soweto tše di gagolago.**
        Pretoria: J.L. Van Schaik.

Serudu,S.M. 1990. **Dipheko tša Bagologolo.** Pretoria: De- Jager
        HAUM.

Shai,M.V. 1998. **Toyitoyi ya mogopolo**. Pretoria: Eulitz.

Shai,M.V. 1997. **Makhoo le ditlogolwana**.

      Pietersburg: Murula.

B. Cited Works

Abrams,M.H. 1957. **A glossary of literary terms**. New York:

      Norton Peters Rushoton.

Booth, A.1993. **Famous last words: changes in Gender**

      and Narrative closure. Charlotsville:

      University of Virginia Press.

Burnett,H. 1983. **On writing the Short story**. New York:

      Centaur Publications.

Cuddon,J.A. 1977.   **A Dictionary of Literary Terms of poetry.**

      New York: Penguin.

Dane,J. 1993. **The notion of Ring Composition: Classical and**

      Medieval Studies. Neu Philoloqische Mittelungen.

      Helsinki: University of California.

Dundes,A. 1965. **The Study of Folklore**. London: Prentice Hall

      Inc.

Genette,G. 1980. **Narrative Discourse**. United Kingdom:

Basil Blackwell

Gerald,P. 1988. **A Dictionary of Narratology**. Aldershort:
    Scolar Press.

Gerlach,J. 1985. **Towards the end: Closure and**
        Structure in the American short Story.
    Alabama: University Of Alabama.

Gray, M. 1992. **A Dictionary of Literary Terms**.
        London: Longman: Group Limited.

Hawthorn,J. 1992. **A concise Glossary of contemporary**
        literary theory. London: Edward Arnold.

Hult,D. 1984. **Concept of closure**. London:
        Yale University Press.

Kellog and Scholes,R. 1966. **The nature of narrative**.
                London: Oxford University Press.

Kermonde,F. 1967. **The sense of an ending: studies in the**
        theory of fiction. New York:
        Oxford University Press.

Kgobe,M.D. 1998.The devices of narrative composition with

special reference to the digression and ring-
composition. **Southern African Journal of
Folklore Studies.** Volume 9 No2.

Kuzniar,A. 1987. **Delayed endings nonclosure in Novalis.**
Holderlin, Athens: University of Georgia.

Leech,G.N. 1968. **A linguistic Guide to English Poetry.**
London: Longman.

Lenz , J. 1986. **The promised end: Romance closure in the
Gawain poetry Malony. Spencer and
Shakespeare.** New York: Peter Lang
Publishing Inc.

Meinster,M.J. 1990. **Closure in the poetry of Fadwa Tupan.**
Unpublished doctoral thesis. Johannesburg:
Rand Afrikaans University.

Miller,D.A. 1981. **Narrative and its discontents: problems of
Closure in the traditional novel.** Princeton, New
Jersey: Princeton University Press.

Propp,V. 1958. **The Morphology of the Folktale.** Austin:
University of Texas Press.

Richter H. D. 1974. **Fable's end: Completeness and closure in Rhetorical fiction**. Chicago: The University of Chicago Press.

Rimmon- Kenan, S. 1983. **Narrative Fiction: Contemporary Poetics.** London: Routledge.

Scott,A. F.1965. **Current Literary Terms. A concise Dictionary Of their origin and use.** London: Macmillan Press Publishers.

Serudu,S.M. 1987. **The Novels of O.K. Matsepe: A literary Study**. Unpublished DLitt et Phill Thesis. Pretoria: University of South Africa.

Smith,H. B. 1968. **Poetic closure: a study of how poems end.** London: The University of Chicago Press.

Thickstun,R. W. 1988. **Visionary closure in the novel**. Houndmills: The Macmillan Press.

Thompson, D. 1995.**The Concise Oxford Dictionary of Current English.** New York: Oxford University Press.

Torgovnick,M. 1981. **Closure in the novel.** Princeton, New
Jersey: Princeton University Press.

Yelland,H.L. et al 1983. **A Handbook of literary terms full revised
edition.** London: Angus & Robertson
Publishers.

C. Uncited Works

Booth, A.1993. **Famous Last Words. Changes in Gender
and Narrative Closure.** New York. University
of Virginia Press.

Hult, D. 1984. **Concepts of closure.** London: Yale
University Press.

Murray, K. 1989. **A Reopening of Closure. Organicism
Against Itself.** New York: Columbia
University Press.

Richter , D. 1974. **Fable's End: Completeness and closure**
London: University of Chicago Press.