

THE XHOSA NOVEL

by

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DECLARATION

I declare that THE XHOSA NOVEL is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.



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SUMMARY

This study is an attempt towards a poetics of the Xhosa novel. The first chapter identifies the lack of generalized aesthetics which has prompted the study. The scope is also defined.

Chapter Two examines extra-literary parameters. It establishes that orality and literacy serve as cultural and historical determinants of the Xhosa novel and that they constitute basic material for the poetics of the Xhosa novel.

Setting is explored in Chapter Three. Artistic deviations from literary universals are identified and admired while inartistic ones are criticised.

Chapter Four explores plot. It is observed that the plot of the Xhosa novel subdivides into plot of fortune and plot of character proceeding by causal and thematic connections respectively. This classification saves the Xhosa novels of character from undue criticism which expects them to proceed by causal connection. The structural units which determine each phase of the plot are also examined.

The fifth chapter treats characterization. Round characterization and flat characterization together with the modes that achieve them are identified in the Xhosa novel. It is found that both forms of characterization are grounded in reality and that each form emerges according to the literary canons peculiar to it.

The discussion on point of view appears in Chapter Six. It is observed that the external narrative medium and the internal

narrative medium, i.e., third-person point of view and first-person point of view, featuring in the Xhosa novel, are characterized by infinite flexibility, which reduces boredom. Further, the skilful way in which the narrative mediums are integrated into the entire narrative structure is noted and admired.

The dominant themes which the Xhosa novel features and the paradigmatic units which determine their structure are examined in Chapter Seven. The avoidance of sensitive themes such as politics by the majority of Xhosa novelists is blamed on censorship which seeks to ensure that only mission and classroom literature is published.

The eighth chapter, which encompasses the findings and suggestions, rounds off the study.

CHAPTER ONE

INTRODUCTION

1.1 Aim of Thesis

This study has been prompted by the lack of a poetics of the Xhosa novel. The first Xhosa novel, Mchayi's *USamson*, was published in 1907. This was followed by Ndawo's *Uhambo LukaGqobhoka* in 1909. Since then there have been at least two novels that have been published in each decade of this century. Presently there are approximately ninety novels on the market. Notwithstanding, very little has been done to assess how the Xhosa writer undertakes the writing of the novel and whether or not the aesthetics of the Xhosa novel conforms to or deviates from the universally accepted generic standards. Jafra (1982:56) refers to this lack as follows :

The novel as a genre in Xhosa has not been given as much prominence as poetry and drama.

We are, of course, aware of the attempts that have been made towards characterizing the Xhosa novel. For instance, the journal entitled *Bantu Studies* features an article contributed by Bennie, which identifies, among other things, the early Xhosa novels. This article does not offer much to the reader because it merely lists the early novels and, here and there, indicates whether the novel is good or bad without telling the reader what is good or bad in the novel. For instance, the article does not go beyond saying that Ndawo's *UNolishwa*, Sinxo's *UNomsa* and *Umzali Wolahleko* are good novels, and that Kekaza's *UThandiwe WakwaGcaleka* and Joloba's *UZagula* are mediocre novels.

Further attempts appear in *Limi*. For instance, the sixth issue published in 1968 contains an article contributed by Gangula. This article benefits the reader in so far as it provides him or her with a brief survey of the Xhosa novels. There is very

little that the reader gains regarding the aesthetics of the Xhosa novel because the survey is mainly content-oriented. Further, the cursory generalizations made about some artistic aspects of the novels offer very little help to the reader because they are not justified. Qangule does not give the reason why he regards the plot in Siyongwana's **Ubulumko Bezinja** as incoherent. There is also no reason given for regarding situations in Swartbooi's **UMandisa** and Tamsanga's **Inzala KaMlungisi** as unreal and unnatural.

Another attempt appearing in *Limi* is that made by Satyo in the ninth issue published in 1981. Regarding the shaping forces behind the emergence of the Xhosa novel, its thematic patterns, its structural patterns, its point of view and character portrayal, Satyo's article is strikingly informative. The article is spoilt, however, by the lack of sophistication and scientific credibility due to insufficient quantification. Satyo's generalised account of the early Xhosa novel form is based mainly on Sinxo's novels. Note that Sinxo's novels feature bipolar plots while the other early Xhosa novels entail either archetypal plots such as Mqhayi's **Ityala Lamawele** and **UDon Jadu**, and Ndawo's **UNomathamsanqa NoSigebenga** or plots of fortune such as Ndawo's **Uhambo LukaGqobhoka** and Jolobe's **UZagula**. Sinxo's novels are presented in editorial mode; Ndawo's **Uhambo LukaGqobhoka** is rendered in first-person point of view, while Jolobe's **UZagula** features both the neutral mode and the objective mode. It is therefore unwise to base a generalised account of the form of the early Xhosa novels on Sinxo's narrative works because these novels feature different artistic aspects.

The earliest thesis which features an attempt towards defining the aesthetics of the Xhosa novel is Vilakazi's **The Oral and Written Literature in Nguni** (1945). The nature or scope of this thesis is very general. As a result, the section which explores

the Xhosa novels appearing between 1907 and 1940 does not offer much help to the reader because it is largely a content oriented survey punctuated here and there by inconclusive cursory generalisations about plot, theme and style.

The other dissertations or theses written on the Xhosa novel have been based on individual works of certain novelists. These include Gangule's M A dissertation, which explores conflict and theme in Jordan's *Inggumbo Yeminyanya*, and his doctoral thesis which examines theme and technique in the creative works of Mqhayi which include his novels, *Ityala Lamawele* and *UDon Jadu*; Kuse's doctoral thesis, which studies form and theme in Mqhayi's works including his novels, and Satyo's M A dissertation which examines the aesthetics of Sinxo's novels. The scope of these studies is justifiably limited. Consequently, their conclusions cannot be generalised.

As far as is known the most recent in-depth attempt towards defining the aesthetics of the Xhosa novel has been conducted by Botha in his doctoral thesis entitled *Die Verhaalkuns In Xhosa* (1986). Nevertheless, the conclusions of Botha's investigation cannot be regarded as representative because they are based on only eight novels written by four writers: Jongilanga's *Ukughawuka Kwembeleko*; Jordan's *Inggumbo Yeminyanya*; Mtuze's *UDingezweni*, *Umsinga* and *Indiel' ecand' intiango*; and Sinxo's *UNomsa*, *Umfundisi WaseMthugwasi* and *Umzali Wolahleko*. Over and above this, Botha's analysis focusses on four aspects of the narrative form: namely, point of view, characterization, setting and time, and leaves out two artistic aspects, plot and theme, which are indispensable to any novel form.

This study aims at defining the aesthetics of the Xhosa novel and examining how the Xhosa novelist explores such aesthetics, and whether or not the exploration complies with or deviates from the

current generic literary universals. The study seeks to identify deviation which is artistic and establishes the peculiarity of the Xhosa novel and deviation which is inartistic and deserves criticism.

1.2 Scope and Approach

The aesthetics which this study seeks to examine is understood in the light of Jatta's definition (1982:60) which says :

The aesthetics of the novel has to be considered as a totality of various aspects that help to expose the theme of the novel. Besides the culture and era of the work there are artistic aspects like the narrative style, plot structure and characterisation which distinguish the novelist as an artist.

The above extract suggests that a study towards an aesthetics of the novel must not exclude extra-textual parameters which bear upon the novelist's creative responsibility. Boralin-Williams (1981:77) also holds this view when he says :

Because the work of art is itself mediated by a constellation of socio-historical phenomena ... literary criticism must itself be mediated by history and society in order to achieve profound illumination into the particular work of art and the totality of literary production.

A similar view is expressed by Sole (1979:144) when he writes :

...criticism that ignores or pays lips (sic) service to the social and referential side of literature usually beclouds its own judgement.

All the critics cited above stress that literary scientific enquiry must contextualise the work of art in order to avoid

irrelevance and loss of credibility. In order that this study may achieve credibility and relevance it will make use of the extrinsic approach, which invariably focusses on cultural and historical determinants of literature thereby contextualising the work of art. This approach will be evident mainly in Chapter Two, which concentrates on the oral and literary antecedents of the Xhosa novel. The extrinsic approach will bear upon the entire thesis because reference to extra-textual factors will be made whenever the need arises.

This study will also employ the intrinsic approach which concerns the analysis of textual contents or literary aspects or properties. The intrinsic analysis will dominate the subsequent chapters which examine setting, plot, characterization, point of view and theme - the essential textual properties of the novel. In order that the conclusions of this study gain scientific credibility, sophistication and representativeness both the extrinsic and intrinsic analyses will be based on broad quantification. This study will extend from the first decade to the present decade of this century in order to give it sufficient quantification. This does not automatically imply detailed discussion of every novel published during each decade. The nature of the premise of each chapter will determine the scope of quantification. Whenever the premise necessitates broad quantification, detailed and cursory reference will be made to all the novels published during the given decade. For instance, Chapter Two, which examines the oral and literary antecedents of the Xhosa novel, and Chapter Three, which explores setting, will necessitate broad quantification. The premise of the subsequent chapters necessitates quantification based on the grouping of the novels which manifest common objective features. In this case detailed analysis will focus on one or two novels which will represent each group. Thus quantification will be delimited in order to avoid unnecessary repetition.

Lastly, this study will not ignore the use of the current structuralist models which make the analysis of the narrative work of art theoretically possible. When we analyse the plot structure of the Xhosa novel in Chapter Four we shall make use of Freytag's model, as modified by Halperin, to identify the phases of plot; and also of Proppian/Pike/Dundes' model to pinpoint the structural units that determine these phases (infra:4.3:114-118). The examination of the Xhosa novelist's exploration of theme and its structural units in Chapter Seven will lean heavily on Lévi-Strauss's model which facilitates identification of the schematic units which underlie a textual content (infra:7.0:291).

1.3 Conclusion

This chapter has attempted to define in broad and unequivocal terms the lack of literature on the poetics of the Xhosa novel which has prompted this investigation. An attempt to explain the aim, scope and approach of this study has been made. It is obvious from the issues this chapter has raised and which the following chapters will pursue that the entire study is an attempt towards a poetics of the Xhosa novel. Hence the study is entitled THE XHOSA NOVEL. It must be mentioned here that this study does not intend devoting a chapter to the Xhosa novelist's linguistic style. This is because each novelist has a peculiar style. Reference to the use of language will be made whenever the need arises.

CHAPTER TWO

ORAL AND LITERARY FORMS : ANTECEDENTS OF THE XHOSA NOVEL

2.0 Introduction

This chapter seeks to identify oral and literary forms that were in existence prior to the emergence of the Xhosa novel. These forms are identified so that this analysis of the Xhosa novel can be contextualised and thus achieve balance, scientific credibility and aesthetic relevance. It is the aim of this chapter to illustrate how orality and literacy have functioned as cultural and historical determinants of the Xhosa novel.

2.1 Oral forms

2.1.1 Praise-poetry

Poetic activity among Xhosa-speaking people was an established fact long before Western civilization or literacy was introduced in Africa. We agree with Mahlasela (1973:1) when he maintains that the folklore of every nation "dates back to the dim distant past of the history of the nation." The same perspective is adopted by Segal (1979:103-104) :

Ukubonga oku yinto ebevele	Customarily a person is born
nayo umntu, kuba ebebonakala	with a talent to bonga (to
oyimbongi eseyinkwenkwana,	praise) because an imbongi (a
kuba wogal'esengako ngokuman'	bard) is noticeable at the
ukubonga ade aqhubele	boyhood stage during which he
phambili koku akhulayo.	starts bongaing , he continues
	this as he grows up.
Wogala ngokumana ebongana	Initially he bongas other
namanye amakhwenkwe, kanti	boys, he continues bongaing
ke woda aye kuwabonga namhla	them when they are men, he

selingamadoda, ibe yindoda
eyimbongi.

Ubonga xa kuhleliweyo,
etshayelela mhla lifayo.

Wogeshelw'ukubonga abakhwetha
likomkhulu, ahlawulwe mhla
liphumayo isuthu ...

Eyasizwe njengoMnu S E Mghayi
lo wasenTabozuko, eBerlin,
ibibonga komkhulu ifumane
inkomo, ize ibongele inkosi
yayo nasezimizweni.

Imbongi yinto apha
ebiselibonga mhla ifuna into
kwagamakhulu apha, iyinikwe
okunene.

Umve ke umnana xa selebuyekeza
ngokubulelela enkosini kaloku.

Atsho kungene unyanya kulilwe
kwell komkhulu yinto
yanke... Ukwenjenje oku
imbongi libusa nelona gosa
neqhawe emfazweni.

thus becomes a man who **bongas**.

He **bongas** when people are
idle, and in preparation for
war.

The Great Place employs his
services during the
circumcision ceremony and he
is given an honorarium on the
day the initiates come from
the veld...

The national bard such as Mr
S E Mghayi of Mount Glory,
Berlin, **bongas** at the Great
Place and is rewarded with a
beast, his services are also
used during the war.

If he needs something from the
king he starts **bongaing** him
and gets whatever he wants.

He inspires people and
everybody at the Great Place
cries... In this way the bard
is a server, a prominent hero
and soldier during the war.

It is evident from the foregoing excerpt that a Black man may be born with the gift of **bongaing**. This gift if properly developed earns the bard prominent status in his immediate community. It is clear that the practice of poetry is not an end in itself; it serves several social functions as briefly outlined in the excerpt above (cf: Opland 1983:1). The bard entertains, educates,

inspires, consoles and prophesies. With regard to the last point reference should be made to Melikhaya Mbutuma, the official bard of the late Paramount Chief Sabata Dalindyebo, who styles himself a prophetic bard. Opland (1983:103) confirms this as follows:

His dreams are often prophetic ...

Besides the fact that the practice of oral poetry among the Xhosa-speaking people existed centuries before the advent of the White man in Africa, it is necessary to stress that even documentary perspectives on poetic activity date back to the early nineteenth century, a hundred years prior to the birth of the Xhosa novel (Opland, 1983:11).

Most of the Xhosa novelists have utilised poetic activity as an integral part of their narrative technique. Ndawo's *Uhambo LukaGqobhoka*, the only available novel of the first decade of this century, makes abundant use of oral poetry. On pages 6-7 Ndawo makes Gqobhoka praise his ox, Ngobiya, which is soon to fight with the ox of the Mgudiwa homestead. On pages 7-8 the boy of Mgudiwa praises his ox too. Besides the inspirational and social functions served by these poems, there is also a narrative function. They serve to set the milieu from which the African Christian convert emerges. On pages 22-34 the poem entitled "Imfuduko" (Exodus) delivered by Khokho (Great-grandfather) is an historical poem tracing the exodus of the Black man to the North of Central Africa (EMhlangeni). It cursorily outlines the vicissitudes the Black man encountered during the exodus. Over and above the historical function served by the poem, it also substitutes and renders unnecessary the descriptive device.

Chapter 4 presents Gqobhoka traversing forests and encountering snakes. Forests and snakes symbolise pressing problems and difficulties that beset an African convert. These problems derive from Satan, whom the Bible styles a snake, a dragon. In

order to dispel the fear and conflict that haunt Gqobhoka's mind he declaims a poem, the effect of which is to instil the courage to press forward and resist satanic forces. The poem, excepting the inspirational function, serves as a precipitant of action. This poem, "Izibongo ZikaGqobhoka" (Praises of Gqobhoka), is found on pages 50-51.

The practice of oral poetry is preponderant in Mqhayi's *Ityala Lamawele*, one of the few novels of the second decade available in print. In the first poem, which appears on page 16, the poet, Bhukwana, voices his dissatisfaction and protest against *inkundla's* decision to refer the case to Khulile Majeke. The bard declaims :

Ndaza ndalubon'uzwathi lwetyala!	What a long extra-ordinary case I have witnessed!
Ndaza ndalubon'uzwathi lwetyala!	What a long extra-ordinary case I have witnessed!
Kwasa saxhinxu, kwasa safak' ithwathwa.	Each morning we are harnessed, each morning we are on the road.
Se zingaphi na ngok'iinkunzi zalo mzi kaPhalo?	How many bulls do we now have in Phalo's homestead?
Fuda sisithi nguHintsa, akukho yimbi...	We know of no other bull, but Hintsa ...
Ndidane ndayinko ndakuva ukuba izithenile	I am disillusioned that it has castrated itself
Yazinikela eNqabarha kwabakwaMajeke...	And has resigned to the Majeke of Nqabarha...

(*Ityala Lamawele*:16)

Over and above its social function, this poem achieves an aesthetic effect. It externalises the suspense and conflict that obtain in the minds of the courtiers. This literary effect is also achieved by the poem on pages 30-31.

delivered by King Hintsa's bard, which is meant to dispel bewilderment and confusion and resolve the conflict that haunts a few courtiers who do not understand the pronouncement of the verdict by the King. Mchayi writes :

Kwaye malunga nesi sigwebo	As to the verdict a few
inxenye ihumxela idela,	grumbled disparagingly and
igxeka, ibona iindawo	satirically, pinpointing the
eziphosisiweyo; lwaye uninzi	weak points; the majority
lungalilibali ityala	commended the court
alithetheke kakuhle ...	proceedings ...
(Ityala Lamawele:29)	

On page 61 Mchayi employs poetic commentary that is full of prophetic hints. The bard declaims :

Azininzi ngak'izint'ema niye	Numberless are the issues you
kuzilwa-	must tackle at home-
Aniyivanga n'imibono	Have you not heard of old
venyanga, uKhulile?	Khulile's visions?
Anizivanga n'izinto eziza	Have you not heard of things
kuhla kulo mhlaba?	which are to happen in this
	land?
Aniyivanga n'imbalasane	Have you not heard of the news
yomQulu ozayo ...	concerning the coming big
	Book...
Anivanga na ngomfo waseKunene	Have you not heard of the man
oza kuthetha ...	of the Right House who will
	speak...
Bathi yinto kaGaba	They say he is Gaba of the
yasemaCirheni ukumbiza.	Cirha clan.
Anivanga na ngentombazana	Have you not heard of the girl
eza kuthetha nayo?	who will prophesy too?
Kuthiwa siya kuthi yimbubho,	They say we shall interpret
kanti lidini.	that as death, while it is
	an offering.

Nikhe neva na ngezi iintlanga Have you heard of the races
zimayephu-yephu: whose hair has loose strands!

Ntantala (1971:11) comments on the above poem as follows :

Looking into the future, the bard tells of the coming of missionaries with the "great book", which the people will accept, for it contains a universal truth; he tells of the coming of the white man - the white trader with goods that will undermine the people's home economy, the white administrator who, with his gun powder will force the people off the land and take away their cattle.

The above poetic commentary is essential to the understanding of the narrative patterns characteristic of Xhosa narratives. It serves as both a foreshadowing and an interlocking device. It arouses suspense and generates interest in what ensues. It is the author's literary device to provide the reader with a foretaste of the events still in store. When the events foretold by the bard occur, as they subsequently do, the reader realises that the poem is an essential kernel through which the plot of the narrative can be defined retrospectively.

The practice of poetic commentary shows up in the novels of the third decade. Reference in this instance is made to Sinxo's *Umfundisi WaseMthuwasi* which makes great use of this practice. On page 6 there is a poem declaimed in praise of Blanketha. It reads :

Umfo lo yingxavul'enomkhitha	This man is ugly and yet dignified.
Umlom' utwezwe ngamazw' obulumko	The mouth has been widened by the words of wisdom
Wakrazuka wema ngeendlebe.	It stretches up to the ears.
NguBhalix'encwadini;	His name is written in the

Imbol'ayimfaneli	book;
Kub'enesiifo sentwasa.	Red ochre does not suit him
	Because of his illness which
	is a divine summons.
NguHashe-leNkosi likhulake-	His name is Lord's Horse why
lweni na?	is it bogged down?
MaXhosa, nibantu benja	What sort of stinginess is
n'ukubandaza	this, you Xhosas,
Nide nibandezal'umnt'okwakhe!	Which goes so far as to
	deprive someone of his own!
Nakuze nibone mhla	You will see the day you set
nalikhulula.	it free.
Lakuze lenz'iinto zamehlo -	It will perform miracles -
iinto zamehlo!	miracles!
Libalek'idume leNkosi -	It will gallop, the Lord being
idume leNkosi!	glorified - the Lord being
	glorified!

The first three lines of the foregoing commentary serve as a mode of characterization which achieves Blanketha's physical presence. Blanketha's ugly physical traits are juxtaposed with his admirable inner self or spiritual traits. The subsequent lines achieve interlocking and unifying effects. They comment on traditional values which debar Blanketha from accepting Christian values and further suggest the time when Blanketha will have embraced the Christian faith. When the narrative rounds off, Blanketha has, indeed, already accepted the Christian faith. Thus the commentary has a bearing upon the plot structure since it functions as a means by which retrospective definition of the plot is achieved. It should be stressed that similar effects are achieved by a number of other poems which Sinxe has incorporated in this novel.

Poetic commentary features in most novels of the fourth, fifth, sixth, seventh, eighth and ninth decades. For instance, on page 20 of Bangeni's *Kuphilwa Phi?* of the fourth decade, poetic commentary has been employed in order to portray the physical features and outlook of Dabula. On page 37 of Futshane's *Mhla Ngenqaba* of the fifth decade poetic commentary appears, and it is intended to achieve the physical presence of the villain, Mhlangengaba, who persistently violates law and order. On page 70 of Jongilanga's *Ukughawuka Kwembeleko* of the seventh decade, the author employs poetic commentary in order to throw light on the physical features, mental ability, expert competence and judgement of Malangana, the lawyer, who is to serve Zoleka before a court of law. The poetic commentary which appears on page 1 of Tamsanqa's *Ithemba Liyaphilisa* of the eighth decade delineates the physical presence, benevolent outlook and social status of King Hintsa. On page 3 of Tamsanqa's *Nyana Wam! Nyana Wam!* of the current decade the author uses the poetic commentary in order to shed light not only on the physical presence of the hero, Tholelegqwirha, but also on the heroic strides Tholelegqwirha has undertaken despite besetting problems. It is unnecessary to dwell at any length upon the narrative functions these poetic commentaries fulfil because they bear resemblance to those of the previous decades. Suffice it to say that most novels of recent decades employ poetic commentary, as noted immediately above, mainly as a mode of characterization.

Closely related to the poetic activity is the performance of eulogies defined by Kunene (1971:xxii) as

the different kinds of praise reference: names ... describing the hero according to his actions, or metaphorical names comparing the hero to natural phenomena... praise by association of the hero with some other person, whether himself (or herself) praiseworthy or not.

The Xhosa novels under review abound in eulogies, especially associative eulogies designed to objectify the image with economy and encapsulate a wide range of ideas and allusions. Since eulogies derive from the character and actions of a person it therefore stands to reason that a eulogy functions as a literary commentary on a particular character.

Kuse (1977:237) maintains that eulogies, if they occur in prose writing, are "limited to associative eulogues (sic)". He says :

Eulogues(sic) naturally do not occur much in prose writing. They are limited, in the course of narration and description, to associative eulogues(sic) which link a person to his roots and particular culture

What Kuse says in the above extract must not deceive the reader into believing that simple and elaborate eulogies do not occur in prose writing. These eulogies must feature whenever the novel incorporates verse narratives. Ndawo's Uhambo LukaGqobhoka, for instance, has copious eulogistic traces. Note the following :

Ugcin'amazw'amabini, The keeper-of-two-words,
Usibulal'umntu ngentloko, The killer-of-man-by-head,
Kulil'abantwana nabafazi. And women and children cry.
(Uhambo LukaGqobhoka :25)

This poem is produced at a very critical and pressing moment. Gqobhoka is caught between two ways, the traditional folkways which are broad and fraught with pleasures, and the Christian way of life which is narrow and riddled with thorns. He resolves to pursue the Christian way of life. Fortified by the Holy Spirit, symbolized by the sword which he carries wherever he goes and which he eulogizes as above, he hopes to resist and overcome worldly allurements, temptations and tribulations. Such are the

ideas embraced by the boldly printed deverbative eulogies. The subtle way in which the ideas have been articulated maintains the interest of the reader.

Associative eulogies are predominant in Ityala Lamawele. The courtiers are referred to, in irregular frequency, by iziduko or clan names. It should, however, be mentioned that these associative eulogies are often followed by phrases parallel to what Opland (1983:128) calls "descriptive or commemorative phrases", also known as elaborate eulogies.

Note the following :

Wisizwi is presented as follows:

1. UmTshonyane, iciko elikhulu One of mTshonyane clan, the
 IakwaKhawuta ... famous orator of Khawuta's
 house...

Mancoba is referred to as

2. UmQocwa, inkonde yakhona... One of mQocwa clan, the well
 known veteran and sage...

Rholoma is presented as

3. NguRholoma wasemaCetheni, He is Rholoma of the Cetheni
 elinye lamagqala... clan, one of the veterans...

Mbali is described as

4. Igorha lasemaMpingeni... The brave one of the Mpinga
 clan...

(Ityala Lamawele : 4,5,7)

As to the use of clan names it is significant to note Opland's view that reference to clan ancestry by someone conjures the presence of his ancestors and ensures their sympathetic attention to his affairs (Opland, 1983:131).

It should be noted further that the legal proceedings, in which courtiers participate, occur at the traditional court, inkundla.

Dangule (1979:40) describes inkundla as "the habitat of the ancestral spirits". Zabela and Rossel (1974:16) have this to say :

The dead have a powerful hold on the living.
They control and regulate the lives and activities of
the living from the grave.

It is therefore logical to conclude that the use of clan praise names in *Ityala Lamawele* is appropriate because it fits in with the setting. Furthermore, it objectifies the image and status of the courtiers. Commemorative phrases that precede or succeed iziduko enhance their effect. Eulogies in Mqhayi's *Ityala Lamawele* are, as is the case with most Xhosa novels, a means of character delineation.

Opland's comments on Jordan's use of eulogies are worth considering. He writes :

Jordan's *Ingqumbo Yeminyanya* is a rich source of evidence on the way people - albeit fictional characters - address each other.

He argues further :

The dialogue of *Ingqumbo Yeminyanya*, then, displays the system of alternative names and forms of address current among the Mpondomise (and other Xhosa-speaking peoples) (Opland, 1983:20 and 23).

What Opland calls a system is, in fact, a cultural phenomenon current among Xhosa people. This phenomenon promotes the spirit of admiration, love, peace and fellowship. The novelists cited above have used eulogies to promote this spirit.

In concluding this subsection it is necessary to stress that the

incorporation of verse narratives into the Xhosa novel is neither a decoration nor a fault. They are incorporated for various artistic effects as the foregoing discussion has shown.

2.1.2 Xhosa Music

African music consists of traditional songs and hymns (**iingoma namaculo**). Dargie (1986:21) formulates :

... people -ombela traditional songs, but -cula church and school songs. **Uk-ombela** means to sing with clapping and body movement ...**uku-cula** was adopted as the style of singing in church, i.e., without body movement or clapping.

Rituals and traditional practices are the bases of traditional songs. Since rituals and traditional practices are as old as man, the same is true of traditional songs. Dargie (1986:24-33) identifies the following song categories; diviners' songs consisting of **umhlahlo** and **icamagu livumile**; beer songs; male and female initiation songs; **umtshotsho** songs; boys' stick-fighting songs; work songs; hunting songs and lullabies.

Dargie (1986:22) regards hymns as school and mission music because they emerge from mission institutions. It should be stressed that mission institutions coupled with their music existed almost a century prior to the rise of the Xhosa novel. Reference to the practice of hymn-composition and hymn-writing dates back to the early nineteenth century. The celebrated composer of the first quarter of this century was Ntsikana. Shepherd (1955:18-19) quotes John Brownlee's letter in which it is stated :

One of the strongest encouragements to Missions in this century, is the blessing which seems to have accompanied the labours of the late Mr Williams ...

There is a kraal of about one hundred population, who, from the time of his (Ntsikana) death to my entrance into Cafferland ... were accustomed to meet regularly for worship morning and evening, and to observe the Lord's day. The chief person of the kraal, who conducted the worship, died about two years ago. He composed a hymn in their language, which they still sing in their worship of God.

Shepherd also quotes from the account of Ntsikana by Dr Philip in **Researches in South Africa**, volume II, as follows :

Sicana (sic) was a poet, as well as a Christian, and though he could neither read nor write he composed hymns, which he repeated to his people, till they could retain them upon their memories.

(Ibid.:20)

Gérard (1971:29) states unequivocally :

More specifically, he (Ntsikana) should be considered the initiator of original Bantu hymn-writing, which was to gather momentum at the end of the century, as "students who were given a sound musical grounding in training institutions, and others who developed without a specialised background but as a result of their intense eagerness, their talent and the help of their fellows ... emerged as hymn-writers and composers of both serious and light, religious and secular choral music".

The beginning of the third quarter of the nineteenth century witnessed the emergence of another hymn-writer and composer, Tiyo Soga, the first African to be ordained to the ministry. Of him Shepherd (1955:41) writes :

He was an able hymn-writer, and to-day some of his

hymns are sung wherever Xhosa speaking people gather for worship. Outstanding favourites are : **Khangelani nizibone izibele ezingaka; Sinesipho esikhulu esisiphiweyo thina** and **Lizalis' idinga lakho.**

Another hymn-writer and composer emerged during the last quarter of the nineteenth century. This was John Knox Bokwe who published a collection of hymns and songs entitled **Amaculo AseLovedale** in 1885 (Gerard 1971:42-43). The turn of the century was graced with the compositions of Enoch Sontonga who wrote both music and words. One of his songs **Nkosi Sikelel' iAfrika** (Lord Bless this Africa), has been adopted as the national anthem of the Africans.

It has been pointed out already that rituals, traditional practices and mission institutions constitute the basis of African music. The Xhosa novelist has turned to the same basis for inspiration and source of material. It is, therefore, no coincidence that Xhosa music features in the Xhosa novel. It is normally incorporated for various artistic reasons. Satyo (1977:29) notes:

A song ... may be introduced to enliven the story ... or to illustrate a point or to underline the author's point of view ... Most ... Xhosa novelists include songs ... as part of their narrative technique, with varying degrees of success.

Songs and hymns have been introduced in Ndawo's **Uhambo LukaGqobhoka**. Ndawo punctuates dreams, in which Gqobhoka is summoned to leave Mhlangeni, with songs that typify the worldly pleasures that he must of necessity renounce. These songs also delineate the social context from which Gqobhoka emerges. On page 13 there is a beer song sung by Banjiwe. The song reads :

Wena kwedini!! Hello young boy!!

Nqand'iinkom'exo,	Turn those cattle back,
Zingadibani nezabeSuthu	They must not mix with those
	of the Sotho-speaking people
EzabeSuthu zinesidiya,	For those of the Sotho have
	quarter-sickness.

The song is followed by Gqobhoka's dream in which he is exhorted to abandon folkways. It goes as follows :

Phuma, phuma, ungade	Get out, get out, lest a
uhlelwe sisihelegu	tragic event befalls you,
esikhofoa ukuhlela	that often befalls the
amaphika-nkani ...	stubborn...

(Ibid.)

While Gqobhoka is pondering upon his dream, folkways overtake him. The dream is interpreted by the homestead as a visitation by ancestral spirits. This necessitates a divination ritual, which has to be officiated over by a diviner who is able to interpret the visitation. The role of a diviner in an African community is spelt out by Dargie (1986:17) as follows :

The chief functions of the diviner (igqirha) are to assist the people in their relationship with the ancestors. This may be to solve problems ... or because of the appearance of ancestors in dreams. The diviner therefore both brings requests from the people to the ancestors, and interprets the messages of the ancestors to the people.

The diviner who has been fetched by Banjiwe arrives and performs the divination ritual, which is, of course, punctuated with umhlahlo song. All this is contrary to the will of Gqobhoka, who is on the verge of embracing the Christian life. He says:

Ndamangaliwa ukuba ubawo	I was surprised that my father
ade afune amagqirha ngale	sought diviners because of

nto yayindingenile, these visitations,
ndoyika ukumthintela. I, however, lacked courage to
 stop him..

(Uhambo LukaGqobhoka :17)

Gqobhoka refutes the traditional interpretation of dreams as missing the point. He accepts the Christian interpretation, which, in this instance, helps him to interpret the dream correctly as a divine call summoning him to embrace the Christian faith. He maintains :

Aba bathanda ukwayama	These nearly hit the point,
entweni, kodwa oko kuthwasa	but this was not the
babethatha kona kokwase-	initiation into Mhlangeni,
Mhlangeni, ona ndafumana	I found it to be the
ukuba kokwelizwe elizayo,	initiation into the practices
	of the kingdom to come,
yaphandle into yokuba oku	it was obvious that my
kuthwase kwam akuyi	initiation was foreign to
kuwalungela onke amaggirha	Mhlangeni's diviners.
aseMhlangeni.	

(Ibid.)

On page 27 there is a love song sung by Gqobhoka in admiration of his intimate girl friend, Nozizwe. The words of the song are revealing:

Libukeka nje ilizw'eli	That the world is admirable
Libukeka ngenxa yakho	It is admirable because of you
Bendonwabile nje apha	That I was joyful
Bendonwabe ngenxa yakho	I was joyful because of you
Namhla ndiya kuphuluka	Today I part with you
Ndiya kwantliziyo- ndise	I go where my heart will lead me
Sala wathu sala	Fare you well, Farewell
Sala Nozizwana,	Farewell Nozizwana.

The songs given above typify the allurements that seek to entangle a person as he contemplates renouncing the folkways. The bases of such entanglements include worldly pleasures, relatives, folkways and close friends. The last three verses of the stanza quoted immediately above illustrate the author's perspective: namely, that with determination and will-power at one's disposal one can overcome the satanic forces that seek to ensnare one.

Another point worth mentioning is that the songs that punctuate Ndawo's novel tally with the social context in which they are sung. While traditional songs are a practice of the traditional community from which Gqobhoka emerges, hymns are a practice of the Christian or literate community with which he now identifies himself. For instance, on page 77 a hymn is sung immediately after Gqobhoka has undergone a baptism ceremony that symbolises redemption from folkways and adoption of the newly found Christian faith. In other words Ndawo does not incorporate music at random; he introduces music because the context demands it.

Music traces are evident in Mqhayi's *Ityala Lamawele*. The introduction of poll-tax in Natal in 1905 resulted in the ruthless death of 4000 Blacks who were protesting against the tax. Mqhayi's identification with the victims is evident in the following song, in which he recommends the plight of the Black man to the Lord. He writes :

Nkosi, sibabika kuwe	Lord, unto you we present
Abasebumnyameni	Those in darkness
Sibathandazela nabo	We also pray for
Bonke abasebubini.	Those with problems.

(*Ityala Lamawele*:63)

By means of another song which has twenty five verses Mqhayi registers his protest and dissension against the introduction of

the poll-tax which claimed the lives of many Africans. His voice of stringent disapproval and disension is obvious in the following stanza:

Sel'afile amadoda	Men have already died
Ngale rhafu yamakhanda;	Because of this poll-tax;
Igazi se liphalele	Blood has already been shed
Uthuli lubuyelele.	Dust back to dust.

(Ityala Lamawele :84)

The songs given above achieve literary effect. They objectify the mood and tone of the author. They are the author's literary technique through which he couches his protest theme.

Sinxo in his UNomsa has incorporated music. In the course of conversation which involves Nongendi, Nomsa and Themba, Nomsa asks Themba to play an organ for them. Themba plays the following song :

Ndandiphakathi kwenkitha,	I was amidst a crowd,
Kwibhotw'elinomkhitha;	In a beautiful palace;
Kwidolophu enkulu ngaphaya	In a big city across the
kolwandle...	sea...
Ndaphulaphula intsholo	I listened to a sweet melody,
emnandi,	
Yasuka intliziyo yam yamnandi!	Then my heart leapt with joy!
Kwintliziyo yam iso ngoma	In my heart that song
yatsh'ekhaya.	came from my home.
Iinkumbulo zobo busuku	The remembrance of that night
azinakudivula kum.	will never be forgotten by me

(UNomsa : 12-13) (Translation by Satyo 1977:31)

Nomsa, who is concerned about the life and future of Themba, requires background information in order to help Themba. Sinxo employs an appropriate narrative technique to communicate this information. This device is not prose, but a technique that

approximates to the human voice; namely, the song. The song, indeed, achieves the necessary effect. Note the following :

Wayeka apho UNomsa, eqonde	Nomsa paused here, fully
mpela okokuba lo mfana	convinced that as to the
kukho into enkulu phakathi	young man there was a big
kwakhe nekhaya lakhe...	issue between him and his
	home...

(UNomsa:13)

Satyo (1977:31) comments upon the above song as follows :

Interestingly enough, it was this same song which helped Nomsa, who was concerned about Themba's life, to get a clue about his background.

Satyo notes further :

Furthermore, this song subtly refers to an aspect of the story which has not yet been covered so far. Lines 3 and 4 which refer to a "big city across the sea" and a "far off country" are good pointers to the fact that this is also a subtle reference to Themba's experiences overseas when he joined the army and went to fight in France... This song is therefore the writer's literary device for giving us a foretaste of what is still in store... The song ... serves as a form of unique dialogue or as a prologue to a proper discourse.

Satyo's comments shed light on the role music can serve in prose narrative. Music can throw light on character. It can contribute significantly to the progression or unravelling of the plot. It can be a means of arousing suspense and generating interest in what is to follow. Music can also serve as a precipitant of action. These are the literary functions realised by the song given above.

All the novels of the fourth decade incorporate music. There are eight novels in all, which are: Ndawo's **UNolishwa** (1931), Petana's **UPhumzo** (1933), Sinxo's **Isakhono Somfazi Namanye Amabalana** (1933), Sinxo's **Umzali Wolahleko** (1933), Swaartbooi's **UMandisa** (1934), Bangeni's **Kuphilwa Phi?** (1934), Ndawo's **UNomathamsanqa NoSigebenga** (1937) and Futshane's **UJujuju** (1939). The music which these novels incorporate achieves various aesthetic effects. The type of music employed is determined by the context in which the novel is set, or in which the occasion necessitating music is set. The song sheds light, *inter alia*, on setting, narrative structure, and characters. Note the following song sung by Nompoti as she meets Nolishwa and Nomakhephu :

Ilizwe lesilungu	The westernised world
Liyayithand'indaba	Is fond of stirring trouble
Usapho logqobhoko	The offspring of the Christian converts
Aluhloneli bantu.	Lacks respect for people.

(**UNolishwa** :33)

This song is **isicabo**, a song sung to denigrate someone. **Isicabo** is a noun that derives from the verb **-cabela** described by Dargie (1986:68) as

to defame somebody, but with overtones of light-heartedness and mocking. The word may well include connotations of scolding, of telling someone his fortune.

This **sicabo** befits the context in which it is sung. It is sung by **iqaba** to satirise **igqobhoka** that comes from the mission station where she has been receiving lessons that prepare one for baptism. This **gqobhoka** is none other than Nolishwa who lacks discipline and respect in spite of her exposure to Christian ethics. The song is a satirical commentary on Nolishwa's character. The discourse and events that follow fit

in with the concern of the song. Mention should be made, among other things, of the assault of Nompoti by Noliishwa followed by the curses showered upon Noliishwa by Nompoti, and the sporadic realisation of the curses. Though the sicabo song itself does not tell of the "fortune" of Noliishwa, the curses which are a sequel to it supplement that because Noliishwa's fortune is well spelt out. The curses are discharged as follows :

- | | |
|--|---|
| 1. Uya kwahlukana nomfana oya
kucelala ukutshata. | 1. You will separate from
your fiancée. |
| 2. Uya kuhlelwa sisihelegu
esiya kutsho uphelelwe
ngamabhongo obuntombi. | 2. A tragic event that will
destroy your virginal
ambition will befall you. |
| 3. ...ngomso oya kubulela
umhlobo wakho osegazini. | 3. ...tomorrow you will
murder your next of kin. |
| 4. Kothi ubuzimisele nje
ukutshata, ungatshati,
kuba umyeni lowo waba
ephuma ezingubeni kuwe. | 4. While determined to get
married, you will not
marry because your
prospective husband will
have come from your
blankets. |

(UNoliishwa :34)

On page 51 Noliishwa indulges in reminiscences of her fiancée, Gobidolo, and as a result bursts into a love song that expresses her love sentiments. On page 72 Gobidolo sings isicabo that defames Noliishwa. The reason for this sicabo song is the letter Gobidolo has received from Deliwé who, in an attempt to outshine Noliishwa, decries her. On page 95 a congregational hymn is sung as the congregation gathers at Solakhe's homestead to invoke God to help bring back Ndabambi from Johannesburg. The hymn sung is Tiyo Soga's "Lizalila'idinga Lakho" (Fulfil Thy Promise), and, of course, the Lord fulfils His promise as Ndabambi returns from Johannesburg. All these songs befit the context in which they are sung, and they realise the desired literary value.

Jordan's *Inqumbo Yeminyanya* and Futshane's *Mhla Ngenqaba* are the only known available novels of the fifth decade. Music does not feature in Jordan's novel, but it does show up in Futshane's novel. On page 65 of Futshane's novel, for instance, the following song appears :

Ndakutshata ngolwesibini, I'll get married on Tuesday,
Ngolwesine ndisenzin'am, On Thursday I'll reach the
groom's home,
Ngolwesihlanu bayandishiya, On Friday I'll be left there,
Ngomgqibelo sendiquuzela. On Saturday I'll have started
executing domestic duties.

The above wedding song is rendered amidst cheers and it befits the context and the climactic event during which it is sung, i.e., the villain's marriage. The song delineates the spiritual atmosphere that surrounds the ceremony. It also underlines the climactic phase of the narrative. No wonder that shortly after this song the narrative is wound up. This is done because the balance of power previously distorted by the villain, *Mhlangqaba*, has now been restored.

Tsoetsi's *UNtabaziyaduma*, one of the novels of the sixth decade, has made use of music. Chapter 14 portrays *Hombakazi* being in a critical and pressing situation. Her fiance, *Ntabaziyaduma*, is in prison on account of the snares that derive from *Ntliziyombi's* conspiracy. *Ntliziyombi* seizes the opportunity and proposes love to *Hombakazi*, who rejects the proposal. *Ntliziyombi* threatens her. It is now midnight, and *Ntliziyombi* approaches the room in which *Hombakazi* sleeps. In an attempt to extricate herself from the predicament *Hombakazi* sings as follows :

Walila yo! yo! yo! She cried oh! oh! oh!
Walila yo! yo! yo! She cried oh! oh! oh!
Watheth'uSidubulekana, Sidubulekana speaks,
Watheth'uNzima kaNzwane, Nzima of Nzwane speaks.

Watheth'uRadab'omhle,	Handsome Radebe speaks,
Watheth'uNtliziyombi,	Ntliziyombi speaks,
Wathi, "Ndaliwa	He says "Yonder, I am being jilted
yintomb' esapha...	By a young woman ...
Mna ndifun'izwi lam	I demand my answer from her!"
kuyo!"	

(Ntabaziyaduma :50)

The following are the threatening words of Ntliziyombi that precede the song :

Mna Hombakazi,	I, Hombakazi, am Ntliziyombi,
ndinguNtliziyombi,	
USidubulekana, uNzima	Sidubulekana, Nzima of
kaNzwane.	Nzwane.
Ndifun'ilizwi lam	I demand my reply tonight from you.
ngokuhiwanje kuwa.	

(Ibid.)

A comparison of the song with the threatening words leaves one in no doubt that the song derives its words from the content of the threat. The repetition noticeable in the song realises incremental effect, and as a result the song serves as an expansive and interlocking image that propels the plot forward. For instance, the song awakens the other members of the homestead. Ntliziyombi realises that there is a looming danger and he flees. Besides the incremental growth effected by the song, suspense, humour and pathos are also created.

Chapter 16 sees Hombakazi assuming a new residence since she can no longer stay with the Mzamo family, one of whom proposes marriage to her. An antithetical situation obtains in her new residential area, i.e., she finds girls performing a "wena kwedini" game song which is normally performed by boys while carrying out their herding activities. Tsetse writes :

kodwa wamangaliwa kukuba However, she was surprised
bathi aba bantwana to witness girls regarding
bengamantombazana, ike boys' game-songs as theirs...
imidiale yabo ibe
yeyamakhwenkwa...
(UNtabaziyaduma:39)

As the plot progresses one realises that the introduction of this song is no fault. The antithesis it encapsulates signals the antithetical situations soon to be encountered by Hombakazi in her new residence, signalling the problems and difficulties she is likely to encounter in the outside world. In this new residence, for instance, a dog is treated as a human being while Hombakazi is treated as a dog. Instead of attending church she has to attend to the dog, which she has to clean now and then, while the dog in turn dirties itself and Hombakazi repeatedly. The meal that should be eaten by Hombakazi is given to the dog and vice versa. These are the contraries signalled by the song.

Music also features in Daxana's Ukufika KukaMadodana of the seventh decade. Page 19 has the following song :

Sigxhal'ukuya eziweni We have gone to all the nations
zonke
Sibuya nal'olu'duma And come back with our glory.
lwethu.

This song is sung by the Moroka football players as they occupy the sports field on which they are to play with the Khethekhethe players. The song achieves inspirational effect. It arouses suspense and generates interest in what is to follow. The spectators and readers look forward to the realisation of the glory hinted at by the song.

Pages 32 and 157 contain elegiac songs. On page 32 a funeral

song is recommended to Madodana by a Boarding Master who breaks the news of the demise of Madodana's father. The Boarding Master quotes the following stanza :

Ekubeni undihlutha	That you have deprived me of
Into endiyithandayo,	The thing I love,
Ndoba ndibuyis'eyakho.	I therefore surrender yours
Mayenzek'intando yakho.	Let Thy will be done.
Amen.	Amen.

The mournful song on page 157 is sung during the funeral service of Madodana. The following are the first and the second stanzas:

Lavakala kum ilizwi,	I heard a voice,
Livela ezulwini,	From heaven,
Lathi: Yitsho kubafelwa	Saying: Tell the bereaved
Besul'iinyembezi.	To wipe off the tears.
Bayavuy'ababhubhaya	Blessed are the dead
Befel'eNkosini	Dying in the Lord
Ngeli vesha utsh'umoya,	This time the Spirit says,
Bathulw'imaithwalo.	They have been relieved of their burdens.

Both songs are appropriate to the context in which they are sung. They realise the artistic effect for which they have been introduced: namely, to console the bereaved, to underline the inevitability of death and to express a voice of sympathy.

The use of music is also prevalent in the novels of the subsequent decades. Note, for instance, the following musical items :

Dhambo lwam lusinga eYordane,	My journey leads to Jordan,
Ndothi ndakufika kuloo mlambo	Once I reach that river
ndiphos'iliso lam ngaphesheya,	I shall look across it,
Ndobona umzi onabantu abaninzi,	I shall see a city with a crowd of people,

Bonke beveth'lingubo zoloyiso	All dressed in the garments of victory
Rhakathi kwabo kumi iMvana indibiza,	The Lamb of God will be in their midst calling upon me,
Indibiza indibiza iMvana.	The Lamb will call and call upon me.
Ndoya ndivuya ndivuya kwiMvana.	I will joyfully run to the Lamb.
(Ithemba Liyaphilisa:114)	

Ukuthemba uYehova	To trust in the Lord
Nokuphepha ngaye,	and use Him as a shield,
Kuko okulungileyo,	is the best thing to do,
Kungathenjwa bantu.	rather than to put trust in man.
(Nyana Wam! Nyana Wam! :90)	

The musical item found in Tamsanga's *Ithemba Liyaphilisa* of the eighth decade functions mainly as a prospect or anticipatory flash which provides the reader with the events that are still in store: namely, Tholelegqwirha's conversion, his call and acceptance of divine ministry. Suspense and hope are aroused. The reader looks forward hopefully to the realisation of the events. When the narrative rounds off, the realisation of events has already started in the sense that the hero has surrendered himself to the Christian faith. When the second volume of *Ithemba Liyaphilisa*, entitled *Nyana Wam! Nyana Wam!*, which appeared during the current decade, winds up, all the events suggested by the anticipatory flash above have been realised.

When the hero becomes a minister of religion, his favourite hymn is the one featuring the stanza extracted from *Nyana Wam! Nyana Wam!*. The incorporation of this stanza into the novel is not ornamental; it illumines the theme of hope and trust in God which

permeates the two novels. The theme is exemplified mainly in the life of the hero, Tholelegwirha.

In winding up this subsection it must be emphasised that the Xhosa novelists should not be faulted automatically for incorporating music. The knowledge which the Xhosa novelist often has concerning where and when it is necessary to introduce music in the novel has been exemplified in the foregoing discussion. It is therefore the duty of the critic who comes across musical items in the Xhosa novel to assess whether or not they realise the desired aesthetic effect, and whether they are appropriate to the context.

2.1.3 Oral Prose Narrative

This subsection considers mytn, legend and folktale, which are categories of oral prose narrative. All these categories are characterized by setting, character, plot, style and theme. Msimang (1983) has already proved that oral prose narrative has a marked influence on the emergence of the Zulu novel. He identifies plot, setting, characterization, theme and style as areas where this influence is discernible. Msimang (1983:1) maintains that

the folktale must influence the emergence of the Zulu novel since it constitutes the only indigenous background against which the Zulu novelist composes his production, it being the only genre that resembles the novel.

What Msimang says regarding the influence of oral prose narrative on the Zulu novel is also true of the Xhosa novel. In order to facilitate identification of the influence exerted by oral prose narrative on the Xhosa novel it is necessary to define each category and pinpoint its features.

2.1.3.1 Myth

Bascom (1965:4) define myths as

prose narratives which, in the society in which they are told, are considered to be truthful accounts of what happened in the remote past. They are accepted on faith; they are taught to be believed; and can be cited as authority in answer to ignorance, doubt or disbelief. Myths are the embodiment of dogma; they are usually sacred; and they are often associated with theology and ritual. Their main characters are not usually human beings, but they often have human attributes; they are animals, deities or culture heroes, whose actions are set in an earlier world... Myths account for the origin of the world, of mankind, of death, or of characteristics of birds, animals, geographical features, and the phenomena of nature.

It is logical to conclude therefore that the central characters of myths are gods or some act of deities that relates to the origin of things or natural phenomena. There may be animals with human attributes and also culture heroes with actions set in the remote past. Further to this, myths must be imbued with the quality of sacredness so that they may be accepted by faith as truthful.

Folklorists are agreed that mythological tales appear very rarely in African literature (cf: Meisang, 1963:24; Finnegan, 1970:367). Regarding traces of mythological tales in Xhosa written works Makalima (1961:20) avers :

considered in terms of ... distinction between myths and legends, Xhosa written works are found to have very little of the former, and a great deal of the latter ... This is because of the relatively poor mythological background of Xhosa oral tradition.

Mythological influence is discernible in Ndawo's *Uhambo LukaGqobhoka*. His narrative is set in Mhlangeni, which he locates somewhere in the East. The first chapter, entitled 'Emhlangeni', renders a detailed account of folklife and folkways that serve as background to Gqobhoka's conversion to the Christian religion. In his *UMshwashwe* Ndawo traces the origin of the Sotho of Beaufortland to a place called Ntewana-tsatsi. In chapter 2 he elaborates on the folklife and folkways of the Sotho prior to their departure from Ntewana-tsatsi. Guma (1964:7) writes:

To the vast majority of the Sotho, Ntewana-tsatsi is a mythical place whose geographical location is unknown, except for the fact that it is somewhere in the East, in the direction from which the sun rises.

Ndawo's Ntewana-tsatsi and Mhlangeni are equivalents - they both refer to a mythical place located somewhere in the East (cf: Chalmers and Soga, 1970:70; Vilakazi, 1943:144-145).

Gwasha's *Amasalela* has traces of mythological influence. Gwasha writes :

Khangela ukuba kuthiwe	Note the fact that one is
mus'ukwalatha	warned against pointing one's
esibhakabhakeni kuba uya	finger to the sky lest the
kushunquka umwe; yalatha	finger is cut off; instead one
ngengindi. Akugondi ke	should point with one's fist.
ukuba loo nto	Do you not realise that this
yayikuhloniphisa izulu,	taught respect for heaven,
indawo yomntu Omkhulu ke	the throne of the Great
leyo, uSomandla...	Person, the Almighty...
Ndithi ke, namhlanje	Today, diviners,
amagqirha namaxhwele,	herbalists and soothsayers
kwanabaprofethi - amatola,	are not fully trusted
kuba yinto ethandabuzekayo	because Danata of Luhlangueni

ukukholelwa kwiintetho is no longer in the midst of
nemisebenzi yabo, kuba of mankind because of their
uQamata waseLuhlangeni iniquities.
akasekho phakathi koLuntu
ngenxa yokona kwabo.
(Amasalela :34 & 101)

The above extract is characterized by some of the essential features of myths: namely, the presence of some deity, a sacred atmosphere and a sense of the remote past. The mythological place, Luhlangeni, is also mentioned. It is interesting to note that the character who resorts to mythological data in both extracts is an elderly veteran. The ignorant character who wants to know about the origin of certain beliefs is an inquisitive young man, Zwelibanzi. One is then inclined to lean towards Bascom's perspective (1965:4): namely, that veterans use mythological tales "as authority in answer to ignorance, doubt or disbelief".

2.1.3.2 Legend

Guma (1964:3) describes legend as

an historical story or narrative that contains a nucleus of historical fact, such as the name of a particular character, but whose historical existence is now so shrouded in mystery, as to be almost mythical or semi-mythical ... it may also "be said to be distorted history", in that the memory of the historical fact in it has been distorted and elaborated by various elements...

In a vein similar to Guma's definition Nkonki (1968:16) maintains that legends include

narratives which give an account of things which

occurred long ago, such as wars and migrations of people; accounts of the exploits of traditional heroes and narratives about events or persons of past generations.

Meimang (1983:25) identifies the following as essential features of a legend:

- a) it is regarded as true;
- b) it is set in the less remote past, and
- c) it deals with secular deeds of past heroes, chiefs and kings...

The Xhosa novel abounds in historical narrations that are charged with legendary elements. In *Ityala Lamawele* Mqhayi gives an account of Nompunza who was sent by his king to enquire about the resurrection of the dead which was reported to be occurring in Xhosaland. Nompunza never came across this event. Instead of returning home he settled among the Xhosas. This historical narrative has a legendary vein. Nompunza's genealogy and geographical place of origin are not known, except that he came from somewhere in the North. The king who sent him is not known.

Ndawo's *UNomathamsanqa NoSigebenga* must have been influenced, to a large extent, by legendary tales. Ndawo himself says:

Udaba olu lukaNomathamsanqa This issue of Nomathamsanqa
iwakha iwalulo ngemihla was a reality in the remote
yamandulo. Iwaye past. It seemed recent;
lukhangeleka lulutsha; but because of the passage
kodwa kwathi, xa amaxesha of time it became a mere
ayaman'asunduzana... iwaba tale.
yintsomi le yakwantsomi.

(*UNomathamsanqa NoSigebenga* :41)

The first sentence establishes the tale as an historical narrative set in the remote past. The second sentence relates

to the fact that the tale was initially regarded as true, but has become distorted with the passage of time.

Ndawo's *UMshweshwe* has incorporated legendary figures. These figures are Silunko, Ncaba and Mkhusele whose place of origin is not known except for the fact that they come from somewhere in East Africa and have been commissioned to bless and fortify someone for future chieftainship in Basutoland. The entire legend serves as a precipitant of action, and functions as a prologue to the subsequent course of events. It is through this legend that retrospective definition of plot structure is made possible.

Another novelist who must have been influenced by legends is Sinxo in his *Isakhono Somfazi Namanye Amabalana*. Part III, entitled 'Inkunzi Eyadala Isizwe', presents a legend that centres upon Zilindile, whose mother passes away, and who has to suffer ill-treatment from his stepmother, who deprives him of meals. He is befriended by a bull, Thwinibe, that provides for all his needs such as food, security and status. Zilindile's stepmother envies this provision and attempts to have Thwinibe slaughtered, but this is all in vain. Note that the lack of desirable womanly morals and virtues is the dominant theme of this legend. This theme is in contrast to the central theme of the entire novel, i.e., the desirable morals and virtues which the heroines, Nomaxwi and Yolisa, embody. The heroines overcome the evils of the city and work themselves to the bone so that the hero, Jamangile, can obtain advanced education. The legend has been incorporated so that the central theme can gain a poignant focus.

2.1.3.3 Folktale

Scheub (1975:3) explains folktales as

a performing art which has, as its dynamic mainspring, a core-cliché (a song, chant, or saying) which is, during a performance, developed, expanded, detailed, and dramatized before an audience...

Bascom (1965:4) defines folktales as

prose narratives ... regarded as fiction ... although it is often said that they are told only for amusement, they have other important functions, as the class of moral folktales should have suggested. Folktales may be set in any time and any place, and in this sense they are almost timeless and placeless ...

What is obvious from the above excerpts is the fact that the essential features of folktales are: repeated core-cliches finding form in expansive images; entertaining and didactic elements; timelessness and placelessness. The introduction of songs in the Xhosa novel has already been dealt with under 2.1.2 above. It now suffices to point out that exploitation of music, especially traditional songs, by the Xhosa novelist may be attributed, to a very large extent, to the influence of folktales. Note what Satyo (1977:36) says :

The importance of songs ... in the African way of life is ... clearly demonstrated by the super abundance of these (songs) in their traditional folktales. It is very seldom to find a folktale where there is no song or a poem.

What Satyo says of folktales is also true of the Xhosa novel. Subsections 2.1.1 and 2.1.2 above have already indicated the prominence of songs and poems in the Xhosa novel.

Critics have often discredited the Xhosa novel for its didactic or utilitarian perspective. Mission institutions are held

responsible for this perspective. This is partially true. The other side of this truth is that the Xhosa novelist derives his or her utilitarian perspective from folktales. According to Malcolm cited by Satyo (1977:98) folktales are told

for the purpose of enforcing or ... supporting some point of family discipline or tribal custom. They uphold conduct that is for the good of society and the welfare of the community. They suggest that hardship, if stoically endured, is good for individual character.

The point of timelessness and placelessness deserves attention. Regarding this point Meimang (1983:89) argues that:

This is necessary in the interests of remoteness. It is absolutely essential that these tales be set in a remote past. The reason ... is that ... the folktale has a theme and a moral to convey... But these morals cannot find their place in the minds of the young ones if they realise that such things as talking pigeons and the like are impossible. Hence the performer must always impress upon their minds that these things actually happened sometime long ago...

Vague description of geographical and historical settings, often criticised in the Xhosa novel, must be attributed, to a very large extent, to the influence of the folktale. This point will be elaborated upon when setting is examined in Chapter Three, paragraphs 3.2 & 3.3, where it will be shown whether the influence has positive or negative effect.

It is clear from the foregoing exposition that the Xhosa novelist has drawn inspiration from oral prose narrative. This must have been noted in Ndawo's *Uhambo LukaGqobhoka*, UNomathamsanqa NoSigebenga and UMshweshwe, Mqhayi's *Ityala Lamawele*, Sinxo's *Isakhono Somfazi Namanye Amabalana*, and Gwashu's *Amasalela*. The

subsequent chapters will make reference to the influence of the oral prose narrative whenever necessary.

At this juncture it is necessary to emphasise that the understanding of Xhosa oral traditions, especially oral literary art, contributes significantly to the understanding of the Xhosa novel. It is true that the European novel is the model of the African novel, but it is also true that oral traditions constitute, to a very large extent, the source material for the African novel. In an attempt to elucidate the latter point this section has identified allusions to folklore that are evident in the Xhosa novel. It has further underlined that such allusions are not coincidental nor an end in themselves, but rather that they enrich the structure of the novel.

2.2 Literary sources

The advent of missionaries in Southern Africa during the latter half of the eighteenth century signalled the introduction of literacy into a primary oral state. This further signified the emergence of a new community: namely, a literate community. The evangelistic endeavours, for instance, of Dr J J van der Kemp, who arrived in the Eastern Cape in September 1799, were graced with the conversion of John Tshatshu whom he provided with a missionary education and baptized at Bethelsdorp in 1811.

Van der Kemp was succeeded in 1815 by Joseph Williams, who took up residence on the Kat River in July 1816, and who, having set himself the task of evangelizing and educating the Africans, achieved illustrious results. At the end of 1816 between fifty and sixty Xhosa and Hottentot adults and children were attending school on the Kat River run by Williams. Ntsikana himself is reported to have been exposed to the influences of Williams (Shepherd, 1955:9-18).

Joseph Williams was succeeded in 1820 by John Brownlee of the London Missionary Society, who settled at Tyhume, which was an outstation established by Williams on the Gwali stream in the Tyhume valley. In November 1821 Brownlee was joined by William Thomson and John Bennie of the Glasgow Missionary Society. These three dedicated themselves to the task of furthering and enhancing the efforts and aims of the previous missionaries. They soon realised that education is the handmaiden of the evangelistic task (Shepherd, 1955:22). The Glasgow Missionary Society's Annual Report quoted by Williams (1959:219) proceeds :

They well knew that a school, properly conducted, is an excellent nursery to the church.

In a similar vein Slee (1934:113) says :

Schools were needed, not only to promote civilisation, but as instruments of evangelism.

The task of running a school at Tyhume was performed by none other than John Bennie, who also set himself to the task of mastering of the Xhosa language. Makelima (1981:40) states :

...it became the primary task of all missionaries in the Eastern Cape to learn Xhosa. All the London and Glasgow missionaries who founded the Gwali Mission Station in the Tyhume Valley made it their special duty to learn Xhosa as soon as possible. But it was John Bennie, a gifted linguist, who achieved spectacular success in learning the language. He is acknowledged to be the first man to devise an alphabet of Xhosa and to some he is known as the father of Xhosa literature.

The introduction of missionary schools among the Xhosa-speaking people expedited the emergence of a literate community comprising Xhosa pupils and teachers. By 1825 the old Lovedale School at Ncerha had seventy pupils. In 1828 Thomson was being assisted at

Gwalli by a Xhosa teacher, Robert Balfour; Bennie was being helped at Lovedale by Charles Henry, another Xhosa teacher. By 1856 the Xhosas in particular, and the Africans in general were blessed with a missionary, Tiyo Soga, the first fully qualified African to attain to the ministry (Opiland, 1983:197; Shepherd, 1955:40).

The missionaries thought it imperative to provide their literate community with suitable reading material. This cherished thought coincided with the advent in 1823 of John Ross, who brought with him a printing press. Soon there appeared hymn and devotional books. Since the missionaries' paramount aim was the christianizing of the Xhosas, they set their minds to the translating of the Bible into Xhosa. Initially, the work of translating the Bible into Xhosa was divided among four missionaries, John Brownlee, William Thomson, John Bennie and John Ross. Thomson was assigned the task of translating John's Gospel; Brownlee that of Matthew and Mark. The books of Mark and the Acts of the Apostles in their printed versions came from the pen of John Bennie; the First Epistle of John and a history of the Bible from the pen of John Ross. In 1831 the task of translating the Bible became a joint venture undertaken by representatives of the London, Wesleyan and Glasgow Societies. Consequently, the New Testament was completed in 1832 and was published in 1846. This was followed by a separate translation of the New Testament by J W Appleyard of the Wesleyan Society and the Old Testament by A Kropf of the Berlin Society. The complete Bible was revised by Appleyard and published in 1864.

It should be noted that Appleyard's version was severely criticised, especially by the African scholar, Tiyo Soga. As a result, a new Revision Board comprising Appleyard, Tiyo Soga, A Kropf, Bryce Ross, J Chalmers and Charles Brownlee was appointed. Over and above these members, various missionary societies were

represented. The New Testament revision was completed in 1877. The whole Bible revision was completed in 1887 (Shepherd 1941:8-11, Shepherd, 1955:31-33).

Bible translations have exerted considerable influence on African creative writing in general, and on Xhosa creative writing in particular. Tiyo Soga must have derived influence and inspiration from these translations for his rendering of the first part of John Bunyan's *Pilgrim's Progress* into *Uhambo Lomhambi* which appeared in 1867. Soga's *Uhambo Lomhambi* exerted further influence on subsequent Xhosa writers. We concur with Jordan (1973:39) when he maintains that *Uhambo Lomhambi* has had almost as great an influence on the Xhosa language as the Authorised Version of the Bible upon English.

Ndawo's *Uhambo LukaGqobhoka*, the only available novel of the first decade of this century, must have drawn inspiration mainly from Soga's *Uhambo Lomhambi* and the Bible. The gist of the book is the African's indomitable struggle to renounce heathenism and embrace the Christian faith.

There is abundant evidence that the novelists of the second decade were indebted, to a large extent, to the influence of the missionaries. Since they were the products of mission institutions they wrote novels that depict institution life and propagate Christian or Western ideals and ways of life. With regard to Kakaza's *UThandiwe WakwaGcaleka* (1914) Mzamane in his manuscript held in the University of Fort Hare Centre for Xhosa Literature comments :

The book ... like many novels of this period... depicts school life first and then later on institution life as well as social life in the rural areas.
(Ms 347/83/410)

Of Guma's **UNomalizo** (1918) Mzamane writes :

This Guma's novellette is full of lively imaginative scenes and it probes very well some of the familiar situations both from the point of view of Christians and Heathenism, but mostly those of early Christian life.

(Ibid.)

The prominent novelists of the third decade were Sinko and Jolobe. Students of Xhosa literature are agreed that, apart from the fact that Sinko and Jolobe were both products of mission institutions, they also draw inspiration from Guma's novel. Mzamane says:

It looks as if Sinko and later on Jolobe got their inspiration from Guma as they were all St Matthew's students ...

(Ibid.)

Note also what we have stated earlier:

The burning zeal for serving his nation through writing was kindled while Jolobe was at St. Matthew's College. This was due to his association with class mates of his own calibre - those of high aspirations. These were Enoch Guma, Guybon Sinko, Julius Mtyobo and Revd Father Gawe. While Jolobe was doing his second year (NPL) in 1916 he and his associates were thrilled at the appearance of Enoch Guma's book, **UNomalizo**.

(Sirayi, 1985:13)

Sinko's **UNomsa** treats the Christian milieu, school life and the problems experienced by the teachers in the outside world. Jolobe's focal point in **UZagula** is the futility of the African belief in witchcraft, an outlook typical of the westernised mind. It should be mentioned that the character employed to decry superstitious beliefs is a product of the mission institutions, i.e., a teacher. Regarding this point our earlier comment reads as follows :

It is striking to note that the character who is used in the book to expose the follies of harbouring superstitious beliefs is a teacher. One wonders if this teacher is not Jolobe himself.

(Ibid.:20)

The novelists of the fourth and fifth decades have not escaped the influence of mission schools. Ndawo's *UNolishwa*, for instance, and Sinxo's *Umzali Wolahleko*, of the fourth decade, explore moral education and its consequences. Jordan's *Ingqumbo Yeminyanya* launches the fifth decade. Gérard (1971:84) regards this book as

a novel that deals simultaneously with two of the major problems facing the acculturating societies of Africa: the theme of modern education versus traditional belief, and the theme of individual love and Christian marriage versus traditional custom and polygamy.

(Emphasis mine)

There is ample evidence that Futshane, who wrote *UMhla Ngenqaba* during the fifth decade, also drew influence and inspiration largely from mission institutions. Futshane explores the theme of moral education. Mhlangengaba, who is the pivotal character, is notorious for iniquitous behaviour, but, on account of his mother's dying wish which encapsulates moral tuition, Mhlangengaba reforms.

Missionary influences permeate the novels of the sixth, seventh, eighth and ninth decades. Dana's *Kufundwa Ngamava* of the sixth decade treats problems and difficulties a teacher experiences in the outside world. Gwashu's *Intombi Yolahleko*, also of the sixth decade, which has a vein similar to the parable of the prodigal son in the Bible, explores the theme of moral education. Dzana's *Ukufika KukaMadodana*, one of the novels of

the seventh decade, is indebted mainly to the influence of mission institutions. Mzamahe makes the following observation:

A greater part of the book centres around institution and ... secondary school life. The following institutions figure prominently in the book : Shawbury Institution, St Matthew's College and Fort Cox Institution.

(Ms 347/83/410)

Bongala's *Kusa Kusihlwa* of the eighth decade explores the educational theme. The entire narrative hinges upon mission institutions and school life. The mission institutions that feature prominently are : Glythwood, Clarkbury, Fort Here and Wentworth. Mission institutions such as the church and the school feature prominently in Tamsanga's *Ithemba Liyaphilisa* of the eighth decade and *Nyana Wam! Nyana Wam!* of the current decade. The theme of hope and trust in God which both volumes explore testifies to the author's indebtedness to missionary influence.

Besides the Bible translations and devotional literature which the missionaries produced for the literate community, they also set themselves the task of producing serial publications for the same purpose of propagating the Gospel and enriching the literate mind. Periodical literature was inaugurated by the Methodists when, in July 1837, they published *Umshumayeli Wendaba* (News Agent), a quarterly newspaper which appeared irregularly until April 1841. The first issue incorporates an essay "Ilizwi Lokuxela ukuba Incwadi Yendaba Ilungile" (A Word Stating that the Book of News is Good) which elaborates on the significance of the paper; an essay "Indaba Zamagqirha" (News Regarding Diviners) which discusses the validity of divination. The essay is interspersed with short stories meant to illustrate the author's perspective. This paper can be regarded as having inaugurated

Xhosa modern prose writing (Umshumayeli Wendaba, 1837:No 1).

Umshumayeli Wendaba was succeeded by Isibutho Samavo (Collection of Essays), a three monthly paper appearing from January 1843 to July 1844. Oral and modern prose narrative such as fables, short stories and essays figure prominently. Descriptive essays at the beginning of each issue are a common feature that characterizes all the issues. The very first item of the January 1843 issue, for instance, is a descriptive essay "Ingonyama" (Lion) and that of the April 1843 issue is the essay "Indlovu" (Elephant). Humour and illustrative short stories which figure prominently in contemporary essay writing are the common features of the essays found in Isibutho Samavo.

An interesting short story appears in the January 1844 issue. The title is "Umciabi Wamaxhego" (The Matter of the Elderly Men). The narrative focusses on two main characters, a blind elderly man and a crippled elderly man, who have been deserted by their relatives during devastating wars. In order to cope with the necessities of life they resolve that the blind one will carry the crippled one while the latter will guide the way. One day the cripple spots a dead sinqu (Wild Cow). The issue now is who has the legitimate claim over the spoil - the cripple advances his claim because he has seen, the blind also advances his claim because he has carried the one who has seen. The blind throws down the cripple. A deadlock ensues. Neither is able to advance without the other's assistance. They realise this and resolve their differences. They proceed to the spoil and divide it.

This short story is characterized by conflict, suspense, humour, satire and twist. The same applies to other short stories found in this paper. It should be stressed that the contemporary short story is also characterized by the same

features. The invaluable contribution of **Isibutho Samavo** to the emergence of Xhosa modern prose, including the novel, deserves commendation (**Isibutho Samavo**, 1844:5).

Another Methodist journal worth mentioning is **Isithunywa Senyanga** (The Monthly Messenger), appearing from August to December 1850. The literary material contained in its issues includes music, light essays and historical narratives. The literary quality of the essays, however, does not measure up to the quality of those of the previously mentioned journals (**Isithunywa Senyanga**, 1850:1-5).

The Glasgow Missionary Society through the agency of the Lovedale Mission followed suit. In 1844 the Lovedale Mission launched **Ikwezi** (Morning Star), of which four issues appeared between August 1844 and December 1845. This paper includes prose narratives contributed by William Kobe Ntsikana, Zaze Soga and Makhaphela Noyi Balfour who were all immediate products of the mission schools (Gérard, 1971:30).

Indaba (The News) succeeded **Ikwezi**. Thirty-one monthly issues appeared from August 1862 until February 1865. **Indaba** is interspersed with oral and modern prose narratives. The important contributors included Tiyo Soga under the pseudonym of Nonjiba WaseLuhlangeni (The Dove of the Nation) and J Mazamisa. The October 1862 issue, for instance, has a well known Xhosa legend "UGxuluwe nabaThwa" (Gxuluwe and the Bushmen) written and submitted by Tiyo Soga. The June 1863 issue contains an essay "Utywala" (Beer) written by Tiyo Soga. In the same issue there is a short historical narrative "Izizwe ZamaMfengu" (The Fingo Ethnic Units) written by Mazamisa (**Indaba**, 1862-1863:41-44; 166-171).

In 1870 the Lovedale Mission launched a bilingual monthly paper,

Kaffir Express, of which the Xhosa version was Isigidimi Samaxhosa (The Xhosa Messenger). Essays and short stories feature prominently in this journal. Some narratives are short while others are fairly long. The narrative "Ityala LikaNompzi" (The Case of Nompzi), appearing in the May issue is short. This narrative explores a theme of family relations and marriage, a cultural theme which subsequent novelists pursued. Conflict results from Nompzi's constant refusal to stay with a husband imposed upon her by her father, who accepts lobola without prior consultation with her. The court of law intervenes on behalf of Nompzi, and the matter is resolved. The long narrative "Imbali Yenkedama" (The Tale of an Orphan) contained in the July issue treats a theme common in the contemporary novel: namely, the maltreatment suffered by an orphan at the hands of a step-parent. The most important editors and subscribers of Isigidimi included J K Bokwe, J J T Jabavu, W W Gqoba and J Ntsiko (Isigidimi, 1877:5-7; Opland, 1983:204).

While Jabavu was an editor of Isigidimi he realised that the African perspective was not expressed as fully as were the government's and church's point of view. Consequently, he resigned and in November 1884 inaugurated a bilingual weekly paper, Imvo ZabaNtsundu (The African Opinions), the first independent newspaper under African control, although since 1923 it has been owned by Ferskor. While it is true that Imvo, like previous journals, includes narrative prose, it departs from the tone and perspective of the previous journals.

The didacticism and moralisation which are predominant in the previous serial publications are not preponderant in Imvo. The latter concerns itself mainly with social issues that confront the African. It addresses the political rights of the African and it exposes the evils of the colonialists. It voices the African protest against the maltreatment the Africans suffered

at the hands of the Colonial Government. Makiwane's article "Natives and Politics" that appears in the February 1887 issue, should be noted. It reads as follows :

If the contentment and loyalty of the Dutch are to be purchased by sacrificing the rights of the natives, I am afraid the colony is not yet out of danger.

(Imvo, 1887: Vol. 117)

It seems from the above excerpt that *Imvo* provided a platform for protest writings. Mqhayi is one of the prominent African novelists who has pursued the perspective initiated by *Imvo*. His novel, *UDon Jadu*, examines the theme of race relations and political freedom. Another paper which must have influenced Mqhayi was *Izwi Labantu* (African Voice), a weekly paper that appeared in 1897 and ceased in April 1909. This paper, like *Imvo*, includes political articles that examine the political aspirations of the African, as well as the problems, suffering and frustrations which an African experiences in a White-dominated country, and the deep hurt engendered by discrimination. The important editors of and subscribers to this paper included Chief Nathaniel Cyril Mhala and Samuel Mqhayi (Gerard, 1971:54).

This subsection has attempted to elucidate two main points. Firstly, literature of Christian content was in abundance when the Xhosa novel was born. The publishers themselves were missionaries. The missionaries published the Xhosa novel provided it embraced the Christian content that was considered not inimical to the missionary cause. The second graphic point is that departure from Christian-oriented literature is possible when the publishing agency is democratic, i.e., when all points of view (Black or White) are equally accommodated, as noted in *Imvo* and *Izwi*.

2.3 Conclusion

This chapter has identified background information that serves not only as a base and source material of the Xhosa novel, but also as an invaluable artistic means whereby the Xhosa novelist undertakes his or her literary endeavour; a means whereby a discerning student can meaningfully and constructively appreciate the Xhosa novel. It has cursorily accounted for the nature of the Xhosa novel and the perspective of the Xhosa novelist. The representative nature and the scientific credibility of this account are attested by the broad quantification based on different novels of the various decades of this century. Evidence of oral and early literary forms identified in the Xhosa novel must leave one with no doubt that both orality and literacy have been the shaping forces behind the emergence and the development of the Xhosa novel. These forms are surely indispensable to the study of the aesthetics of the Xhosa novel. The subsequent chapters will, therefore, make reference to orality and literacy whenever the need arises.

CHAPTER THREE

SETTING

3.0 Introduction

The setting of a narrative or dramatic work comprises mainly three divisions : social setting, geographical setting and historical setting. Social setting provides an outlet for local colour or regionalism. It depicts social norms, values, customs and beliefs. It also features age-groups. Geographical setting involves localisation of the narrative, actions and characters. It also figures atmospheric conditions. Historical setting considers the time locus of the narrative or dramatic piece of work. As to the necessary background detail in each division, (Freund (1947:230) avers:

Ultimately, the kind and amount of background detail one likes in a book depends on its subject and aim, and no less on the temperament of the author and each reader.

A social novel will require a detailed social setting. An historical novel will require accurate details regarding social setting, geographical setting and historical setting. In both instances the author must have researched and acquired relevant information.

The levels at which setting may be used must always be borne in mind. There is a utility level which considers the placing of the action and characters on a social map, that is, localisation, which involves the placing of the characters in an environment within which they can act out their roles. There is a symbolic level achieved mainly through contrasts. Related to this level is the establishment of atmosphere and particular moods of

characters shared by setting. Setting may also be used to establish the social position or status of characters (cf: Boulton, 1975:125-132; Cohen, 1973:29; Morse, 1974:121).

3.1 Social Setting

The novel addresses a particular audience or society at a particular point in time. It must be relevant to the societal norms and values of the time. Needless to say, the novel must incorporate social circumstances that surround its actions and characters. Such circumstances must, of course, relate to the theme and style.

Most Xhosa novelists incorporate social setting in their novels. Chapter 1 of Ndawo's **Uhambo LukaGqobhoka** presents the social circumstances that surround Mhlangeni, and from which the central character, Gqobhoka, emerges. Detailed rendering of folkways and folklife is provided. The rendering of social setting in this novel has an artistic worth. It has been used for utilitarian effect. It localises the entire narrative and the central character. It assumes some symbolic vein. Detailed information on traditional recreational activities such as dancing, religious activities such as ancestor worship, social activities such as beer-drinking and slaughtering of animals to provide meat shared by the entire community signifies worldly allurements and pleasures that seek to entangle the Christian as he or she resolves to embrace the Christian religion or faith. Alternatively, they purport to topple a Christian as is the case with Gqobhoka.

Social setting in Mqheyi's **Ityala Lamawele** is neither described nor narrated. Most of what is known about social circumstances has been presented through the immediate scene punctuated with a retrospective summary. By means of these devices the social

circumstances that surround Vuyisile's homestead after his demise are made known, that is, the rivalry between the twins emanating from their reluctance to pay allegiance to one another. The moral codes and societal norms within which the characters operate and have to conform are made known. Thus the case is referred to both the lower and higher courts. The localisation of action and characters achieves the utility level. The symbolic level is also discernible. This is realised in the course of the narrative when political dimensions feature. One realises that the setting is a subtle pointer to these dimensions. It signifies strong claims upon citizenship rights by both Black and White in Southern Africa.

Sinxo's *UNomsa* presents two social settings. First, is the rendering of favourable circumstances around Nomsa's home, at Njwaxa. Her parents are blessed with everything, wealth and devotion to Christian ethics. The favourable circumstances give Nomsa a one-sided viewpoint, the positive dimension of life. An outlet for another dimension of life, the negative side, is provided by placing Nomsa on another social map where she experiences suffering and diverse problems. This takes place at Richmond, a place inhabited mainly by Coloureds whose culture, norms and values are foreign to Nomsa. The medium of communication is Afrikaans, which Nomsa does not know, and she has to rely on interpreters. Her life is at risk because of the wicked plots of both Velesazi and Nongendi. In the end she comes out victorious. Experience teaches her the ambivalence of life. Besides the utilitarian effect achieved by setting, there is also a reflection of psychological pattern and particular moods. Shifts of setting reflect Nomsa's psychological pattern and moods. This receives sharp focus and a climacteric effect when Nomsa returns home and marries Themba.

In Sinxo's *Umfundisi WaseMthugwasi* the immediate scene and

summary narrative are the chief means of presenting social setting. They are the means through which the reader gains knowledge of the Christian atmosphere surrounding Thamsanga's home, the death of Thamsanga's father and the foretaste of what is still in store: viz., Thamsanga's attainment of pastoral ministry. Shifts of setting, contrasts of which establish tone and atmosphere feature prominently. Thamsanga's appointment at Mthugwasi where he encounters suffering, hostilities, persecutions and hardships achieves this shifting effect. The effect becomes abundantly obvious when his happy life at Njwaka and in Port Elizabeth is contrasted to his sad life at Mthugwasi.

Sinxo has employed the same devices as above in the rendering of the social setting in *Umzali Wolahleko*. The summary narrative has been used for the localisation of characters and their social positions. The immediate scene allows the reader glimpses into the outlook of Gakhulu, a traditionally-minded character, who purports to be a strict disciplinarian. She is far-sighted. Her comments make the reader anticipate family disintegration due to lack of family discipline and moral education. The reader further learns about Nojaji, who is an indulgent parent that spares the rod and spoils the child. She expects everybody to treat Ndopho as a pet and is determined to foil every attempt at disciplining him. The defiant outlook of Ndopho is amply delineated. The sad experiences sustained by Ndimeni are briefly portrayed. The psychological patterns of the characters are reflected through shifting settings. Ndopho's moral decline worsens as he occupies different social maps. Ndimeni's temperament and personality sharpen as he assumes different settings. He gains moral, intellectual and physical fortitude through the hardships he sustains when exposed to different social maps. The shifting settings further reveal the author's satirical tone.

In his *Isakhono Somfazi* Namanye Amabalana Sinxo presents social setting by means of a retrospective summary that sheds light on the upright character and Christian outlook of Nomazwi and the economic depression that haunts her homestead, especially after the demise of her husband when she becomes the sole breadwinner tending for her children's education. The economic depression summarised by the author triggers off, influences and precipitates the course of events or actions. The moral strength of Nomazwi and Yolisa is vindicated by means of the shifting social settings. The shifting of the setting adversely affects the character of Jamangile. Jamangile's moral decline engendered by the shifting setting highlights Nomazwi's and Yolisa's stable moral, intellectual and spiritual fortitude. The psychological patterns of the characters and the moral tone of the author are reflected through this shifting setting. Nomazwi's and Yolisa's psychological patterns are stable in both urban and rural settings. They always act responsibly. Jamangile's psychological make-up cannot withstand the challenges of the urban social setting. Hence he has to return to the rural setting, where he becomes more stable.

It is clear from the foregoing exposition that Sinxo has exploited the utility level of setting in order to localise his characters and the social gap within which they operate. Contrasted fates of characters who share the same shifting social settings are essential to the understanding of psychological patterns of character, and also the tone of the author.

The immediate scene and retrospective summary narrative are Petana's chief means of portraying social setting in *UPhumzo*. The modern and Christian outlook of Phumzo's uneducated parents is rendered by means of the immediate scene, which provides an outlet for the modern and constructive ideas of Phumzo's parents. The past life of Phumzo's parents and the social circumstances

that have shaped their outlook is rendered mainly through a retrospective summary narrative technique. The author shifts the social setting in order to reflect the psychological pattern and physical, moral and intellectual fortitude of the central character, Phumzo. Phumzo's exposure to traditional folkways at Mjeto, where he distinguishes himself in boys' stick-fighting, reflects his physical fortitude and balanced outlook. His exposure to the evil plots of the Mkhodamo community and the strategies he devises to enlist the support of the pupils, reveal his psychological pattern and intellectual strength.

The modern and broad outlook of Mandisa's parents in Swartbooi's *UMandisa* is rendered through the immediate scene technique. The conducive atmosphere and favourable social circumstances surrounding Mandisa's home are presented mainly through the retrospective summary narrative device punctuated with a scene. The summary narrative is further complemented with a description device through which the attractive outside appearance of Mandisa's home building is delineated. The sensory social details provided achieve artistic effect. They are in accord with the progression of the narrative - it derives its nature from such circumstances - with the ideal put forward by the author, which is embodied in the person of Mandisa, and with the theme of the narrative. The ideal social setting rendered is an outlet for an ideal student, Mandisa, who personifies an ideal virtue to be emulated by students and teachers. It is essential to the understanding of the characters, theme, style and structure of the narrative. The psychological make-up of Mandisa is reflected by the shifting setting.

Bangeni's *Kuphilwa Phi?* is a chronicle which focusses not on an individual, but on a society and its folkways. It is intended in the words of Muir (1928:95) "to show a static representation of society in which people behave in a uniform way and in a

generalised present". The social setting in which the society portrayed is enveloped is amply delineated. The social circumstances surrounding the beer-drinking occasion and the societal norms governing the occasion are presented through the immediate scene technique interspersed with a summary narrative. The setting does not shift, it is stable. This is because the novelist portrays manners, norms, traditions and values which do not alter too quickly.

The social setting in Futshane's UJujuju is presented by means of a summary narrative device complemented with a description technique. The social circumstances surrounding Zenzile's polygamous homestead are adequately rendered. The circumstances portrayed provide fertile ground for the germination of conflict typical of a polygamous society. One is satisfied when the conflict foreshadowed by the social setting is realised during the course of the narrative because one has been aesthetically prepared for the conflict. Shifts of setting have been skilfully handled. Contrasted settings establish the tone and gist of the narrative. The social circumstances surrounding a polygamous society usually result in distrust, regression, hatred, and even loss of life. This is the case with Zenzile's polygamous family when his senior wife narrowly escapes death because of her counterpart who falsely accuses her of witchcraft. The modern social setting in which Nowayiti and Jujuju land after their narrow escape counteracts the negative consequences of a polygamous society. It provides for the safety and security of both Nowayiti and Jujuju, and for Jujuju's balanced outlook and development - physical, mental and moral fortitude. Jujuju has one year left before he completes his teacher's course when he, together with his mother, resolves to leave the favourable social setting located in Butterworth and return home to face the challenges of the polygamous setting. The social setting changes immediately Nowayiti and Jujuju

arrive. Polygamy evaporates because Nosayini, Zenzile's junior wife, who has been the source of discord and suffering, vanishes.

The social setting has been skilfully portrayed in Jordan's *Inggumbo Yeminyanya*. The circumstances surrounding the emergence of characters are vividly delineated through summary, description and immediate scene. It is discernible from the description of the attire donned by the supporters of Zwelinzima, Mphuthumi and Dabula, that they are the custodians of modern ideas. This tallies with the prominent role they play as the plot unfolds: namely, supporting modern views of the hero, Zwelinzima. It is obvious from the description of the clothes worn by Ngxabane that he is a staunch traditionalist who will not compromise with modern ideas, as is the case during the progression of the narrative. Further glimpses into the outlook of the characters and the social circumstances from which they emerge are provided through a scene device which supplies sensory details that bring the reader closer to the characters. This is the device through which background information about Mphuthumi, his parents, his social status and moral strength is made known to the reader. It is the same device that helps the reader to gain background information about Ngxabane, his social status, the enmity between him and Dingindawo, and the secret information he has about the factors that have led to Zwelinzima's refuge with Gcinizibele. Additional information about Mpondomiseland is gained through a summary narrative technique. This is how the reader gathers information about the value placed by the Mpondomises upon stock, their beliefs concerning some cattle like Dangazele, and *inkwakhwa*, which is regarded as the incarnation of Mpondomise ancestral spirits. This is also how the reader gains historical information about a magic feat which was performed by Chief Mhlontlo when confronted by certain Whites.

Different environmental circumstances surrounding the emergence

of characters give the reader an inkling of the possible disharmony and conflict still in store. When conflict and disharmony erupt during the course of the narrative and it becomes clear that the social circumstances that have shaped the outlook of the characters are the cause for the situation, one cannot but appreciate the artistic manner in which the social setting has been rendered. One realises that the social setting has been intended to help the reader understand the characters' responses to given situations and also their particular moods. Shifts of setting feature prominently in Jordan's novel. There are minor shifts and major shifts. Minor shifts involve temporary and brief movement from one social setting to another in the same geographical setting. For instance, whenever the characters have to act out a climacteric action, social setting tends to shift from place to place. When Zwelinzima, Mphuthumi and their associates meet to discuss the issue of Zwelinzima accepting the royal crown, they leave human structures inhabited and crowded by men and proceed to solitary natural structures like the shade under the trees or rocks. This is suggestive of the solitude to be sustained by the hero, Zwelinzima, subsequent to his acceptance of the royal crown, and due to the uncompromising stance he is likely to adopt in his dealings with the challenges of the crown. Minor shifts of setting concur with the crises that beset the hero, especially when, in the heat of these crises, he is forsaken even by his supporters and has to lead a solitary life until he meets a tragic death. Even his wife, Thembeke, dies isolated by the Mpondomises. Minor shifts of setting have, therefore, been used to reveal the mood of characters and to establish the atmosphere of looming trouble and foreboding doom.

There are also major shifts of setting which concern the characters' movement from one kind of social and geographical setting to another kind of social and geographical setting. This

involves characters' movement from a familiar social setting to an unfamiliar one. For instance, the supporters of Dingindawo have temporarily to forsake their familiar traditional social setting and confront their opponents at their social setting which is modern. This is the case when some supporters of Dingindawo meet Zwelinzima immediately he disembarks from the train, but cannot attack him because they cannot associate him with the slang he uses when communicating with his friends. Zwelinzima has already surreptitiously jumped into a waiting car, which speeds away, when they realise that they have missed him. They make a futile attempt on horseback at chasing the car, which naturally outpaces them. This shifting suggests the psychological patterns of the characters. The traditionalists cannot catch up with the demands of a modern social setting. It suggests the tempo of conflict and the mood of the characters.

In Mpondomiseland Zwelinzima has to face the challenges of a traditional social setting. He has to suffer a tragic death because of the inherent weakness which derives from lack of wisdom in the manner in which he imposes Western innovations upon traditional values. Contrasted social settings establish the gist of the narrative and the tone of the author.

Futshane in her **Mhla Ngenqaba** provides detailed social circumstances that add background to the narrative and its characters through the use of scene, description and summary narrative. The opening paragraphs, on page 5, that shed light on the abundant harvest gained by the community are presented through the scene method. The locale wherein the narrative operates is portrayed by means of a description device. The summary narrative device delineates the environmental circumstances that herald the birth of Mhlangenqaba such as thunderstorms, severe drought, famine and the resultant robbery and theft. A keen student becomes expectant of some looming

trouble, disharmony and conflict. Once one learns of the ups and downs in the life of the villain, Mhlangengaba, one realises that the environmental circumstances were, in fact, a foreshadowing of later events. Though the geographical setting shifts, some aspects of the social setting do not shift. Mhlangengaba encounters problematic social conditions wherever he lands. This tallies with the idea signified by his name: viz., the insurmountable problems.

At this juncture, let us focus on the social setting evident in the historical novels of the sixth decade. These are Ndawo's **UMshweshwe**, Jolobe's **ELundini LoThukela** and Gwashu's **Amasalela**. It should be noted that it is not the rendering of the timeless background and details of an environment that matters in the social setting of an historical novel, but the creation of the changing physical environment of human life and the equally changing spiritual and intellectual atmosphere. While in the historical novel, milieu accounts for much and offers the novelist a great challenge to evoke lost sights, noises, smells, and the brilliance and marvel of living in past age, the novelist must of necessity comply with the magic formula of evocation which considers the presentation of the maximum of germane information with the minimum of distraction. It must also be borne in mind that the social setting, characters, actions and other elements of the narrative presented relate to the age in question. This presupposes a gift of selection from researched material and the ability to manage the selected material (cf:Clark, 1946:14).

The changing physical environment of human life is aesthetically presented in Ndawo's **UMshweshwe**. This is coupled with the historical details that seek to explain the origin of the term "Setno". Important to note in this endeavour is the combination of fact and fiction, especially the use of a mythological account

intended to validate Ndawo's argument. Ndawo reiterates the point that there is no extant authentic historical account that can explain the origin of the term, probably because of the changing physical environment of human life and the equally changing spiritual and intellectual atmosphere. Ndawo proceeds to locate the origin of the Sotho at Ntswana-tsatsi, a mythical place believed to be somewhere in the East. He gives relevant information about Sotho beliefs in medicinal herbs that provide one with wisdom, mercy and protective power; dreams and their realisation; superstitions and also conventions regarding modes of dress prescribed for female youth, male youth, elderly men and elderly women. Note the following extract :

... konwatyiwe ngabadala nalulutsha; bondele ngenyameko kwiingugu-ngugu ezenzeka phezulu esibhakabhakeni naphezu komhlaba while the elderly and the youthful are enjoying themselves, beholding zealously the changing natural environment and social environment ...
Kuhlalwe kwahjaliwa kule ndawo konwatyiwe, kwaza kwabuya kwavela into eyabetha letho, elo, alaba saba nantsalane kuya phi. Yintoni? Kungesizathu sendlala eyayibangwa yimbalela edla ngokubakho kwelo ...	They remained here in a jovial state till something that disturbed happiness emerged, and the area gradually became repulsive. What was this? It was famine that was engendered by the usual drought of the area ...

(UMshweshwe: 17&18)

The exposition that precedes the above extract artistically provides the spiritual and intellectual atmosphere that characterised the Sotho before their departure from Ntswana-tsatsi. The extract presents the spiritual and intellectual atmosphere changing in relation to the equally changing

environmental circumstances. The events that follow and the characters that emerge during the course of the narrative are embedded in this changing physical environment and are enveloped in the aforesaid atmosphere. It is this dual matrix that influences the progression of the narrative and the nature of Mshweshwe's and other minor characters' responses to subsequent changing historical circumstances. Reference has been made, for instance, to the medicinal herbs which function to provide one with wisdom, mercy and protective power. This reconciles with the three legendary male doctors, who provide Mshweshwe with wisdom, mercy and protective power, all of which are the virtues that characterize his reign. They are the spiritual endowments which constitute the main recurrent concerns of the entire narrative, and are embodied in the person of Mshweshwe. There is, therefore, no doubt that Ndawo has succeeded in applying the magic formula of evocation with regard to the creation of physical, spiritual and intellectual atmosphere.

Jolobe, in **Elundini LoThukela**, has managed to create a vivid historical atmosphere. He briefly summarises the tradition that used to govern the locating of the Hlubi Great Place, the manner of ensuring its security through the services of the diviners and war captain. Having created the physical atmosphere that surrounds the Great Place, Jolobe provides the reader with glimpses into the spiritual and intellectual atmosphere characteristic of the Hlubi community. Jolobe uses the subtlest means of creating an historically plausible atmosphere and illusion which derive mainly from the choice of an appropriate dialogue. The dialogue that proceeds from King Dloab and his satellites in the speech of the period in which the entire novel is set, that is, the Hlubi dialect, is an eye-opener that evokes the vanished age of the Hlubis, their modes of communication, their past social order, their brilliance, and the marvel of living in that age (*infra* :3.5.2.2:227). The novelist conjures

up lost conventions that used to govern the appointment of a Hlubi chief, such as the consideration of bravery, wisdom, loyalty, profound historical knowledge, oration and so forth. The multifarious milieus provided determine, to a very large extent, the course of the narrative and the fate of the central characters. Ngwekazi suffers tragic consequences because he deviates from the conventions of the age. Ntsele is victorious because he measures up to the conventions of the age. The physical and spiritual matrix provided by Jolobe is no decoration; it is indispensable to the understanding of the plot, characters, theme and style.

It is necessary at this juncture to point out that it is possible to have an historical novel without historical events and persons being central to the novel or being the substance or motivation. The novelist could give a portrayal of general social conditions that are historical. In fact, such novels are often anthropological in nature and can safely be called ethnographic novels. This is the case with Gwashu's **Amasalela**, written mainly to evoke the social conditions of the past age, its conventions, norms, traditions and customs. There are no historical events or persons. The narrative is presented through the first-person narrator, who is the author himself. In a novel of this nature localisation of events and characters do not matter much. All that matters is the rendering of the social setting for the purpose of localising the social conditions that are being portrayed. This facilitates the creation of historical, spiritual and intellectual atmosphere. Gwashu succeeds in the creation of a changing physical atmosphere and an equally changing spiritual atmosphere. He achieves this through the presentation of ambivalent milieus. He renders a rural community that used to be steeped in traditional cultural values. The structures of the traditional age such as courtyard and cattle-fold are still in focus. Cultural norms such as slaughtering an

animal in order to entertain a visitor are still observed. However, he notes Western innovations infiltrating and corroding traditional values. For instance, when Gwashu is offered modern utensils he refuses them. Instead, he joins the traditionalists seated in the courtyard before the cattle-fold. As the custom demands they all eat meat with their own knives. He observes that modern bedding has been adopted. When this bedding is offered to him he declines it, preferring, instead, the traditional bedding. The social setting tallies with the subsequent narrative in that it focusses on the residual cultural values and customs and the modern innovations that have borne in upon them. The novelist has embedded and enveloped the narrative in an appropriate physical and spiritual matrix.

The three novels described immediately above have been singled out because their settings differ from those of the other novels examined already. It is unnecessary to dwell at length upon the social settings of the novels of the seventh, eighth and ninth decades because their settings bear resemblance to the social settings of the novels of the previous decades. In other words the modes of rendering the social settings, the utility levels and the aesthetic effect achieved are similar to those of the previous decades. Consider, for instance, the novels that launch the seventh decade: namely, Jongilanga's *Ukuqhawuka Kwembeleko* and Dazana's *Ukufika KukaMadodana*. The traditional and modern circumstances that surround the emergence of major characters of these novels are introduced by means of the scene and summary devices. The social setting in Jongilanga's novel is presented mainly in neutral mode interspersed with a scene while the one in Dazana's novel is presented by means of the objective mode featuring a summary narrative.

In both novels, the social circumstances place the character on modern and traditional social maps within which they can act out

their respective roles. In Jongilanga's novel the heroine, Zoleka, acts out her protagonistic role within appropriate traditional and modern social maps. In Dazana's novel Madodana acts out his heroic role within fitting traditional and modern social maps. Thus the social settings operate at utility levels. In both novels the social setting is not fixed. Instead, it shifts from one social map to another in relation to the shifting geographical settings. For instance, in Jongilanga's novel the social map shifts mainly from Pirie village to Middledrift and vice versa. In Dazana's novel the social setting shifts from Mbashe village to educational institutions and urban centres. This shifting facilitates the revelation of characters, progression of plot and evincing of theme.

This subsection has attempted to show how the Xhosa novelist incorporates social setting for artistic reasons. When the social setting features, whether it is brief or elaborate, it often bears upon the subsequent course of events and other elements of the narrative.

3.2 Geographical setting

As this category of setting is being examined, it is advisable to consider the argument of Kumar and McKean (1968:251), who write :

It is by nature of itself that fiction is all bound up in the local. The internal reason for that is surely that **feelings** are bound up in place... The truth is, fiction depends for its life on place. Location is the crossroads of circumstance, the proving ground of "What happened? Who's here? Who's coming?" - and that is the heart's field.

Geographical setting depicts physical texture. It functions between the writer and the material and between the writer and

reader. It is the ground-conductor of all the currents of spiritual and intellectual atmosphere evoked in the course of the narrative. It provides a base of reference, lack of which could adversely affect the quality of the book (cf:Kumar & McKean, 1968:259).

Geographical setting is indispensable to the creation of physical and spiritual atmosphere. The previous subsection has already distinguished the Xhosa novelist's skill in the manipulation of physical and spiritual atmosphere. The Xhosa novel has also, to a very large extent, paid attention to the incorporation of geographical setting. This subsection assesses the Xhosa novelist's management of geographical setting. It considers two categories, novels with vague geographical setting and novels with vivid geographical setting.

3.2.1 Novels with vague geographical setting

All but few of the early novels, i.e., the novels written between the first decade and the fourth decade of this century, present the geographical setting in vague general terms. Consider, for instance, the following extracts from Ndawo's novels :

Kwakumiwe ngabantu bakowethu	Our people inhabited an area
kumhlaba waseMpumalanga,	in the East, known as
eMhlangeni.	Mhlangeni.

(Uhambo LukaGqobhoka:1)

Kwelo thambeka elimatye	Below that steep valley
amhlophe, esithendeni salo	which features white stones
kwakumi umzi kaMdluli ...	there stood Mdluli's
	homestead ...

(UNolishwa :1)

Ikhaya akalelwe kulo	Nomathamsanga is unable to
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UNomathamsanqa akalichani
ngokuthe ngqo.

provide the exact details
that pertain to her home
background.

(UNomathamsanqa NoSigebenga:1)

The locale, Mhlangeni, in **Uhambo LukaGqobhoka** is a geographically unknown location; it is a mythical place that cannot be located on a map. The reference to the locale where the narrative begins and also where it ends is very vague in **UNolishwa**. That it is a rural area is only deducible from the nature of the subsequent narrative details. Places like Zintatyaneni, Ngxingweni and Mathafeni are later mentioned, but confusion still obtains with regard to their geographical points on a map because there is no mention of a town or a district. Note that there is virtually no reference to the specific locale of the narrative in **UNomathamsanqa NoSigebenga**.

Mqhayi has not incorporated locale in his **Ityala Lamawele**, except for the sections handling the historical narrations. All that is known about the locale of the law-suit is gathered from narrative accessories outside the narrative itself. The same is true of **UDon Jadu**. The reference to the locale is so vague that it cannot be located on a map. The other novels that present the location in vague terms include Jolobe's **UZagula**, Swaartbooi's **UMandisa** and Bangeni's **Kuphilwa Phi?** In all these novels no specific mention of the locale is made save vague reference to a rural setting, be it a homestead or a village.

The subsequent decades do feature novels, though very few, the geographical setting of which does not arrest the attention of the reader. Dyafta's **Ikamva Lethu** does not introduce the locale of the narrative when the story begins. Nothing is known beyond the Gwala homestead until chapter seven, where reference to the location, Tyhume, is made. Prior to this reference the reader

has been groping in the air regarding the locale of the narrative. It has been introduced very late. Even its introduction is not particularly artistic because no mention of town nor district is made to enable the reader to identify the area on a map.

The same is true of Dazana's *Ukufika KukaMadodana* and Siyongwana's *Ubulumko Bezinja* which are both novels of the seventh decade. Dazana's novel unfolds without any reference to its locale. The locale, Mbashe, is mentioned only in Chapter 5, page 25. The reader who does not know the location of Mbashe remains confused because neither town nor district is identified. This also holds true of Siyongwana's novel which is set in the Ntakana village. The reader who does not know the village remains ignorant of the geographical point of the locale because of a lack of reference to the necessary access points.

There are reasons for lack of or vague reference to the locale in some Xhosa novels. The first is the nature of the narrative itself. Some narratives do not require local references. The absence of local references is intended to achieve general effect and a universal plane. For instance, lack of local references is a commonplace in allegorical narratives because such narratives usually address a specific situation that affects the general public and they have to achieve a general effect, hence the avoidance of local references. Ndawo should not, therefore, be faulted for lack of local references in his *Uhambo LukaGqobhoka* and *UNomathamsanga NoSigebenga*. Both novels are allegorical. They do not require local references for their effect. The religious situation they both address affects the general public. The same is true of Mqhayi's *Ityala Lamawele* and *UDon Jadu*, and Siyongwana's *Ubulumko Bezinja* which are metaphors for political and economic aspects of the human condition. Avoidance of local references saves the narratives from

unnecessary submission to the chains of fact and circumstance.

The second is the folktale influence. Chapter Two, paragraph 2.1.3 above, has established the influence and inspiration drawn by the Xhosa novelist from oral prose narratives. Among the authors cited were Ndawo and Mqhayi. Local references in oral prose narrative are very vague. The objective is to conjure up credibility, which is possible only if the locale is vague and cannot be identified on a map. Besides the nature of the narratives themselves, the influence of the oral prose narrative must be the additional reason for the lack of local references in the aforesaid Ndawo's and Mqhayi's allegorical novels.

The influence of oral prose narrative seems to be the main reason for vague local references in the other novels. The influence has affected these novels adversely in that, when the locale of the narrative is introduced late or has been left out, the narrative lacks an element that ought to catch the eye of the reader. One has to fumble through the book in search for the location that serves as background to the narrative and its characters. In the process the entire narrative is likely to suffer wrong localisation. Ndawo's *UNolishwa*, for instance, is set mainly in a rural village, Zintatyaneni, where the narrative begins and also rounds off. Vague local references in the novel, however, deceive Gérard (1971:64) into mistaking the rural community for an urban community. This is evident in his conclusion that the book is :

the simple life story of a Hlubi girl who is first led to evil because of her bad upbringing in a small urban community.

(My emphasis)

3.2.2 Novels with vivid geographical setting

The foregoing subsection has highlighted the early novels, that is, the novels appearing between the first and the fourth decades, as the ones that feature vague local references. It is, however, stressed that there are novels of the same period that feature local references. Sinxo's novels, *UNomsa*, *Umfundisi WaseMthugwasi*, *Umzali Wolahleko* and *Isakhono Somfazi Namanye Amabalana* feature local references. In his *UNomsa* Sinxo renders geographical setting in clear terms. The village, Njwaxa, the town, Middledrift, and the district, King William's Town, are identified. The same is almost true of his *Umzali Wolahleko*. The only difference is that the town and district have been left out, probably because Sinxo assumes that the reader has already come across his *UNomsa* which locates Njwaxa graphically. In fact, all his subsequent novels identify the Njwaxa village and leave out the town and district, probably for the same reason mentioned in the previous sentence. It is probable that Sinxo leaves out the other geographical access points in order to avoid monotony and repetition. It cannot be denied, however, that one who has not read Sinxo's first novel and does not know the location of Njwaxa village will experience problems regarding the identification of the village on a map.

Futshane's *UJujuju* has identified geographical setting clearly. The village, Luhlaza; the district, Centane; the rivers and the physical texture surrounding Zenzile's homestead are amply rendered. The reader is not confused regarding the locale of the narrative.

Geographical setting in Jordan's *Inggumbo Yeminyanya* has been aesthetically presented. It has been presented by means of the summary narrative and the immediate scene. The area, Mpondomiseland, and the district, Tsolo, have been identified

vividly. The other locales of the narrative, such as Sheshegu and Lovedale Institution, both in Alice, have been presented clearly.

Most novels of the sixth, seventh, eighth and ninth decades of this century succeed in giving an adequate presentation of the geographical setting. There is, however, one element that the bulk of Xhosa novels lacks in the presentation of the geographical setting. It is the description of the locale itself. Consider the following extracts :

Wala nje ukuba uNonceba Nonceba had no sooner left
ayishiye ibhulorho le the bridge which proceeds
yasedolophini eButuwa, from Butterworth, when she
waphuma ngasekunene elanda turned right, pursuing the
indlela yenqwelo leyo iya road that leads to Centane.
kwaCentane.

(**Bhota Nonceba :1**)

Eli banga yabe ke This class was the last
ilelokugqibela kwisikolo standard in their Alexandria
sabo apho eAlexandria, village school, in Mnyameni
idolophana yaseMnyameni, Administrative Area, in the
kwaChungwa. vicinity of the Chungwa Mountain.

(**Izigigaba Zelifa :1**)

Umzi wakwaNtengento omi Ntengento's homestead,
wona enzulwini yelali situated in the middle of the
yaseNqabane kwisithili Nqabane village, in the
saseDutywa uziva Dutywa district begins to
uchulumanca emva experience joy and happiness
kongxunguphalo iweminyaka. subsequent to several years'
anxiety.

(**Ntliziyu Ungumkhohlisi:1**)

Mafuya's **Bhota Nonceba** belongs to the seventh decade; Gwashu's **Izigigaba Zelifa** and Xamatenhata's **Ntliziyo Ungumkhohlisi** belong to the current decade. The geographical setting in these novels has been presented vividly, and it can be easily located on a map. The novelists do not, however, proceed to paint or describe the setting. It should be noted that description is used mainly for conveying mood and atmosphere. Description is missing in most Xhosa novels because another technique is substituted for it. This is the ethnological device. Instead of using description for conveying mood and atmosphere the Xhosa novelist often employs ethnological material as shown in the role played by social setting in paragraph 3.1 above. The Xhosa novel should therefore not be faulted automatically for missing out description.

3.3 Historical setting

This subsection examines the rendering of the historical time during which the narrative takes place. This time locus involves the time of the day, date, month and year. Time is a rare element in African fiction. For instance, from 1900 to 1959 there are approximately five novels that feature the time of the narrative. These novels are Sinxo's **UNomsa**, Futshane's **UJujuju** and Mhla **Ngenqaba**, Jordan's **Ingqumbo Yeminyanya** and Tsotsi's **UNtabaziyaduma**. None of these novels incorporates all the aspects of the time locus. Sinxo and Jordan refer to the time of day only. Futshane and Tsotsi mention season and month only.

The same phenomenon characterizes the novels of the subsequent decades. The only novels of the seventh decade that incorporate the time locus are Jongilanga's **Ukuqhawuka Kwembeleko** and Gwashu's **Isizukulwana Sentandabuzo**. Jongilanga does not specify the time of the day, but at least he mentions the date, month and year : 24 December 1945. Though Gwashu is general, he does

mention the time of day, morning, day of the week, Saturday, and the season, spring. Gangule's *Izagweba* seems to be the only novel of the eighth decade that incorporates more than one aspect of the time locus: namely, date, month and year. These aspects are deduced from Langa's letter, dated 30th November 1960, addressed to his mother. The date of the letter does not identify the exact time locus of the narrative because the narrative has already emerged from Ngqamakhwe when the letter features. Furthermore, the date of the receipt of the letter at Khotana village, in Ngqamakhwe, cannot be the same date appearing on the letter because the letter has been posted at Umtata, which is approximately 150 km from Ngqamakhwe. Nevertheless, the date of the letter provides the reader with some glimpses into the time locus of the narrative.

In the present state of our knowledge Gwashu's *Izigigaba Zelifa* is the only novel of the current decade which incorporates more than one aspect of the time locus. The aspects identified include date, month and year : 24 December 1924. The other novels such as Dazela's *Lumkela Iminwe Emithathu* and Isono Zakho Ziya *Kukujikela*, Gwashu's *Izanzwili Zobudoda*, Mtuze's *Indlei'ecand'intlango*, Tamsanqa's *Nyana Wam! Nyana Wam!* and Xametshata's *Ntliziyo Unguakhohlisi* have not incorporated the time locus of the narrative.

Striking to note is that whenever the time locus is incorporated it usually relates to the theme or subject being explored. It sheds light on the atmosphere that permeates the narrative. It shares or relates to the particular moods of certain characters. The cool atmosphere of the noon mentioned by Sinko in his *UNomsa* relates to the cool and peaceful atmosphere that surrounds Nomsa's home which she is soon to leave and be exposed to the hazards of the outside world. The sulky mood displayed by Nowayiti because she does not bear a child is reflected by the

unfavourable winter conditions that inaugurate Futshane's UJujuju. The fertile autumn conditions relate to the fertility of Nowayiti and her happy mood when she has fallen pregnant and later gives birth to a baby boy, Jujuju. The same seasonal circumstances typify Futshane's Mhla Ngenqaba. The time locus that launches Jordan's novel is commented upon by Dangule (1974:110) as follows :

Jordan manipulates his time scheme in such a way that any climacteric action occurs in darkness. All the major moral, intellectual, or emotional incidents are enacted against the backcloth of dying day or lightless universe...

Dangule further explains the dying day and its long shadows that introduce the novel as follows :

the long shadows cast by the trees suggest the settling in of a long period of strife and uncertainty in Mpondomiseland, it is a period which will eventually bring about the final extinction of hopes and aspirations of the very travellers depicted in the first paragraphs; the red colour of the setting sun typifies the smouldering resentment of the opposition groups in Mpondomiseland; another possible interpretation of the sinking sun is that it recalls the imminent fading lustre of both the rightful heir, Zwelinzima, and of the usurper, Dingindawo.

(Ibid.:110-111)

The time locus of Jongilanga's Ukuqhawuka Kwembeleko can be interpreted in terms of plot and theme as follows : the promising day suggests the hopes and aspirations that Zoleka harbours regarding her envisaged nursing career; it suggests Funca's hopes and aspirations regarding the securing of ikhazi (dowry) and the consolidation of good relations with his friend, Xatasi, through

the marriage of his daughter with Zolile, Xatasi's son; the long shadows of the dying day suggest the evolution of a long period of strife that detracts from cherished hopes and aspirations; it signals sombre atmosphere, looming trouble and foreboding doom.

The hopes and aspirations of Zoleka are trampled upon when a marriage partner is decided for her and the marriage ceremony is finalised without her consent. Funca's cherished hopes and aspirations abort when Zoleka repeatedly defies her in-laws and when she ultimately murders her husband. The atmospheric conditions - hot air, hot sun, dark clouds and thunderstorms - complement the effect of the time locus.

The African concept of time which is different from the Western concept is the principal reason for the missing time locus in most Xhosa novels. Prior to the advent of the missionaries and the introduction of literacy, the Africans in assigning a period to any event or circumstance had no means of calculating with the accuracy and precision of the Westerners. Their determination of the time of day was based on the heavenly bodies such as the sun, the moon and the morning and evening stars. Their determination of the year was based on four seasons which derive their names from vegetation and heavenly bodies. They took no account of the days of the week, dates of the month and months of the year. The division of the week into seven days was introduced by missionaries. The same is probably true of the division of the year into twelve calendar months. This explains the reason why the novels that have incorporated time locus have identified time by means of seasons, heavenly bodies and vegetation, save a few novels, such as *Ukughawuka Kwembeleko*, *Izagweba* and *Izigigaba Zelifa*, which have employed the Western means of calculating time. The African depends on an important historical event for the creation of historical sense and atmosphere, while the Westerner relies on a specific time locus which comprises time.

day, date, month and year for the same purpose (cf: Soga, 1931:421).

The missing time locus in most Xhosa novels could also be attributed to the influence of oral prose narrative, which has already been treated in Chapter Two of this study. Conventionally, folktales refer to time locus in very vague terms. All that is done is to set them in an unknown remote past. The idea is to achieve credibility by making the audience believe that what is performed might have happened in the remote past. This tendency to set the narrative in the remote past features prominently in the Xhosa novel. The fact that it derives from folktale influence is confirmed by the use of formulae similar to folktale opening formulae which signal the beginning of a folktale, and which are phrases that seek the attention of the audience. The folktale opening formulae are : "Kwathi ke kaloku ngantsomi" (Once upon a time); Kwahlala kwahlala kwayintsomi" (A tale once happened); "Kwathi ke kaloku" (It happened) and "Kwahlala kwahlala kwangantsomi" (A tale happened). Below are given the opening formulae that set the Xhosa novel in the remote past :

Ngaloo mihla, nam andisezi In those days, I, myself, do not
ukuba kunini na... know when it was...

(Uhambo LukaGqobhoka:1)

Ngabusukwazana buthile... One night, it happened...

(UZagula :7)

Ndakha ndathi It happened when I was a young
ndiseyindodana... man...

(UDon Jadu:7)

Be kusebusika... It happened in winter...

(UJujuju:3)

Kwakuxa libantu bahle, It happened during the sinking
 sun.

(Ingqumbo Yeminyanya:3)

Kwakusekuphumeni kobusika... It happened towards the end
 of the winter...

(Mhla Ngenqaba :5)

Kwakusehlotyeni... It happened in summer...

(UNtabaziyaduma:5)

Kwiminyaka yamandulo... It happened during the early
 years...

(Ikamva Lethu :1)

...kwakukho, ngeemini ... during the early days there
zamadulo indoda ... was a man ...

(Umvuzo Wesono :1)

Kwathi ke kaloku ngantsomi... Once upon a time ...

(Ubulumko Bezinja :1)

Kumar and McKean (1968:250) dismiss the novels that employ the above opening formulas. They write :

... there are only four words, of all the millions we've hatched, that a novel rules out: "Once upon a time". They make a story a fairy tale by the simple sweep of the remove - by abolishing the present and the place where we are instead of conveying them to us.

The study does not dismiss the opening formulas adopted by the Xhosa novelists because they have been incorporated aesthetically. All they do is to set the narrative in its appropriate time, the past time. This is in line with the

formulation of Clark (1946:4) :

In a sense all fiction is historical fiction, unless ... it is prophetic. For it is bound to be set in some period of past time. I say "past time" advisedly, since even a novel that is about to-day when written will be about yesterday when read.

It is possible that the folktale opening formulas do abolish the fictitious present and the locale in the Western novel. This is not the case with the Xhosa novel. The Xhosa novelist normally ~~possesses~~ other means to achieve the fictitious present, such as music, poetry and immediate scene, as this study has already shown. The use of folktale opening formulas does not presuppose the elimination of the locale of the narrative. The absence or presence of the locale in a novel depends largely on the literary skill of the author. Hence Futschane's *UJujuju* and *Mhla Ngenqaba*, Jordan's *Ingqumbo Yeminyanya*, Tsotai's *UNtabaziyaduma* and Sivongwana's *Ubulumko Bezinja* have incorporated the locale, while they have at the same time employed folktale opening formulas.

It is obvious from the foregoing exposition that the Xhosa novelist does not rely only upon an important historical event for the creation of historical sense and atmosphere, but also upon the opening formulas similar to folktale opening core-cliches and remote past tense formatives. The Xhosa novelist should, therefore, not be criticised automatically for the absence of a definite time locus.

3.4 Conclusion

This chapter has found that description as a means of rendering geographical setting and of creating mood and atmosphere is missing in most Xhosa novels. This is because the Xhosa novelist does not exult in landscape or cityscape painting. What matters

to most Xhosa novelists is regionalism or local colour that replaces description. This local colour derives from the ethnological material that constitutes the social setting which is indispensable to the understanding of character, theme, plot and style. It is this local colour that serves the role normally reserved for the description device in the Western novel. It has been established that vague local references are not always inartistic and wrong. The deciding factor is the nature of the narrative itself. Vague local references should be faulted when the book is affected adversely. The African concept of time has been found to be different from the Western concept of time. This accounts for the manner in which the Xhosa novelist has handled the historical setting, and which this study has not deemed necessary to criticise.

CHAPTER FOUR

PLOT

4.0 Introduction

This chapter analyses the plot structure of the Xhosa novel. The analysis derives its perspective from the analyst's concept of plot. This concept is determined by the given definitions of the term, plot. Because of the heterogeneity of plots this study deems it expedient to identify various forms of plot so that the analytical approach adopted fits in with the form being examined. The analytical approach this chapter adopts is determined by the structural models which are pinpointed. These models are extremely useful because they make the analysis of plot structure theoretically possible and they facilitate the definition of basic narrative units. Some basic narrative units determine plot structure of a narrative work of art while other units determine its thematic structure.

Some models determine basic narrative units of plot structures that proceed according to syntagmatic and linear narrative sequences. Others determine narrative units of thematic structures that derive from paradigmatic narrative schemata. This chapter seeks to employ only the models that determine syntagmatic sequences because they focus on the narrative units of plot structure.

4.1 The concept of plot

Conventional definitions of the concept single out causality as the determining factor or element of the plot.

Forster (1927:60) explains plot as
a narrative of events, the emphasis falling on causality,

Boulton (1975:45) writes :

A plot is a ... selection of events arranged in time, and one reason why we go on reading a novel is to see what happens next. A true plot ... has causality; one thing leads to another; and another reason why we go on reading a novel is that we are interested in why things happen. A plot has a beginning which leads through a middle to an end; it makes some kind of pattern; the probability must appear not only in events, but in their sequence.

Conventional though the foregoing definitions purport to be, they do not stand up to the facts when tested against most Xhosa novels or African novels whose plots proceed by thematic connection. They merely account for the forms of plot that derive their structure from causal connection and thus they are exclusive. It is unfortunate that most critics have tended to evaluate the Xhosa novel in terms of these definitions in spite of their limitations. This can probably be attributed to the failure of the critics to identify the form and the function of the plot they examine. Consequently, the plot of the Xhosa novel is discredited unfairly. Note the comments of Satyo (1981:92) :

It is quite evident that Mzamane, like many Xhosa novelists, hardly paused for a moment to puzzle the art of narrative self-consciously. The materials in the story add up to episodes that are related to each other by little more than just chronology. These novels still do not compare with Jordan's *Inggumbo Yeminyanya* where events and characters are bound into firm relationship by a philosophic thread.

This study notes that Mzamane's novel and Jordan's novel entail different forms of plot structure. The forms also serve different functions. They derive their artistic harmony from different connections and different unities. It is therefore conventional that their structural designs differ (infra :4.2.1.3 & 4.2.2.2).

Having noted the exclusive definitions, this study pinpoints and accepts definitions that embrace both traditional and modern conventions. In other words it adopts definitions that postulate the existence of different forms of plot. Muir (1928 :16) defines the plot as

the chain of events in a story and the principle which knits them together.

He maintains :

In all ... novels a few things happen, and in a certain order, and in every novel things must happen and in a certain order. As they must need happen, however, it is the order which distinguishes one kind of plot from another.

Dietrich and Sundell (1967: 115) write :

Plot may be defined as the arrangement of events and actions in a story to convey a theme. Traditionally, plot required a causal connection between events as well as a thematic connection, but recent developments in fiction have made it advisable to loosen the definition to require only a thematic connection.

Stevick (1967:141) says:

the plot of any novel or drama is the particular temporal synthesis effected by the writer of the elements of action, character and thought that

constitute the matter of his invention. It is impossible, therefore, to state adequately what any plot is unless we include in our formula all three of the elements or causes of which the plot is the synthesis; and it follows also that plots will differ in structure according as one or another of the three causal ingredients is employed as the synthesizing principle.

Dietrich's and Sundell's definition is cited because of its reference to "thematic connection". The notion it highlights that the thematic connection should be the interior principle that synthesizes the modern plots is not acceptable. The synthesizing principle is determined by the form of the plot in question. Muir and Stevick lay emphasis on this point.

4.2 Forms of the plot

Before a critic embarks on the analysis of the plot structure, it is advisable to identify the form of the plot that is examined so that relevant conventions will be applied. Stevick (1967:144) formulates :

For the critic, therefore, the form of the plot is a first principle, which he must grasp as clearly as possible for any work he proposes to examine before he can deal adequately with the questions raised by its parts.

This section examines two main categories of forms of the plot: namely, the plot of fortune and the plot of character, together with their subdivisions.

4.2.1 Plot of fortune

The plot of fortune embraces plots that hinge upon the

protagonist's honour, status, reputation, goods, loved ones, health and well-being. It is identifiable by what happens to the protagonist, be it misery or happiness, success or failure. Its subdivisions include the action plot, pathetic plot, tragic plot, sentimental plot, punitive plot and admiration plot (Stevick, 1967:156-161).

4.2.1.1 The Action Plot

The additive linkage is the principal mode of concatenation that distinguishes this form. The premium and focus are placed on happenings rather than on characters. The series of events that propel the plot usually arouse suspense, expectation and surprise. The plot consists mainly of a puzzle and solution cycle. It is indispensable that there should be adventure and safe escape from the real world to the world of fantasy. The action plot is also in some way situational as the subsequent discussions will show (infra: 4.2.2.3).

Ndawo's *Uhambo LukaGqobhoka* has this form of plot. The happenings that befall an African convert serve as the focus of the novel rather than the character. Allegorical characters encountered in the novel are mere outlets for the happenings. The protagonist, Gqobhoka, escapes from the real world and undertakes an adventurous tour to the world of fantasy wherein he encounters a series of problematic situations. These situations seek to topple Gqobhoka's Christian progress. The plot derives its cyclic nature from a series of cyclic solutions. The plot encompasses all four points of the compass. The protagonist travels from East to South, from South to West, from West to North, then from North back to East. In each direction the hero encounters frustrating, frightening and tempting situations that he must overcome.

The East which is the point of departure, signifies the prosperity, security and temporal pleasures that the hero renounces for the sake of embracing the Christian faith. The Southerly direction marks the protagonist's first encounter with besetting situations that threaten his life. It is here that he sleeps in caves and encounters roaring lions. The Westerly direction is full of all sorts of pleasures that remind Gqobhoka of the pleasures of the East. In the Northerly direction Gqobhoka risks his life to the unfavourable winterly conditions, and to the ruthless beasts and reptiles such as the lion, the bear and the mamba. He traverses dense forests and finally crosses turbulent rivers. The act of crossing the rivers signifies Gqobhoka's attainment of salvation. The return to the Easterly direction points to his endeavours to share with his fellow men the divine knowledge he has gained. This act completes the cyclic plot.

The above exposition notes the cyclic solutions or spiritual struggle and the allegorical or symbolic elements which have escaped the observation of some critics. Such critics include Bennie (1933:45) who mistakenly regards the book as mere imaginative progress of a Native from heathenism to Christianity, through much struggle with wild beasts and men, and with the elements. (My emphasis)

Vilakazi (1945:308) who writes :

This book is modelled on Bunyan's Pilgrim's Progress, but, instead of representing a purely spiritual struggle, it more or less describes "an imaginative progress of a native from Heathenism to Christianity, through much struggle with wild beasts and men, and with the elements".

Gérard (1971:63-64) who avers :

The book clearly exemplifies the influence of **Pilgrim's Progress**. It purports to describe allegorically the evolution of an African from heathenism to Christianity, but, as Vilakazi observed, Ndawo was unable to master the allegorical techniques of Bunyan. The central character, fighting against wild beasts, and men, and the elements, is not symbolical, but straightforwardly anecdotal.

Another novel featuring an action plot is Ngani's **Umqol'uphandle**. Ngani's action plot entails features other than adventure, safe escape from the real world to the world of fantasy, solution cycle and search for eternal treasures noted in Ndawo's action novel. The features peculiar to Ngani's action plot include criminal conspiracy, mystification, competitive individualism embodied in the detective, tracking down of murderers, their discovery and apprehension. These features derive from the concealed murder of the innocent victims, Eddie Magga and Lulama Zuma; the tracking down of the clues to the murderers by a professional detective, Hiobo; the complication of the criminal act through red herrings skilfully programmed by the culprits; and finally the unravelling of the criminal conspiracy and the ultimate discovery and apprehension of the murderers by the detective.

Ngani's novel is a detective narrative. Hence the above features are preponderant. The other novels featuring an action plot are Gwashu's detective novel, **Izigigaba Zelifa**, and his historical novel, **Izanzwili Zobudoda**. The features characterizing the action plot of these novels bear resemblance to those of Ngani's and Ndawo's novels. It is therefore unnecessary to expand upon them.

4.2.1.2 The Pathetic Plot

The pathetic plot is primarily a plot of fortune that derives its structure from a sympathetic protagonist who sustains misfortunes undeservedly. The occasion for misfortune can be the inadequacy of one's home or poor school background coupled with the hero's lethargic quality of determination or supine will, naive and deficient thought. The plot is characterized by the materialisation of the reader's long-range fears for the protagonist, and sporadic and intermittent alleviation of short-range hopes.

Jongilanga's *Ukughawuka Kwembeleko* belongs to this category. Almost throughout the narrative, the heroine, Zoleka, suffers deadly agony because of having to forfeit her promising future through the fault of her father, Zenzile, who leans on traditional values and decides her marriage partner. The inadequacy of Zenzile derives from his tenacious adherence to traditional norms and his failure to reconcile them with the modern norms to which he has voluntarily exposed his child. In terms of Western orientations Zoleka should assert her individual rights and stare her father in the face. Zoleka, however, fails to challenge her father openly. This failure can probably be ascribed to Zoleka's supine quality of will caused by her awareness of the cultural taboos that forbid children to stare their parents in the face. Zoleka's avoidance of overt protestation and open confrontation with her father suspends the reader and conjures up his long-term fears for the misfortunes Zoleka is likely to undergo should the matrimonial ties be finalised in spite of her covert protestations. The finalisation of matrimony without Zoleka's consent; Zoleka's murdering of her husband; her arrest; conviction and suicide constitute the materialisation of long-term fears which are sufficient to generate the desired emotional effect associated

with a pathetic plot.

The plot is also characterized by the reader's sporadic and intermittent short-term hopes that temporarily alleviate long-range fears. Such hopes show up whenever the heroine anticipates the support of her suitor, Zwelakhe, or whenever Zwelakhe intervenes on behalf of Zoleka. This is the case when Zoleka expects Zwelakhe to intervene and forestall the matrimonial arrangements. Such hopes fade away immediately Zoleka receives a letter in which Zwelakhe maintains that he is unable to intervene in the matter. When Zoleka escapes from her in-laws' homestead and seeks work in King William's Town, hopes that she has escaped misfortune transpire. Such hopes are soon dispelled once Zoleka is found by Zenzile and returned to her in-laws' home. The reader hopes that Zoleka has finally escaped the threat of misfortune when she works in Beëra and again meets her ex-suitor, Zwelakhe. They resume their courtship and decide to marry. These hopes fade away as soon as Zwelakhe's parents reject Zoleka and when Zwelakhe suffers a pathetic death followed by Zoleka's suicide.

4.2.1.3 The Tragic Plot

The tragic plot postulates a sympathetic protagonist who undergoes the threat of misfortune that provokes the same long-range fears and their actual materialisation as in the pathetic plot. The tragic plot differs from the pathetic plot in that the protagonist has a strong quality of will and determination in addition to a certain degree of nobility or sophistication and ability to change an opinion. Through some serious mistake or error of judgement the protagonist may be partly or greatly responsible for the misfortune he or she suffers. One recognizes one's error but it is often too late for one to rectify it. The reader's fears and pity for the hero are alleviated and balanced

by a sense of justice and satisfactory emotional effect engendered not only by the knowledge that the hero has had a hand in his own downfall, but also by recognition or discovery of the error. The tragic end, which is usually the death of a good person, is deserved and is often regarded as the necessary atonement for his error. It should be mentioned that the tragic plot is dramatic. It adheres to strict interior causation and intensive action. The hiatus between characters and events disappears. Instead characters and events are inseparably knit together (Stevick, 1967:159).

The plot structure of Jordan's *Inqumbo Yeminyanya* qualifies as a tragic plot. The noble birth of the hero, Zwelinzima; his educational qualifications; his association with the University College of Fort Hare and Lovedale Institution and his attainment of chieftainship, constitute the kind of sophistication and nobility expected of a tragic hero. The sphere of action of the hero, who seeks to liquidate the existing lack of a legitimate reigning chief in Mpondomiseland; the sphere of action of the villain, Dingindawo, who seeks to counteract the sphere of the hero and the sphere of action of the donor or provider, Ngxabane, who provides startling and inciting information that antagonizes the contesting parties, all incur the intensive action that the tragic plot features.

A number of factors arouse the reader's fears and pity for the threatened misfortune likely to be undergone by the hero. The reader gathers from the expositional information that as a child, Zwelinzima's life was threatened by Dingindawo and thus the former has had to take refuge with his maternal uncle, Gcinizibele, at Sheshegu. As a result, Dingindawo manages to usurp the crown when Chief Zanemvula, Zwelinzima's father, passes away. The reader expects Dingindawo to counter Zwelinzima's entrance into Mpondomiseland and continue to threaten the hero's

life should the crown be wrested from him. The expositional information also highlights the value placed upon the traditional cultural norms in Mpondomiseland and the hero's concern with modern values. The reader anticipates fatal misfortunes resulting from the hero's failure to reconcile traditional and modern values. The entire narrative is pervaded with motifs that signify the materialisation of the reader's long-range fears and pity for the hero's threatened misfortune.

Brief moments of relief signified by the achievements of the hero shortly after his marriage with Thembeke, and his introduction of social, educational and economic reforms, arouse the reader's short-range hopes that the hero might escape the threatening misfortune. Such hopes are gradually dispelled by the decline that ensues.

The narrative leaves the reader with no doubt that Zwelinzima's hand has been involved in his own downfall. Dangula (1974:55) notes :

The traditionalists accuse Zwelinzima of discriminating against them. Like most educated leaders, Zwelinzima fails to realise that people must be recognised and appraised all over again. He has been a stranger among the traditionalists and continues to be so. He does not realise that it is only in daily life and struggle that men come to understand and trust one another. He disregards two important factors, namely, the natural human love for pomp and ostentation and the symbolic significance of togetherness. Aloofness from other people creates, naturally, mistrust and conflict.

Zwelinzima's discussion with the Sulenkama and Thembu chiefs recorded in Part IV, chapter one, confirms Dangula's view cited above. They all note that Zwelinzima's error derives from his

failure to recognize communal rights and group solidarity, and his failure to reconcile his well-advanced ideas with those of the people he leads.

Zwelinzima discovers his error and attempts to rectify it, but as tragedy would have it, it is too late. All that remains to transpire is his death as a necessary sacrifice for the atonement for his mistakes, an investment towards a better future and a pawn for the deliverance of the Mpondomise community from the outdated dreamy past into the reality of modern developments. Zwelinzima's tragic death thus produces the desired tragic catharsis.

The foregoing exposition disproves Kwetana's view (1987:79): namely, that Jordan's *Ingqumbo Yeminyanya*

is first and foremost a situational novel bordering on the picaresque, where we do not see a rising tension to a climax rather than a series of episodic actions streaming from a blunder - a childish blunder which is called a violation in folklore.

It should be underlined that picaresque plots and situational plots are subdivisions of the plot of character which this section also examines (*infra*: 4.2.2.2 & 4.2.2.3). Jordan's narrative does entail the elements that pertain to the plots of character but the dominant elements as noted above and as the subsequent sections will prove, are those that determine it as a tragic plot or a plot of fortune (*infra* : 4.3).

4.2.1.4 The sentimental Plot

A sentimental plot exists when a sympathetic protagonist who suffers threatened misfortune escapes the misfortune and receives a just reward at the end. The reader's satisfactory emotional

effect accrues from the materialisation of the long-range hopes and the corresponding allaying of short-range fears. An essential distinguishing feature is that while the protagonist remains staunch throughout, neither his bad nor his good fortune depends on what he has thought or done. Instead, he is acted upon, rather than acting.

The plot of Jolobe's *UZagula* is sentimental. The heroine, Zagula, suffers the ills of traditional conceptions. She cannot absolve herself from the accusations of witchcraft levelled against her by the community, which is influenced by her daughter-in-law, who claims that her sickly and dying children are bewitched by Zagula. This stigma troubles Zagula. On account of the stigma the future of her daughter, Nonkungu, who is betrothed to Phike, is threatened. Phike seriously contemplates severing the relations immediately he is informed and convinced that Nonkungu is the daughter of a witch. The marriage materialises merely because Phike's parents intervene and compel Phike to honour the envisaged matrimonial arrangements. Not long after the marriage Phike disappears and Zagula suffers yet another misfortune as Phike's disappearance is attributed to her witchcraft. Zagula escapes misfortune through the public confession of her daughter-in-law shortly before the latter's death. Consequently, Zagula and her daughter, Nonkungu, together with her husband, live happily ever after. The reader's short-range fears and pity for the heroine's threatened misfortune are allayed and the long-range hopes for the receipt of a just reward are realised. Virtually nothing has been done by the heroine to clear her name: it has been the conspiracy of fate which has acted upon the situation and cleared the heroine's name.

The plot of Dlova's *Umvuzo wesono* is another one which qualifies as a sentimental plot. The occasion for the misfortune suffered

by the hero is similar to the foregoing instance. Initially, the hero, Twatwa, suffers misfortune on account of cultural ills that cause his estrangement and isolation from his paternal relatives. He is not responsible for the misfortune. Cultural differences are the reason for it. His mother is accused of witchcraft merely because she is a Xhosa woman married to a Fingo family. Twatwa's mother leaves her in-laws' home and thus Twatwa has to stay with his maternal relatives until his coming-of-age.

Twatwa is married and has settled at Mjikelweni village when he sustains yet another misfortune which, once more, emanates from tribal feuds. The feuds cost Twatwa his son, who is murdered and Twatwa suffers mental disturbance. It is again fate that mediates in the situation. This hand of fate is evident in the sudden and unexpected arrival of a certain White man who arranges specialists who restore Twatwa's mental balance. This is also evident in the death of Gezenga and headman Mbulana, who have been responsible for the tribal feuds. Twatwa is granted headmanship. This change in fortune for the better satisfies the reader, who has been cherishing long-range hopes that justice and mercy will ultimately triumph.

Ngani's **Abantwana Bethu** also features a sentimental plot. The narrative derives its structure from the sympathetic hero, Themba, who suffers misfortune on account of communal rights that are made to bear upon individual rights. Themba is a custodian of modern ethical codes and thus rejects outdated communal codes. The threatened misfortune is provoked by the parents' choice of Themba's marriage partner and the finalisation of the preliminary matrimonial arrangements without Themba's consent. Themba rejects the community's choice. Consequently, the forced marriage aborts and the premise on which the forced marriage is based, that is, the union of royal houses, is nullified. It is proved that both Sityebi, Themba's father, and Dalindyebo,

Ntombenhongo's father, are commoners. As the sentimental plot would have it, the hero is not directly involved in the exposure of the parents' error. Some other characters such as Bxwala and Libala are directly responsible for the exposure of the fallacy (infra:3.5.4.5). The exposure, however, benefits Themba who later leads a prosperous life together with Nomhle, a wife of his own choice. This happy ending objectifies the reader's long-range hopes that virtue should receive its just reward and the short-range fears and pity for the hero's threatened misfortune are alleviated.

Tamsanga's Ukuba Ndandazile and Qangule's Izagweba also feature sentimental plot. The circumstances responsible for short-range fears and threatened misfortune suffered by the protagonists are similar in both novels. In Ukuba Ndandazile the protagonist, Lindikhaya, suffers threatened misfortune because he rejects the imposition of communal rights upon individual rights by the antagonist camp that wants to decide his marriage partner. In Izagweba the protagonist camp comprising Langa and Nkosazana suffer threatened misfortune because they also reject the imposition of communal codes upon individual rights by the antagonist camp consisting of Mdumisi and Madangatye. The antagonist camp wants to decide the marriage partners of the protagonist camp. Since the features that characterize the plots of these novels bear resemblance to those of the novels discussed above, it is unnecessary to discuss them in detail.

The punitive plot and the admiration plot are the other subdivisions of the plot of fortune. This study does not elaborate on these forms because it has not found any suitable examples among the Xhosa novels.

4.2.2 The plot of character

The plot of character includes bipolar plots, picaresque plots and archetypal plots. These plots derive their structures from a variety of features. Their essential feature is the unchangeability and completeness of the characters from the beginning. They need not show any new quality. All that the plots need to do is to bring out various attributes of the character. The main purpose of the plots is to set the characters in new situations, to change their relations to one another. In all these situations characters are made to behave typically, for they are static. They do not exist to precipitate the action. They are neither the focal point of the narrative nor the purpose for which the narrative was created. Instead, they are mediums for the expression of some particularised perspective of reality advocated in the book. Conventionally, the plots of character should be loosely connected and action should be subservient to characters. It is also a convention that these plots should entail flat characters which are suitable mediums for the expression of one kind of vision of life. Since these plots serve to delineate certain aspects of life they cannot be faulted when they proceed with or without heroes or central figures (cf: Muir, 1928:24-26; Spencer, 1971:5).

4.2.2.1 The Bipolar Plot

The bipolar plot receives its structure and substance from dialectical confrontation and the rendering of ideas in terms of sets of twos, in their positive and negative dimensions. This presupposes the balancing of characters or ideas against each other in sets, each character or idea being the opposite of the other (Spencer, 1971:9).

Sinxo's novels entail suitable examples of bipolar plots.

Sinxo's **UNomsa** receives its structure from counterpointed characters that are easily arranged in their sets of twos and entail positive and negative qualities. On the one hand, good and charming characters are presented undergoing sad and traumatic experiences designed to test their moral fortitude. Such characters are Nomsa and Themba, who remain just and virtuous in spite of the traumatic experiences and besetting situations they undergo. Themba is regarded as a virtuous character because he remains charming and admirable despite being presented as a drunkard. Moreover, he undergoes reformation and transformation and thus regains his initial sober nature.

On the other hand, bad and repulsive characters are presented as being the causes of the traumatic experiences suffered by charming characters. Valesazi and Nongendi are such characters. Striking to note is the dialectical confrontation of the underlying motifs - virtue is rewarded and evil is punished. Marriage is the reward given to the virtuous characters and death is the punishment meted out to the evil characters.

In **Umfundisi WaseMthugwasi** the plot receives its bipolarity from Thamsanqa and Blankethe - who remain steadfastly good and charming despite besetting alternating situations - and from human frailties exemplified in the Mthugwasi community and in Bonani. The benevolent nature of Thamsanqa and Blankethe is contrasted to the malevolent nature of the Mthugwasi community and Bonani. Both Thamsanqa and Bonani die, but the motifs that underlie their death differ. Thamsanqa's death is a necessary willing sacrifice offered for the better future of his fellow men. It serves to teach his fellow men the significance of caring for the ministers of religion. Bonani's death is a punishment he receives consequent on his iniquities. The sermon preached by a certain Professor Zilindile focussing on the failure of the Mthugwasi community that has cost Thamsanqa his

life, serves as a form of punishment- a standing stern rebuke to the ungrateful African community. Both characters and motifs are rendered in sets of twos, in positive and negative dimensions.

In **Umzali Wolahleko** the plot derives its duality mainly from Ndopho, who represents vice, and Ndimeni, who typifies virtue. While the situations and relations alternate, their behavioural patterns remain almost the same. Ndopho is presented as being unsympathetic and vicious at home, at school and at work in Johannesburg and Port Elizabeth. Ndimeni remains steadfastly good and virtuous despite the frustrating situations that beset him.

The structural principle involves the juxtaposition of characters and central motifs. Evil is punished and virtue receives its just reward. Ndopho becomes a moral wreck and suffers a miserable death. Ndimeni leads a prosperous life. The prodigal parent, Nojaji, receives appropriate punishment. The moral decline and the death that her children suffer are the punishment Nojaji receives for having failed to discipline them. This failure costs her the life of her husband who dies because of mental anguish. She has to live long in order to bemoan the repercussions of her failure.

In **Isakhono Somfazi Namanye Amabalana** the plot derives its bipolarity from the good characters that are contrasted to the evil forces of the city that assail them. The characters are Nomazwi, Yolisa and "Jamangile", whose moral integrity is not shaken by the evil forces of the city (Johannesburg) that seek to entangle them. The name of Jamangile is in inverted commas because the evils of the city overcome him at first, but when circumstances permit, he escapes the evils and acquits himself well thereafter. The evil forces abort and good triumphs over evil.

Gwashu's *Intombi Yolahleko* derives its duality from Nojenti and Nolizwe, who typify vice, and Nomadinga, who represents virtue. The hard knocks of life are the punishment Nolizwe receives for her wayward behaviour and repulsive attitude. The exposure of the role that Nojenti has played in the waywardness of her daughter, Nolizwe, is the punishment she receives for her crooked ways. Nomadinga's marriage with a qualified teacher, though she herself has not gone beyond standard six, is the reward for her virtue. Through the mediation of hardships the villainous characters are transformed. Nolizwe turns out well at the end. She accepts and admires the very things that she has rejected and sneered at. This is evident in her marriage with the ochred person whom she rejected in the beginning.

The bipolar plot in Tamsanga's *Inzala KaMlungisi* involves Sindile, who personifies vice, and Siphiso who typifies virtue. The various alternating situations in which the characters are set are not meant to trace their development; instead they broaden and diversify the reader's perspective of these characters. The characters bear the same attributes in spite of the alternating situations and relations. The counterpointed structure entails pairing of characters and balancing of the motifs. The evil character, Sindile, is punished by death and the virtuous character, Siphiso, leads a prosperous life.

The other novels with bipolar patterns include Ndawo's *UNolishwa*, Tsotshi's *UNtabaziyaduma*, Jolobe's *ELundini LoThukela*, Mtuze's *UDingezweni* and Indlel'ecand'intlango, Mafuya's *Bhota Nonceba*, Malgas's *Umntu Lilahle Elinothuthu*, Teleni's *KuLavisa Ngothando*, and Xametshata's *Ntliziyo Ungumkhohlisi*. The characteristic features of the plots of these novels are not different from those of the novels discussed above. Take, for instance, Malgas's *Umntu Lilahle Elinothuthu*. The hero, Siphiso, is complete from the beginning to the end. The good perspective embodied in

Siono remains changeless in spite of the changing situations. On the other hand, the evil perspective exemplified in the undesirable foil character, Mlandeli, remains evil until the end of the narrative or the death of the foil character. This also holds true of Kametshata's *Ntliziyo Ungumkhohlisi*. The good qualities of the hero, Themba, remain constant in spite of the changing situations. The evil perspective embodied in the foil character, Nosisa, remains so until the foil character is punished by death. Since the plots of these novels do not figure peculiar features it is deemed expedient not to elaborate on them.

It is obvious from the foregoing exposition that bipolar structures postulate apparent sequences and latent counterpointed perspectives. It should be mentioned that the two perspectives presuppose the mediation of a third perspective that reconciles the juxtaposed units. The third perspective is provided by the reader, who harmonizes and unifies the contrasted units so that the central motif of the narrative can be abstracted. Spencer (1971:88) formulates :

In novels whose structures are dependent upon counterpointed, or upon nakedly conflicting, dual perspectives, the third view of the reader may be indispensable to the book's meaning ... It is this third perspective upon which depends the coherence of the other two conflicting ones.

4.2.2.2 The Picaresque Plot

The picaresque plot derives its structure from the central figure who undergoes a series or variety of situations or scenes designed to provide the panoramic view of a society. The central figure is presented travelling or successfully climbing a social ladder. At the end he shares the knowledge he has acquired with

his fellow men. Ancient picaresque plots entail rogue, adventure and intrigue narratives. Modern picaresque plots also involve success narrative (cf: Cross, 1928:63-64; Muir, 1928:32).

The picaresque plot of Petana's UPhumzo receives its picaresqueness from a successful hero, Phumzo, who attains success despite the meagre financial means of his home. The plot concerns mainly the hero's attainment of primary education, his exemplary behaviour at college and his attainment of a teacher's course with a first class pass. Phumzo, like most heroes of picaresque plots, shares the knowledge he has acquired with the Mbhodand and Uitenhage communities where he serves as a teacher. The climax of his success is signified by his marriage, that rounds off the narrative.

Swaartbooi's UMandisa is also a success narrative. The plot builds up its picaresqueness through the heroine, Mandisa, who distinguishes herself excellently at primary school. She manages sub-standards in one year. Charm, humour and success characterize the plot. At home and at school the heroine is an exemplary, diligent and pious character. At school she can be deliberately mischievous. The mischief she commits, however, is intended to arouse mirth and thus entertain the pupils. An instance of this is when Mandisa playfully frightens the pupils with a dead mole and the entire class, including the teacher is, shocked and disturbed. The entire narrative is interspersed with humorous situations caused by Mandisa.

The plot focusses on Mandisa's success as a pupil, a student and a teacher. She completes her primary education and her teacher's course with ease. As a teacher she poses as an intelligent, systematic, considerate and pragmatic professional. On cold winter days, for instance, when many pupils have absented themselves, Mandisa narrates exciting fairy tales that keep the

other pupils spell-bound. Thus the pupils cease being absent on cold days lest they miss exciting lessons.

It should also be pointed out that the heroine does not fail to share the knowledge she acquires with the concerned persons or community. This is evident in Mandisa's correspondence with her parents, in which she details the experiences she has gathered from both the school and the college. This is also evident in the teaching services she renders to her immediate community. Overall, the plot succeeds in presenting a panoramic view of school life.

The other novels with picaresque plots based on success episodes include Futshane's *UJujuju*, Dana's *Kufundwa Ngamava*, Dazana's *Ukufika KukaMadodana*, Bongela's *Kusa Kusihlwa*, Tamsanqa's *Ithemba Liyaphilisa* and Nyana Wam! *Nyana Wam!*. The heroes of these novels achieve success in spite of the difficulties they encounter en route.

The picaresque plot which is in a similar vein to ancient picaresque plots is Futshane's *Mhla Nqengqaba*. The narrative is interspersed with characters who play the rogue. The villain, Mhlangenqaba, is a mischievous character.

Early in his life he is imprisoned because of his involvement in the theft and slaughter of someone's pig. He is imprisoned for the second time for his participation in a boys' stick-fighting game which nearly costs one boy's life. Mhlangenqaba escapes from prison. En route he steals a certain Gobinamba's clothes hung on a fence, as well as his horse, which Nqaba rides to Qumha.

The plot is punctuated by intrigue and adventure. Nqaba's manner of escape from prison is both intriguing and adventurous. His

stealing of the horse at night is also adventurous. The way in which Ngaba is traced and rearrested by detective Mabona through Ngaba's girlfriend, Nozimanga, is intriguing. The hero's encounter with Nobantu, whom he ultimately marries is also intriguing. Nobantu's sporadic appearance in the narrative seems to have been predetermined. She appears for the first time when the villain has escaped from prison and has hidden at Ngwane Forest in order to escape notice during the day. She appears for the second time after Ngaba's release from imprisonment subsequent to his arrest by detective Mabona. This second appearance awakens Ngaba who is having a nap en route to his home and is brooding over Nobantu. The third instance transpires when the villain returns from work in Cape Town. The villain has no sooner reached his home village when he meets Nobantu next to a certain shop. Ngaba, once more, is brooding over Nobantu. Evidently, these encounters have been predetermined and are very intriguing.

Roguishness, adventure, intrigue and success characterize Mzamane's *Izinto Zodidi* which accumulates its picaresqueness by means of three-decker episodes that constitute a three-decker novel. Weliek and Warren (1949:222) maintain that the three-decker novels

keep two or three plot-sequences in alternate movement
... and eventually show how they interlock ...

The first episode or sequence of *Izinto Zodidi* emanates from the concatenation of events that involve the heroine, Makhwetshube, who protests against societal norms that deprive married women of their right of expression and freedom of action. Makhwetshube's first assertion is that of her right of expression, which occurs when she challenges the cultural code that expects the newly-weds to part company merely because the groom has to seek work in urban centres. She is convinced that such separation can lead to

family disintegration.

The second assertion is that of freedom of action evident in Makhwetshube's decision on her initiative to go and seek her husband in Johannesburg without consulting her parents-in-law or her husband as the cultural norms demand. She finds her husband playing the rogue together with other rogues, who accumulate wealth by illicit means. The rogues' attempts to murder Makhwetshube's husband, Deyi, are aborted mainly because of her exercise of the human rights mentioned above. She spots the strategies of the murderers and alerts her husband just before they can accomplish their purpose. She is involved in the strategies that the husband devises and adopts in order to escape the murder. The importance of allowing married women free use of the aforesaid human rights is further made evident in the businesses that Deyi introduces in Qumbu such as a bakery, a bus-service and a shop. These ventures have been suggested by Makhwetshube after she has noted that Deyi does not have a stable job. The introduction of businesses in Qumbu rounds off this episode and signifies its climax.

The second sequence comprises the events that concern another heroine, MamNzotho, who is introduced as experiencing dependency and economic depression because of confinement to a patrilocal residence while being neglected by her husband. The state of servitude to which married women are reduced by societal norms becomes abundantly obvious to MamNzotho when she finds her husband, Solomzi, dead in Cape Town and cannot obtain the estates bequeathed by him unless the claim is instituted by a male heir. She manages to obtain the estate through the assistance of Deyi's brother, Vusani, who works in Cape Town. Though MamNzotho is a Cape Town woman, she resolves to return to the Nyandeni rural community in order to play a role that can improve the image and the status of African married women. She achieves this through

the introduction of women's and youth associations, music and dramatic societies, and her involvement in the establishment of a printing press and the introduction of a weekly newspaper.

The climax of this episode concerns the international plane that the image and status of African married women can strike if the opportunity is provided. This is evident in MamNkotho's attendance of the Women's World Congress that convenes in Chicago to deliberate on the rights of women.

The third episode involves the hero, Manzodidi, whose acknowledged intelligence and ability enable him to undertake advanced studies in science with atomic energy as his speciality. The success that Manzodidi achieves entails the invention of a bomb which has the potential to counteract nuclear war. The climax of the episode concerns the use of Manzodidi's invented bomb to counteract the nuclear war which threatens the entire world.

It should be mentioned that the presentational mode of the *sujets* that feature the foregoing sequences gives the impression that Mzamane's novel lacks artistic unity. However, once one identifies and reconstructs the *fabula* components that the narrative entails, one discovers that the sequences embrace thematic units which interlock at sociological and techno-economic schemata. The concept of *fabula* and *sujet* are explained by Halperin (1974:35) as follows :

The *fabula* of the work is the chronological, or chronological-causal, sequence in which ... motifs may be arranged; while the *sujet* constitutes the actual arrangement or presentation of these motifs in the work itself. The *fabula* is the aggregate of all the motifs that appear in the narrative work ... while the *sujet* is the actual disposition of the motifs before us ...

The said interlocking takes place when marital love, common economic and social ideals and aspirations about the improvement of African society prompt Deyi's brother, Vusani, to marry MamNzotho, the heroine of the second sequence. This marital union implies the unification of the Kondile and Gubeyu families, which are both committed to the improvement of the lot of African women and the rural community. The hero of the third sequence owes his achievements to this marital union since it is MamNzotho who suggests that the hero be sent to Zambesi University, where he specialises in atomic energy research. It is on this note that this study considers the three-decker episodes as achieving artistic unity through interlocking at sociological and techno-economic schemata.

The other novels with picaresque plots based on success episodes, roguishness, and intrigue are Bongela's *Umzi Omtsha* and Mtuze's *Umsinga*. Since these features are not of any additional literary significance in these novels, it is unnecessary to discuss them in detail.

4.2.2.3 The archetypal Plot

The archetypal plot derives its structure from archetypal actions or situations, that is, experiences which a certain society has undergone at one time or another. It concerns situations with which members of the affected society or group may identify. What affects an individual or a hero affects the community. The archetypal plot does not exist to delineate character but to render a group-felt situation or experience. The plot may or may not involve characters. If characters are involved they often serve as a medium for the expression of the group-felt experience, a mouthpiece or voice and a mirror of the group. Thus the characters are not the focal point of the narrative.

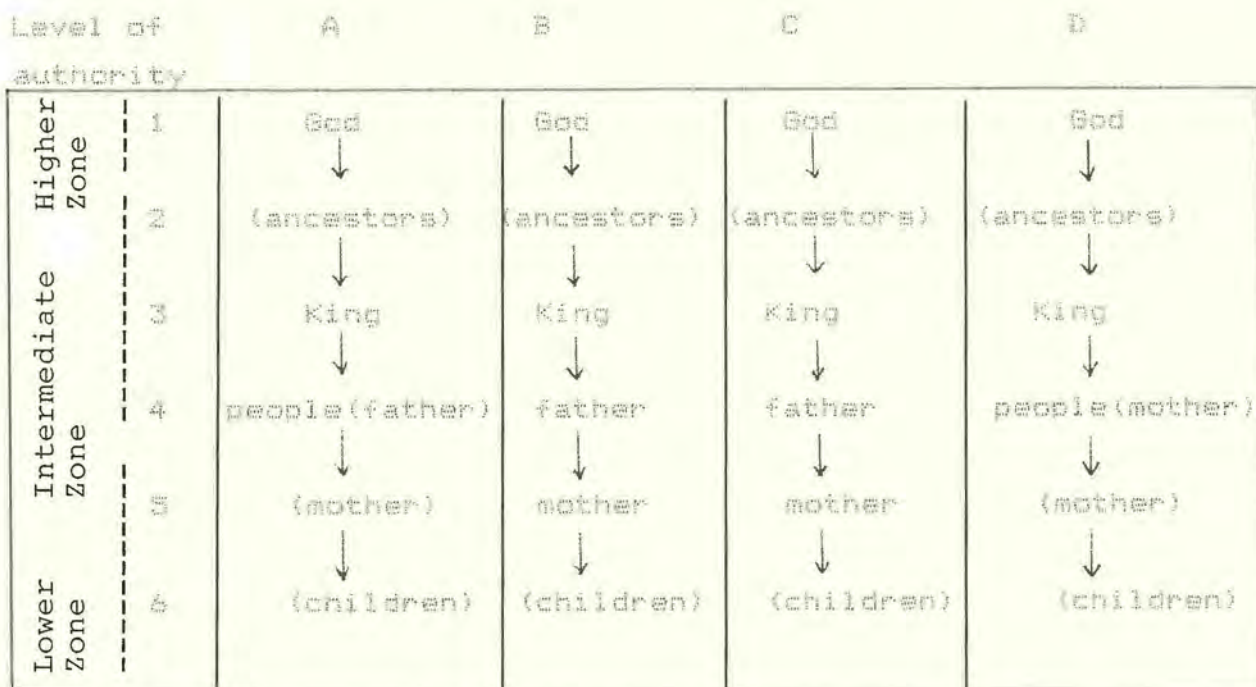
Instead, they are secondary to the situations or ideas they represent. If they undergo confrontations and frustrations, the final result is felt by the entire group or community (Larson, 1972:117-119; Dietrich & Sundell, 1967:117).

In 4.2.1.1 above it has been pointed out that the action plot is also in some way an archetypal plot. The plot of Ndawo's *Uhambo LukaGqobhoka* confirms this view. Gqobhoka represents the Christian. The confrontations that beset him signify the bombardments that beset Christians. The steps that Gqobhoka follows prior to his attainment of salvation typify the experiences the Christians undergo prior to their attainment of redemption. Gqobhoka is not the focal point but a mirror of a Christian group and its experiences. Christians can identify easily with Gqobhoka's experiences.

Ndawo's *UNomathamsanqa NoSigebenga* also entails archetypal structure. The narrative briefly and convincingly illustrates the way in which mankind has succumbed to satanic forces and the manner in which it has been redeemed through the mediation of Jesus Christ. The entire narrative is a mirror of the fall and the redemption of mankind. It provides the reader with a panoramic tour through the plan of salvation. Nomathamsanqa's experiences typify the situations that Christians have undergone at some stage.

The archetypal plot also features in Mqhayi's *Ityala Lamawele*. This study notes that the civil dispute between the twin brothers is a political metaphor of the racial problem in Southern Africa. The litigants typify the Blackman and the Whiteman while the civil dispute signifies the political struggle. What affects the litigants affects the entire community that stands to benefit from the final results. The fact that a group-felt experience is the focal point of the narrative is confirmed by the involvement

of all members of the community in the struggle: the king, councillors and the general public. Dangula (1979:67) notes the corporate concern and illustrates the ambit of its operation as follows :



It should be noted that there are other communal elements that distinguish Mchayi's *Ityala Lamawele* as a communal plot. The entire narrative is punctuated with the lyrical tones typical of most archetypal plots. In Chapter One, paragraph 1.1 above, it has been noted how the novel has incorporated oral poetry and music. These oral forms are the communal elements meant to inject the community into the heart of the narrative. They function as lyrical tones. Collective consciousness or lyrical centre is another communal device that features in archetypal plots. The communal consciousness is usually identifiable through the use of communal "you", "your", "our" and "we" (Larson, 1972:124-139). From pages 72 to 74 Dangula (1979) identifies these lyrical elements and explains the manner in which they highlight the idea of communal consciousness. The excerpt that follows prefaces Dangula's identification of these

lyrical centres :

The idea of corporate life or action in Xhosa traditional society is discernible during the trial in Ityala Lamawele.

(Ibid.)

Mqhayi's *UDon Jadu* abounds in archetypal actions and communal elements. The hero, Dondolo, is not the focal point of the narrative. Instead, he is a microcosm of the African society undergoing socio-economic and political change. The hero's pilgrimages and the confrontations he faces in Part I of the novel signify the heroic and chauvinistic strides that the Africans must make if legitimate political freedom and independence are to be realised. The socio-economic strides noted in Part II hint at the socio-economic advancement that Africans must achieve prior to the attainment of political independence. Part III provides the reader with a panoramic tour through the African society that has earned ideal political freedom and independence through its heroic and patriotic deeds. The complex nature of the current racial problem in Southern Africa is illustrated by the succession of various and varied situations that the hero must undergo. This is also evident in the great number of animal and human characters the hero encounters en route. These include police, robbers, ostriches, a puff-adder, Boers, dogs, boys and girls.

The narrative is also interspersed with lyrical centres or communal elements. Each encounter of the hero is followed by a collective consciousness that exhorts the unseen witnesses (Africans) to identify weak spots, rectify them, face and tackle the racial problem squarely. Dondolo reflects upon the police incident as follows:

Ndihlabile nam ndahamb' I journeyed on, going my way,
indlel'am,

ndahamba ndiyicinga le	I kept on thinking about this
nto yoku kungkanyelwa	disgrace of being charged at by
kwam kungaka ngoyena	one of our nation.
wakowethu umntu.	
Koko ndibuye ndakhumbula	I, however, realised that the
ukuba kanene, impilo	life of our man, together with his
yalo mfo wakowethu	family, depends upon this
neyentsapho yakhe, ikuyo	disgraceful act ...
le nto ...	
(UDon Jadu:8)	

Reflecting upon the incident of the robbers Dondolo says :

Yaye ikwayintoni na yona	What is this tendency of our
le nto kubantu bakowethu,	people that whenever they launch
ukuthi izolo nomhla xa	a business they involve a
benza into badle ngokuthi	foreigner ...
khatha umntu wezizwe..	
(Ibid. :10)	

Concerning the incident of ostriches Dondolo reflects :

Ndiqondile ukuba zifundisa	I found this to be an
mpa, mpa kanye,	appropriate lesson for me
nabantu bakowethu; thina	personally, including our
singakwaziyo ukukhe	people; since we fail to shelve
sizibeke phantsi	domestic differences,
lingxabano zasemakhaya	and face the
ngenxa yotshaba	foreign enemy.
lwasezini oluthe lwafika.	
Isiphumo soko se sikhala	Thus our enemies find us easy
sifunyanwa zintshaba zethu	targets, one becomes a tool to
sizisisulu kulwawe omnye	fight the other and thus we
ngomnye, sichithane sibe	destroy and exile one another.
zilimpanza.	
(Ibid. :12)	

The boldly printed possessives and subject concords identify the lyrical presence or collective consciousness. These communal elements presuppose the presence of an unseen observer, the African community, which identifies with the archetypal actions that are unfolded. They underline the lack of the Black solidarity which is indispensable to the political struggle of the Africans. The use of a lyrical presence or collective consciousness convinces the reader that the lessons the hero gathers, the economic, educational, social and political achievements he gains are meant to benefit the African community.

Dyafo's **Ikamva Lethu** also features an archetypal plot. The plot derives its archetypal nature from the communal concern that pervades the entire narrative. Firstly, the collective concern is shown when members of the Gwala family join hands in sponsoring the education of the hero, Zukile. Secondly, the corporate concern emerges when the communal rights asserted by the Gwala family clash with the individual rights asserted by Zukile over the matter of choosing his marriage partner. Lastly, the communal concern emerges when Zukile is advised by family members to renounce the idea of parting company with his wife in order to seek work in urban centres. Zukile disregards the communal advice, but his disrespect for corporate identity brings him misfortunes. He leads a miserable life until he returns home and identifies with the community or family members he has previously disregarded.

The other novels featuring archetypal plots are Siyongwana's **Ubulumko Bezinja** and Mtuze's **Alitshoni Lingaphumi**. Siyongwana's narrative is a protest novel focussing on the apartheid system which reduces the dispossessed class to expendable units of labour. The characters and their actions are archetypal. The dogs, for instance, who suffer at the hands of their masters signify the deprivations of the dispossessed and dehumanized

class. The revolutionary actions of the dogs typify the revolutionary actions of political activists. The expulsion of dogs by their masters when they demand equal rights signifies the insensitivity of the apartheid system to the demands of the oppressed class. It also signifies detention and banning orders served on political activists. The retreat of the dogs to the forest and their constant attack on their masters typify the resorting of the oppressed class to waging guerilla war against the oppressors.

Mtshuze's *Alitshoni Lingaphumi* addresses the current African experience: namely, the master-servant relationship which involves the exploitation of the Black labour by the White farmers, and also the evils of the Group Areas Act, which are exemplified in the forced removal of Blacks from urban centres to rural communities. The characters which feature in this novel function as a mirror of this group-felt African experience. They are not the focal point of the narrative.

It is noticeable from the foregoing exposition that the exposure of the Africans to the West is mainly the basis of archetypal plots. This explains the subject area of the communal plots: namely, Christianity, problems of adaptation to Western values, problems of urbanization and socio-politico-economic change.

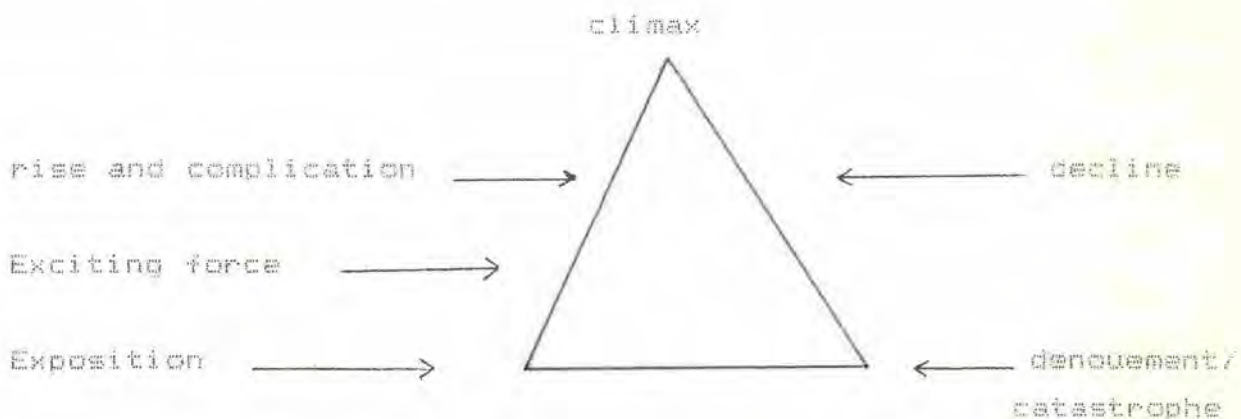
This study has left out the plot of thought, which comprises education plot, revelation plot, effective plot and disillusionment plot because this study has not found suitable examples.

4.3 Basic Narrative Units of the Plot

Traditionally, the plot of any novel or drama comprises certain clearly defined phases. Dietrich and Sundell (1967:117) aver :

In conventionally plotted stories the structure can be divided into certain clearly defined phases. Such stories begin in a state of equilibrium. This initial stability is then disturbed by some event that incites conflict. The conflict is intensified through a phase of rising action until a crisis occurs, a point at which the fortune of the protagonist turns up or down towards a change in his life. After the crisis scene brings on the climax, the intensity of the conflict diminishes through a brief stage of falling action, leading to a resolution or denouement.

In terms of the foregoing excerpt the conventional plot comprises mainly exposition, complication, crisis and climax, decline or falling action and resolution or denouement. Most critics evaluate plot structure in terms of these phases. The novelists or playwrights are expected to comply with these phases when they compose or present their works. The phases, moreover, when they show up, should constitute a pyramidal structure as follows:



The above structure is known as Freytag's pyramid because it was propounded by Gustav Freytag, who avers :

the drama possesses ... a pyramidal structure. It arises from the introduction with the entrance of the exciting forces to the climax, and falls from there to

the catastrophe. Between these three parts lie ... the rise and the fall.

(Halperin, 1974:31)

Freytag's theory has fatal weaknesses which exist in its narrowness or limited range of applicability and its internal inconsistency. Its application is limited to dramatic plots or plots of fortune that have more or less pyramidal construction. It excludes dramatic plots that have inverted structures which plunge in *medias res*. It also precludes pyramidal structures that entail anticipatory and retrospective expositions. Finally, it eliminates the plots of character that derive their structure mainly from thematic connections.

This chapter employs Freytag's model, as modified by Halperin, who notes that the phases of the plot which Freytag identifies, determine the *fabula* rather than the *sujet*. In terms of Halperin's approach plot analysis entails the abstraction and the reconstruction of the *sujet* components according to a clearly defined logical-chronological frame of reference. The Proppian/Pike/Dundes' model, which defines the various constituent units of each phase of the plot, functions as the logical-chronological frame of reference of this section. The model identifies approximately thirty-three emic units or structural units that determine the various phases of the plot. The model further notes a trimodal structure featured by a motifeme. The first mode, which is parallel to an emic unit defines the action of characters in a narrative and is termed the feature mode. The mode that involves the elements which fulfil the action and that is parallel to an etic motif or the unit of content is known as the manifestation mode. Then follows the mode that identifies the place of the feature mode within the axis of the narrative; this is known as the distribution mode.

According to the Proppian/Pike/Dundes' theory a motifemic slot may permit various motifs and specific alternative motifs called allomotifs. The intervening motifemes between the initial situation and the last motifeme form the motifemic depth. The theory further reckons that a narrative may permit far less motifemic depth in terms of the intervening motifemes and accommodates far more sequential depth which derives from the diversity of the allomotifs.

It should be reiterated that the Proppian/Pike/Dundes' model is applicable mainly to plot structures, of which the basic narrative units form a linear sequence. This is because the premise of the model is the examination of plot structures in terms of linear sequential structural approach known as syntagmatic analysis (cf Dundes, 1965:208-212, Msimang, 1983:11).

The structural units which form a linear sequence are found mainly in plots of fortune. Consequently, this section focusses on the emic units that define the various phases of the plots of fortune. It leaves out plots of character because their basic narrative units form binary opposites which define thematic structure. It should be stressed that the phases of the plot transpire only when the sujet components have been abstracted and reconstructed, that is, when fabula components have been determined. In order to identify the phases of the plot this section adopts Freytag's model, as modified by Halperin, who understands the phases as referring to the fabula rather than to the sujet (Halperin, 1974:32-41).

4.3.1 Exposition

In terms of the Proppian/Pike/Dundes' model the exposition is the preparatory phase of the plot. It presents a set of relationships that involve characters. It also renders a picture

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4.3.1 Exposition

In terms of the Proppian/Pike/Dundes' model the exposition is the preparatory phase of the plot. It presents a set of relationships that involve characters. It also renders a picture

of a contrasting background, that is, the environment in which characters operate. Conventionally, the initial aspect of this phase introduces the state of balance or equilibrium. The subsequent aspect entails the forces that are likely to disturb equilibrium and thus introduce imbalance. The Proppian/Pike/Dundes' model notes an exception to the convention: namely, that some narrative structures entail sudden beginning or mixed situations in which balance and imbalance are interwoven or run parallel (cf: Dundes, 1965: 210-211). The epic units which constitute exposition, as defined by Proppian/Pike/Dundes' model, include lack, absention, interdiction, violation, consequence, deceit and deception.

In Jongilanga's *Ukuqhawuka Kwembeleko* chapters 1 and 2 constitute the exposition. These chapters present sets of relationships which involve the heroine, Zoleka, and the antagonist or villain, Zenzile, who is Zoleka's father. The contrasting backgrounds from which the characters emerge are also presented. It is the modern background that influences Zoleka's outlook while that of Zenzile is shaped by the traditional background.

The author does not antedate the narrative present with the narrative past. He does not comply with Olrik's Epic Law of Opening that anticipates calm situation prior to disequilibrium. It is obvious from the title of the chapter "Ukutshona Kwelanga" (The setting of the sun) that the narrative begins in *medias res*. The troubled cosmological conditions that launch the narrative present signify the turbulent circumstances that beset the heroine. Thus lack, or disequilibrium - the second aspect or stage of exposition, in terms of the Proppian/Pike/Dundes' model - is already operative when the narrative begins. This disequilibrium emanates from the motifeme of interdiction. The epic units that fulfil the motifemes of lack and interdiction are the cultural taboos that entitle the fathers or parents to decide

marriage partners for their children. The taboos are advocated by Zenzile who compels his daughter to marry Zolile Xatasi, whom she does not love.

The implications of possible violation of the interdiction pervade the exposition. The urgency of this motifemic slot is confirmed by the recurring use of a dramatic method that produces the sense of immediacy and presentness. It is amply evident from the dialogue between Thandeka and Zoleka, and from the latter's interior monologue that intersperse the exposition that Zoleka will marshal all the forces at her disposal in order to violate the cultural code that asserts corporate rights over individual rights. Zoleka says :

Ba... ba... bandijojisa	They ...they... let me taste
ngengatha, ndithi xa	fat, and once I seize it, they
ndilithi hlasi, baxhuzule	pull and throw it into the
baligibisele enzonzobileni,	bottomless pit, so that even if
apho ndinokuthi nokuba	I try to retrieve it, my efforts
ndizama ukulithabatha,	will abort,
imizamo yam iwe phantsi,	
ndipheleliwe ngamandla,	and become powerless and
ndirhaxwe.	suffocated.

Yini! Thixo, Nkosi yam,	What is this! Lord, my God,
lilishwa lantoni eli...	what sort of mishap is this...
Ndichithe ixesha lam	To spend such a time, and during
elingaka, kwale kunyaka	my final year be told to
wam wokugqibela, kuthiwe	forfeit all that?

mandilahle yonke loo nto?

Oh! No! No!! No!!

Ngewayengandisanga

esikolweni kwakanye ...

(Ukuqhawuka Kwembeleko :9)

Oh! No! No!! No!!

It would have been better if he had not sent me to school.

The anticipatory flashes that punctuate the exposition shed more

light on the possible violation of the cultural interdiction. This is rendered by means of a dream, a form of narrated monologue. The dream portrays Zoleka and her suitor, Zwelakhe, married, but the marriage meets a tragic end because the couple are drowned by the flood. This dream prepares the reader for the other motifemic slots: namely, wedding and consequence. The reader anticipates Zoleka's violation of the marriage vows and her marriage to Zwelakhe, but their marriage should abort subsequent to the misfortunes that the couple should suffer for violating the cultural constraints. The reader's suspense is thus aroused. This is intensified by Zwelakhe's correspondence, which, though it offers Zoleka no solution to the problem she faces, gives the impression that the two will never sever relations even if Zoleka ultimately marries Zolile.

The exposition is full of contrastive patterns. Everything around the heroine, Zoleka, is disturbed. She suffers solitude and severe mental anguish. She regards the marriage to Zolile as a misfortune that seeks to deprive her of her glorious future. On the other hand, the parents and the community at large are in a jovial mood. They are looking forward with interest and excitement to the glorious day of the marriage ceremony. The customary wedding parties that are held signify their happy mood. The exposition thus involves balance and imbalance running parallel. The balance to the antagonist is imbalance or disturbance to the heroine and vice versa.

It appears from the foregoing exposition that different outlooks and social backgrounds are the main etic units that fulfil the motifeme of lack or initiate conflict. Like most modernists, Zoleka regards advanced education as indispensable to one's security and bright future. She feels entitled to the attainment of such education - especially since her parents have, of their own accord, initiated her into the school milieu. The parents,

on the other hand, are traditionalists and, like most traditionalists, they assert communal rights over individual rights. Educational achievements do not matter to them; what matters is the glory and the economic benefits they gain when their daughter marries - especially if she marries a man of their choice. The reader expects Zenzile to marshal all the resources at his disposal in order to have his wishes realised.

It should be noted that expositional antecedents are not confined to Chapters 1 and 2. Expositional flashes are encountered in the ensuing chapters. For instance, the first and the second paragraphs of Chapter 3 provide information that pertains to the fictive past. This information focusses on Xatasi's homestead and its members, that is, Zoleka's in-laws' home. It sheds more light on the calibre of the family members, especially Zolile. More illumination is shed on the potential sources of conflict. It is evident from the manner in which Zolile's sisters are delineated that they will not be reconciled with Zoleka. Enmity between a bride and her sisters-in-law has become a common African practice, especially if the sisters-in-law are old spinsters, or if their marriages were unsuccessful as in the case of Zoleka's sisters-in-law. Consequently, the reader anticipates further conflicts.

This study does not condemn the distribution of exposition. Distributed or mixed exposition is the modern approach that interweaves or alternates the fictive present with the fictive past. The exposition thus becomes an integral part of the plot rather than a subordinate adjunct to it. The narrative gains in immediacy and the illusion of dramatic presentness.

The narrative units that constitute the exposition in Jordan's *Inggumbo Yeminyanya* surface in Part I of the novel. The first aspect of the exposition: namely, the initial situation or

equilibrium, is presented. This aspect entails the presentation of characters, their relationships and the contrasting backgrounds from which the characters emerge. The hero, Zwelinzima, his station in life, his modern outlook shaped by modern institutions such as the Lovedale Institution and Fort Hare University College, and the circumstances that have led to his taking refuge with his uncle, Gcinizibele, at Sheshegu are introduced. The characters who are associated with the hero and share the same outlook are also introduced. These include Dabula, Mphuthumi, Nomvuyo and Thembeke. A character who serves as a donor or provider is also introduced. This is Ngxabane, who emerges from a traditional background and advocates traditional values. His role fulfils the function of spatial transference or guidance. He has been involved in the surreptitious transference of the hero from Tsolo to Sheshegu. He is the person, who discloses secret information regarding the whereabouts of the hero. The supporters of Zwelinzima act on this information when they resolve to fetch him from Sheshegu so that he can assume the chieftainship. Ngxabane provides information about certain traditional practices such as the use of rivers like Thina and Mzimvubu as burial places of the royal chiefs. He also provides information about the worshipful reverence that **inkwakhwa** (brown cobra) and some cattle like Dangazale receive from traditional Mpandomises.

Ngxabane's role as a donor also becomes apparent during the second move of the narrative, which derives from the lack of the queen. Similarly, Ngxabane discloses secret information: the dying wish of King Zanemvula, which anticipates Zwelinzima marrying a Bhaca princess. It should be noted that the information discussed by Ngxabane during both moves antagonizes the contesting parties. For instance, the information regarding the whereabouts of Zwelinzima sets his protagonist camp against Dingindawo and his antagonist camp. The same holds true of the

disclosure of the king's dying wish. During the first move Ngxabane supports the modernists because they stand for the preservation and enforcement of a traditional code - the legitimate assumption of the chieftainship. During the second move Ngxabane supports the traditionalists mainly because they stand for the upholding of another traditional code - the fulfilment of a dying wish and the matrimonial merging of royal figures. Thus Ngxabane is first and foremost a tritagonist.

The second aspect of exposition derives from villainous characters whose villainy produces the state of imbalance or lack. The characters involved are Dingindawo and Mthunzini. Dingindawo's villainy is the principal cause of the lack of a legitimate king in Mpondomiseland. The lack results from double absences - an intensified form fulfilled by the death of King Zanemvula and the mild form caused by Zwelinzima's taking refuge at Sheshegu. Both forms are attributed to Dingindawo whose witchcraft is said to have been responsible for the death of the king and for the ill-health of Zwelinzima. Since Dingindawo, has usurped the crown and would like it to be later held by his son, Vukuzumbethe, the reader expects Dingindawo to thwart the plans to return Zwelinzima. This is also evident in the hatred he harbours against the confidants of the late king, who know the whereabouts of Zwelinzima. Ngxabane is among such confidants. The conflict between Dingindawo and the supporters of Zwelinzima becomes very likely.

The presentation of Mthunzini signals the introduction of a separate and distinct new move within the axis of the narrative. It derives its structure from new motifemic slots or function sequences. Marivate (1973:99) notes :

Lack is a state of disequilibrium, when an individual or community lacks something. Lack (L) refers to the problem to be overcome. It may be caused by illness,

death, famine, etc ... as well as emotions of desire, want and jealousy.

The function of lack that features in Mthunzini's narrative derives from jealousy and meanness. Mthunzini would like to oust Zwelinzima and win Thembeke's love. When all his attempts to secure Thembeke's love fail, he breathes revenge against Zwelinzima. The interests of Mthunzini are independent of the interests of Dingindawo. The possibility exists, however, that, should the opportunity present itself, Mthunzini might support Dingindawo in order to satisfy his vengeful spirit.

It should be mentioned that the abstraction and reconstruction of the **sujet** components that pertain to the equilibrium and disequilibrium should not deceive the reader into concluding that Jordan antedates the fictive present with the fictive past. The abstraction and reconstruction of the **sujet** components have been effected merely for the purpose of this study. Otherwise, Jordan presents balance and imbalance interwoven or running parallel. This is particularly evident in the motifeme of absentation that precedes the motifeme of lack.

It is evident from the above exposition that jealousy and envy are the primary etic units that fulfil the motifeme of lack. The possibility exists that once the initial lack is liquidated another lack might transpire. The manifestation modes that might cause this motifeme of lack should derive from differences in outlook and different social backgrounds. It is very probable that the educated king, Zwelinzima, might not reconcile himself to or compromise with the traditional practices of Mpondoniseland. Such a refusal to compromise might set Zwelinzima against the majority of his followers and thus bring about his tragic end. These possibilities hold the reader in suspense, and interest in what ensues is generated.

The basic narrative units that form the exposition in Dlova's *Umvuzo Wesono* are found in Chapters 1 to 6. The exposition presents balance and imbalance interwoven. The hero, Twatwa, is introduced amidst the turbulent cosmological and social conditions. Both literal and figurative thunderstorms surround Twatwa's birth. The metaphorical thunderstorms emanate from the intensified form of absentation caused by the sudden death of Mzingisi prior to the birth of his son, Twatwa. They further derive from the etic unit that causes the motifeme of flight: namely, cultural differences. Twatwa and his mother, MaQhinebe, escape because the latter is accused of witchcraft merely because she is a Xhosa woman among the Fingos. The turbulent cosmological conditions are attributed to the witchcraft of MaQhinebe.

These turbulent conditions signal the imbalance that the hero later on experiences. The transitional details and images that follow the motifeme of absentation illustrate this imbalance. The images focus on travelling. The hero and his mother travel from Peddie to Mkhangiso where they stay for a while with Binyela, MaQhinebe's brother. They proceed to Ncemerha, the home village of Twatwa's mother. Twatwa, who cannot adapt to the Ncemerha milieu, has to return to Mkhangiso where he starts attending school. He leaves Mkhangiso for Peddie once he realises that he cannot be circumcised unless the ritual is performed by his paternal relatives. He remains in Peddie until he gets married. Twatwa and his family later settle at Mjikelweni village, in King William's Town. These transitional images signify the hero's transition from the state of imbalance to the state of balance. The motifeme of wedding and settlement at Mjikelweni intimate this state of equilibrium.

The reader, however, infers from the hostile attitude the acting headman of Mjikelweni, Sezenga, exhibits towards Twatwa that the

balance is a momentary calm before the imminent storm. The possibility of conflict between Gezenga and Twatwa looms large.

The narrative units that provide the exposition receive added dimension from the contrastive patterns that pervade the phase. While the relatives of Mzingisi hate Maqhineba because she is a Xhosa woman, Mzingisi loves her. Love and hatred are contrasted. When Mzingisi dies Twatwa is born. Life and death are contrasted. The reader becomes expectant of further contradictions that may involve the hero.

The structural units that bring about the expositional phase in Ngani's **Abantwana Bethu** appear in Chapters 1 to 9. The initial aspect of the exposition focusses on the detailed portrayal of geographical and traditional social settings, the introduction of the protagonist, Themba, against the said background, and the introduction of Themba's fiancée, Nomhle. It is discernible from the social status of both Themba and Nomhle that they are custodians of modern values. Themba, for instance, is a law student apprenticed to a firm of attorneys in Johannesburg while awaiting LLB results from Witwatersrand University. Nomhle is a nurse at Baragwanath Hospital.

The second aspect of exposition derives from the introduction of characters whose actions are likely to incur disequilibrium. The characters include Zwelandile, Themba's father, and his main associate, Limetyeni, who both emerge from traditional backgrounds and are custodians of traditional values. Zwelandile and his executive council accept Dalindyebo's three-man delegation, which seeks the marriage of Dalindyebo's daughter, Ntombebhongo, to Themba without the consultation and consent of Themba. It is this etic unit which is likely to fulfil the motifeme of lack. The likelihood becomes very high that Themba might violate the interdiction that allows parents to decide upon

marriage partners for their children. This is evident from Themba's already existing courtship with Nombie. A suspenseful situation transpires as the reader imagines the disharmony that will ensue should the hero violate the communal interdiction.

The exposition further presents a character, who serves as a donor or provider. This character provides the information that mediates between the polarities or the contesting parties. This is Gxwala, who saves the three-man delegation when it is accused of witchcraft by Sityebi and his councillors for having thrown an assegai into *inkundla* before the cattle-fold. The parties are reconciled immediately Gxwala explains the practice as the customary way of initiating matrimonial negotiations. Paradoxically, the information that Gxwala provides antagonizes the villain, Zwelendile, and the hero, Themba. Without this information the matrimonial negotiations would have been broken off. Paradoxical also is the stance Gxwala adopts in the matter. He does not condone the cultural code that allows the community to decide marriage partners, especially if the parties involved have modern orientations. As a result Sityebi's executive council, on which Gxwala serves, isolates him for a while. The council does this because it wants to enforce the interdiction without his opposition.

When later Dalindyabo's daughter is rejected by Themba and Dalindyabo fines Zwelendile Sityebi twenty head of cattle in terms of *ukubopha* custom, it is, nevertheless, the same Gxwala who rescues Sityebi and his council. Gxwala dismisses the fine on the grounds that the custom on which it is based does not apply to the contesting parties since they are commoners. Gxwala can thus be regarded as a tritagonist.

It should be noted that Ngani's exposition does not antedate imbalance with balance. Instead, balance and disturbance or

disequilibrium run parallel or alternate. For instance, Chapter 1 features balance and imbalance. While the cosmological and geographical conditions are disturbed there is pandemonium in the community. Everybody save Gxwala is up in arms against the so-called wizards. There is bloodshed right at the outset of the narrative. The situation in Chapter 2 is calm. This chapter details background information about the Sityebi house. A mixed situation features in Chapter 3. Suspense, fear and pity obtain in the reader's mind as the three-man delegation appears before Sityebi's executive council to account for their presence, which is associated with witchcraft. The tense situation subsides once Gxwala intervenes and explains the mission of the delegation. The explanation transforms the initial situation of fear, anger, suspicion and enmity into one of friendship, peace and love.

The anticipatory and retrospective flashes that permeate the exposition also testify to its mixed or woven nature. Note Gxwala's comments :

Le nto imfundo ayinasikolo, Learning is not restricted to
ayinasikolo kuba ikho school because it is
naphi na. everywhere.

Le nto imfundo ayinasilumko; Learning knows no wiseman;
ayinasilumko kuba endiyaziyo because you do not know what
wena akuyazi, enye oyaziyo I know, or vice versa....
mna andiyazi

Besenditshilo ndathi, I have already said we must
makungagxekwana. not criticise each other.

Ngomso nathi siya kusuka Next time we Tshawes from
singamaTshawe aphuma kweli the Gqunukhwebe area will
lamaGqunukhwebe, siye teach the Thembus something
kunifundisa into entsha new which they do not know.
eningayaziyo kwelabaThembu.

(Abantwana Bethu : 31)

The excerpt above entails both anticipatory flashes and interlocking images, that is, hints or clues planted in the exposition which are likely to be realised, echoed and developed in later phases. These images are realised when Dalindyebo's Thembus are later proved ignorant of ukubopha custom by Sityebi's Tshawes. The reversal of the above situation transpires. The Tshawes, who are ignorant in terms of the above excerpt, are now wise and the Thembus, who are declared wise in terms of the extract above, are now ignorant. The court scenes that examine the case of ukubopha custom entail retrospective flashes that add further illumination to earlier images planted in the exposition.

In conclusion it should be pointed out that exposition in the Xhosa novel does not comply with the epic theory, which regards exposition as a self-contained section which entails initial stability, and which is independent of the fictive present. Instead, the Xhosa novel adopts the time-shift technique, which presents the constituent motifs of the exposition as alternating or running parallel. The presentation of the fictive past and the fictive present interwoven or running parallel has been noted in *Ukuqhawuka Kwembeleko*, *Inqumbo Yeminyanya*, and *Umvuzo wesono*. Similarly, the rendering of balance and imbalance alternating and running parallel has been made evident in Ngani's *Abantwana Bethu*. This fusion of the fictive past with the fictive present is not condemned - instead it is commended because it facilitates the creation of a sense of immediacy and an illusion of presentness.

The interwoven nature of exposition receives added dimension from the distribution of the expositional information throughout the *sujet* or narrative. The interlocking images, and the anticipatory and retrospective flashes noted in *Ukuqhawuka Kwembeleko* and *Abantwana Bethu*, attest to the existence of such a distributed exposition. This study, once more, does not

criticise this approach because Halperin (1974:41) formulates :

The exposition always constitutes the beginning of the **fabula**, the first part of the chronologically ordered sequence of the motifs as reconstructed by the reader; but it is not necessarily located at the beginning of the **sujet**.

The analysis has further noted that the main feature mode or emic unit that characterizes and launches exposition in the Xhosa novel is the motifeme of lack. Sometimes this emic unit is preceded by other feature modes such as interdiction and absentation in its various forms. In Jongilanga's **Ukuqhawuka Kwembeleko** the function of lack is preceded by the motifeme of interdiction, while in Jordan's **Inggumbo Yeminyanya** and Ngani's **Abantwana Bethu** the function of lack is preceded by the intensified form of absentation. Such precedency is commended because it enhances the illusion of immediacy and presentness.

4.3.2 Rise and Complication

During rise and complication the disequilibrium or forces of potential disharmony, which have surfaced during the exposition, gain momentum. This disequilibrium receives poignant dimension from the introduction of new forces and further multiplication of structural units. According to the Proppian/Pike/Dundes' model the emic units that dominate this phase include villainy, mediation, counteraction and departure (Propp, 1968:30-39).

In Jongilanga's **Ukuqhawuka Kwembeleko** the structural units that constitute the rise and complication are found in Chapters 3 to 6. During the exposition the reader has been provided with interlocking images that signal the heroine's possible violation of the interdiction. These images are realised and developed during this phase. The panoramic tour through the bed scene

during which Zoleka denies Zolile his conjugal rights is the first etic unit that fulfils the motifeme of violation. The scene makes it amply clear that Zoleka rejects the cultural code that has enforced her marriage. She does not accept Zolile as her husband. She says :

Umfazi wa-kho? Kuya Your wife! By tomorrow morning
kusa umqol'uphandle... truth will have been exposed...
(Ukuqhawuka Kwembeleko:24)

Jongilanga further portrays the conflict between Zoleka and Zolile as follows :

Bajamelana okwemazi yekati They stared at each other like
nenja... a female cat and a dog...
KuZoleka le ndoda yasuka Zoleka saw in this man a wild
yanga sisilo, nakwizilo beast, especially a bulldog.
uNomasinana.
(Ibid.)

The extract above makes it abundantly clear that the couple are devoid of the fundamentals of cordial marital relations such as love, mutual respect, trust, peace and harmony. Marriage without such fundamentals is indeed null and void. All that remains is a combination of hostile creatures, who are characterized by animalistic tendencies. Hence the hostility between Zoleka and Zolile is signified by animal imagery. Zoleka sees no husband in Zolile but a ruthless wild beast, a bulldog.

The second etic unit that fulfils the motifeme of violation concerns the estrangement of Zoleka's sisters-in-law, which Zoleka achieves through deliberate laziness and indifference. Once Zoleka's sisters-in-law note her laziness and indifference they adopt a hostile and negative attitude towards her. The third etic unit focusses on the estrangement of the parents-in-law which Zoleka accomplishes through violating the cultural

taboos, that govern the bride's behavioural patterns within the premises of the parents-in-law. Her act of trampling upon inkundla and entering into the cattle byre with an uncovered head and half-dressed body fulfils this motifeme of violation. Note the double nature of the functions that the heroine's act embraces. Beside the marriage interdiction the act also violates the interdiction that enforces respect for venerated traditions of the community. There are, therefore, double interdictions and double violations which testify to the gravity and intensity of conflict. Fear of the possible reprisals heightens, especially as the heroine's act is regarded by the community as blasphemy.

The reader's fears are, however, temporarily relieved when Zoleka's parents-in-law resolve to exercise patience and tolerance in their dealings with her. This tolerance, on the other hand, heightens suspense and pity as it threatens to prolong the lack that the heroine endeavours to overcome.

The etic units and the emic motifs that follow testify to the mounting tension and the imminent climax. The first emic unit is the motifeme of departure which occurs when Zoleka escapes from the premises of her in-laws and hides in King William's Town. The intensified form of departure, which assumes the character of flight, attests to the intensity of the tension and conflict the heroine suffers. The function formula of test and test-accomplished relieves the tension for a moment. The etic units that fulfil this function formula focus on Nontsomi, who meets Zoleka in the street: after some questions that are positively answered by Zoleka (test-accomplished), Nontsomi offers Zoleka accommodation. The offer and the receipt of accommodation fulfil the motifeme of receipt of the donor's help. The short-range hopes that the heroine might escape misfortune are dispelled by the function formula of reconnaissance and

delivery that emerges. The function formula emanates from the manifestation modes which entail Zenzile's search for Zoleka (reconnaissance); he finds her in a shebeen house together with Nontsomi. The villain, Zenzile, has been led to this house by his friend, Tesana, who knows the places that are frequented by pleasure-seekers like Nontsomi (delivery). The function formula achieves a frightening effect which derives from the heroine's forced return to her home and the severe punishment inflicted on her by the villain. It further heightens the suspenseful situation which derives from the reader's long-range fears of the possible materialisation of the heroine's threatened misfortune.

The feature modes that Jongilanga's rise and complication phase features include interdiction + violation, departure, test + test-accomplished + receipt of donor's help, reconnaissance + delivery. The fear, tension, suspense, and intermittent and sporadic short-range hopes that permeate the phase derive from these emic motifs. They are the catalysts that intensify the action and propel it towards the climax.

The constituent motifs of the rise and complication in Jordan's *Ingqumbo Yeminyanya* are found mainly in Part II, and also in Chapter 1 of Part III. During the exposition the etic units that fulfil the motifeme of lack: namely, envy and jealousy, have been noted. It has been pointed out that should the opportunity present itself Mthunzini can join hands with Dingindawo and fight the hero. These manifestation modes reassert themselves during this phase. Mthunzini gleans from the correspondence, that Mphuthumi has accidentally left on the table, that efforts by supporters of Zwelinzima to fetch him are underway. This discovery presents Mthunzini with an opportunity to fight Zwelinzima jointly with Dingindawo, whom he approaches and informs about the efforts of Zwelinzima's supporters. This

step paves the way for the etic units that fulfil the motifeme of struggle, which assumes the character of a battle of wits.

The etic units, on the one hand, entail the manner in which the supporters of Zwelinzima organise themselves and pledge solidarity in their purpose to fetch Zwelinzima from Sheshegu. They are prepared to sacrifice their lives for the sake of liquidating the lack. Hence they style themselves the *Amafelandawonye* (The ones who die together). A six-man delegation is appointed to undertake the task of fetching the hero. The members of the delegation are royal figures who are modern in outlook. The group is served by a teacher, Mphuthumi, who frequently corresponds with the hero and updates the group.

The etic units, on the other hand, concern another six-man delegation appointed to thwart the entrance of Zwelinzima into Mpondomiseland and the delegation thus perpetuates the lack. The delegation consists of Dingindawo and his five other supporters, who are royal figures and are traditional in outlook. This group is served by a teacher, Mthunzini, who spies on Mphuthumi's correspondence with Zwelinzima and updates the group.

There are mainly two manifestation modes that actually fulfil the motifeme of struggle. The first manifestation mode, which the researcher regards as the first round of the battle of wits, concerns the departure of the six-man delegation that fetches the hero. Dingindawo's delegation expects the *Amafelandawonye* to leave as a group on horseback and entrain at Umtata. Dingindawo's supporters are posted at various points to spy on the movements of the *Amafelandawonye* delegation. The latter delegation wins the first round. Its departure is not spotted as the members leave on different days, at different times and by different means of transport. They do not entrain at Umtata, but at Butterworth, where they all meet. The *Amafelandawonye*

delegation has already reached Sheshegu when Dingindawo's camp is informed about it by Mthunzini, who has read Imvo.

This discovery arouses the reader's long-range fears and pity for the materialisation of the hero's misfortune. The probability that the **Amafelandawonye** delegation might be caught unawares looms large. Short-range hopes that the hero might escape the misfortune rise once the **Amafelandawonye** delegation is informed by Mphuthumi, who has read Imvo newspaper, that its whereabouts have been discovered by Dingindawo. The outwitting of Dingindawo's camp by the **Amafelandawonye** delegation accomplishes the motifeme of victory, which pairs with the function of struggle to form the function formula of struggle and victory.

The second main manifestation mode or round concerns the return of the six-man delegation with Zwelinzima. Dingindawo's camp considers the following as the possible entrance points: Mnga village, Dyoki village, Ndema village, Qumbu bridge, Mjika bridge and Umtata bridge. Dingindawo's supporters are posted at all these points and are expected to shoot Zwelinzima immediately they spot him. The men who are stationed at Umtata are instructed not to shoot if they spot Zwelinzima or someone like him, but to inform Dingindawo, who will decide what is to be done.

Dingindawo's camp is outwitted and outmaneuvered once more. Its strategy is anticipated by the **Amafelandawonye** delegation. As a result the delegation resolves on a strategy that successfully baffles Dingindawo's men stationed at Umtata station. The delegation members arrive at the station at different times. Zwelinzima alights at Umtata station unescorted and proceeds to the Temperance Hotel accompanied by the Bhunga clerks, who have organised a car for him. Zwelinzima surreptitiously climbs into the car and it speeds off. Note that Dingindawo's men witness

all these movements but are baffled by his fearless, indifferent, carefree and cheerful behaviour. The car has already sped off when they realise that its passenger is Zwelinzima, whom they have seen alighting from the train. The car proceeds to Mpondomiseland where Zwelinzima is grandly welcomed by the Mpondomisés except Dingindawo and his supporters. The entrance of Zwelinzima to Mpondomiseland fulfils the motifeme of victory, which pairs with the motifeme of struggle to cause the function formula of struggle + victory.

Tension and suspense mount as Dingindawo marshals his forces in preparation for an open physical combat. Fear and tension intensify as Dingindawo and his bodyguard approach Dabula in order to enquire about the crowd that surrounds Dabula's homestead. What heightens suspense further is the function formula of deceit + deception that ensues. The etic units that fulfil this formula derive from Dingindawo's realisation that Dabula and other supporters of Zwelinzima are prepared to die for their cause. Consequently, Dingindawo resolves to feign acceptance of Zwelinzima as the rightful king of Mpondomiseland (deceit). Zwelinzima blindly welcomes Dingindawo's deceitful acceptance (deception). Fear and suspense emanate from the likelihood that Zwelinzima might be dealt a fatal blow by Dingindawo while he least expects it. What heightens the frightening effect of the formula is the exposure of the hero's error of judgement. It becomes possible that the hero will experience a tragic end owing to his error of judgement and his failure to consult and heed his followers. This is evident in his acceptance of Dingindawo's deceitful act in spite of the scepticism shown by some of his supporters.

The coronation of Zwelinzima as King of Mpondomiseland serves as the etic unit that fulfils the motifeme of the liquidation of lack of the first move. This motifeme features in Chapter 1 of

Part III. It rounds off the rise and complication phase. It should be noted that the function formula that precipitates the action and intensifies the conflict during this phase consists of the motifs of struggle and victory. The function of the spatial transference of the hero, which is fulfilled by the transitional images focussing on the fetching of the hero from Sheshegu to Mpondomiseland, gives the function formula an added poignant focus. The same effect is achieved by the motif of pursuit fulfilled by Dingindawo's men, who chase the car that has sped off. The motif of victory receives added dimension from the motif of rescue fulfilled by the car that saves the hero from his pursuers. The motifs of pursuit and rescue pair together and form a function formula of pursuit + rescue. The function formula of deceit + deception achieves suspense and frightening effect. It inches the action towards the climax which is preceded by the function of lack liquidated that signifies calm before disturbance.

In Dlova's *Umvuzo Wesono* the etic units that bring about the rise and complication emerge in Chapters 7 to 9. The possibility of disequilibrium emanating from Gezenga's villainous act was noted in the exposition. Indeed, the motif of villainy which launches this phase and propels the action results from various allomotifs that involve Gezenga, who opposes the hero, Twatwa. The main etic unit that engenders opposition is jealousy. Gezenga envies Twatwa's oratorical ability during *imbizo* (tribal meeting). He envies the academic success achieved by Twatwa's children - especially Mfusi, who pursues secondary education at Lovedale Institution. He envies the supply the mealie-field allotted to Twatwa produces. Lastly, he envies the fact that Twatwa has become the most influential advisor of headman Mbulana, even though Twatwa is a newcomer.

When the etic unit asserts itself, it focusses on Gezenga, who

institutes a claim against Twatwa's mealie-field on the grounds that the field belongs to the Mahlubini villagers and should be allotted to his eldest son. Mbulana invalidates the claim and proves that Twatwa owns the field legitimately. The Mahlubini villagers, led by Gezenga, leave the meeting in protest. This act of protest signifies the violation of the cultural code or interdiction that expects order and forbids violence and hostility during tribal meetings. The motifeme of violation generates fear and heightens suspense. Gezenga has now undermined communal rights and defied corporate authority. The probability that he can deal the hero a fatal blow looms large.

The motifeme of struggle that follows deepens the suspense. The motifeme results from Gezenga's action involving his stock, which he deliberately allows to destroy the mealie stalks of Twatwa's field. When Twatwa impounds the stock, Gezenga, his sons and his brother attack him. However, Twatwa defeats them. The defeat causes the motifeme of victory which pairs with the motifeme of struggle to form the function formula of struggle + victory. It is this function formula that winds up this phase and prepares the reader for the imminent crisis.

The motifeme of villainy, the function formulas of struggle + victory and interdiction + violation are responsible for the motifemic and sequential depths that characterize the rise and complication phase, and the mounting conflict and tension that permeate the phase.

The basic narrative units that constitute the rise and complication phase in Ngani's *Abantwana Bethu* are found in Chapters 10 to 12. The motifeme of interdiction launches this phase. The hero, Themba, appears before the villain's executive council and is induced to abide by the interdiction that superimposes communal rights upon individual rights. The

inducement which is used by Zwelandile before the marriage matter is announced, focusses on the advanced education, the beautiful car and the dignified and fanciful home with which the community has provided Themba. The implication here is that since Themba has already enjoyed communal rights he must, therefore, respect the communal code that has decided his marriage partner. Zwelandile says :

Namhla sikubizela ukuba Today we have invited you to make
uzokwenza isigqibo an important decision.
esibalulekileyo.

Phofu isigqeba sakowenu However, your national executive
sesikukhokele, emveni council has already paved the
kokuyiphicotha inyewe way, having considered all
leyo ngomonde aspects of the matter with
nangobulumko obukhulu. patience and great wisdom.
Avelelwe onke amacala, All the perspectives of the matter
babaninzi abaxhasi... have been considered and the
maximum support has been
secured....

(Abantwana Bethu :111)

It is obvious from the above extract that the hero is being induced or requested to honour the decision of the executive council. Zwelandile's speech is followed by Limetyeni's speech, which announces the matrimonial arrangements that have already been decided by Zwelandile and Dalindyabo. The speeches of both Zwelandile and Limetyeni serve as a weakened form of interdiction, which assumes the nature of request or suggestion. As a result, it baffles the hero, as he does not know the answer that is expected of him. He responds as follows :

Ingaba, bobawo, ndilindeleke May I know, fathers, if I am
ukuba ndiyamkele le nto expected to accept this thing
ndiyivayo namhlanje? that I hear today?

(Ibid. :112)

Themba discerns from his father's long speech given in response to his question that he is expected to provide an answer immediately. Themba, however, refuses to respond to the matter immediately. He requests that he be given an adequate time to decide on the matter. His request disappoints and baffles the council. Note that four months elapse before the answer is provided. This generates protracted suspense. The reader's long-range hopes are enriched when Themba meets Nomhle and informs her that he does not subscribe to the interdiction that authorises parents to decide marriage partners. It is on this note that Themba, accompanied by Dabula, his intimate friend, proceeds to a magistrate's office where he marries Nomhle without having informed the parents. This act serves as an emic unit that causes the motifeme of wedding, which normally signifies the liquidation of lack. The motifeme, however, signifies the violation of interdiction that enforces matrimony. It prolongs the state of disequilibrium. It arouses fear of the reprisals that normally follow the violation of the communal code. It carries the action forward to the imminent climax.

The function formula of interdiction + violation and the motifeme of wedding, which is a free function are emic units which determine the form of the rise and complication phase in Ngani's novel. The tension and suspense which pervade this phase would not have taken place without these feature modes. Similarly, it would not have been possible to inch the plot towards the climax, without the said emic units. Their incorporation is, therefore, praiseworthy.

In conclusion of this subsection, the effective way in which the Xhosa novel incorporates the emic motifs that constitute the rise and complication phase must be lauded. This effectiveness must be apparent from the artistic way in which the phase has objectified and developed the disequilibrium hinted at or

forecasted in the exposition. It must also be evident from the aesthetic way in which the phase has propelled the action forward, widened conflict, heightened suspense and moved the plot towards the climax.

4.3.3 Climax

According to the Proppian/Pike/Dundes' model the emic units that determine the climacteric phase include the hero's receipt of magical agent, spatial transference of the hero or guidance, struggle, branding, victory and lack liquidated (Propp, 1968:43-53). This phase follows logically from the rising action. It is the highest and most important turning point in the literary composition. It entails succession and accumulation of suspense, crises and impending or raging conflicts. Climax threatens the fortunes, goals and objectives of the characters involved. It should be noted that climax involves many possibilities. It can be the point at which issues and conflicts in the plot are fully and clearly resolved or it can embrace the final action which antedates the resolution. A climax in a literary composition may be a moment of decision, of disaster or of joyous discovery (Encyclopaedia, 1968:511; Cohen, 1973:69).

In Jongilanga's *Ukuqhawuka Kwembeleko* the emic and etic units that constitute the climacteric phase transpire in Chapter 7. The Chapter heading, 'Andinakube ndibuye unva' (I shall no more turn back), makes an impact in its own right. It signals the concern of the Chapter: namely, the decisive moment, the point of highest dramatic tension or the major turning point. It is evident from the dialogue between Zoleka and Kholiwe, her mother, that Zoleka has reached a point of no return. She has decided and is ready to face the consequences of her decision. Zoleka pronounces her decision as follows :

Mama! ... ndifuna Mother!... may I tell you today

ukukuxelala namhlanje that I shall never be Zolile's
ukuba andisayi kuze ndibe wife eternally,
ngumfazi kaZolile naphakade.

Utata angandibulala nje, My father might as well kill me,
ndixolele nayiphi na into, I do not care, I have resigned
ndizinikele ... myself ...

andinakube ndibuye umva, I cannot turn back, I have
mde lo mhlaba sele gone a long way already.
ndiwahambile.

(Ukuqhawuka Kwembeleko :59)

Kholiwe realises that Zoleka will not rescind her decision. Kholiwe's spirit is perturbed as she ponders upon the reprisals and the far-reaching consequences that are likely to follow the implementation of Zoleka's decision. Note that the pronouncement of the heroine's decision signals further violation of the interdiction. The pronouncement heightens suspense and deepens tension, stress and anxiety. The transitional image that details Zoleka's forced return to her in-laws' homestead signifies a shift from complication to climax or from a suspenseful situation to raging conflict.

Zoleka's arrival at her in-laws' homestead is followed by a succession and accumulation of suspense, crises and raging conflict. She does not talk to the members of the family. She is insensitive and indifferent to the happenings around her. This signifies heightened psychological conflict. Jongilanga captures the situation as follows:

Wayesithi akuba yedwa Once she was alone you would
ufike emi nje engayazi wonder why she stood like that,
naye into amele yona, she would not know when she
engazi nokuba uyeke nini ceased doing the work she was
na ukusebenza loo carrying out.
msebenzi ebewenza.

(Ibid. :62)

It is apparent from the extract above that the conflict and tension have mounted and reached the highest peak. What heightens the conflict further is the realisation that the heroine's efforts to foil the marriage have aborted. The thought that she has forfeited educational advancement and the husband of her choice maddens her and the raging conflict intensifies further. She sees the termination of her life and that of Zolile or his father as the only remaining alternative to terminating her association with the Xatasi family. Note the following :

Uzenzile izinto ezinamagama She has done horrible things,
kodwa ke zazimceda ntoni but has helped nothing, since
kuba nanko esacweza she is still on the premises
kwaXatasi ... of Xatasi ...

Yaba nye into eyathi tha One thing has dawned on her:
kuye yeyokuba yena Zoleka that as long as Zoleka, her
nendoda yakhe kwanoyise husband and her father are
besadla ubomi, le ndlela still alive, this rugged
wayeyihamba yayisaza journey she has been
kuqhuba kwaye engasiboni travelling will continue and
engasazi nesiphelo sayo. she cannot foresee its end. .
Ukuhlala kwakhe kuloo mzi Her stay at this homestead has
kwakuse kumphosaniswe already deprived her of
nemfundo nesoka lakhe education and her lovely
lebhongo. suitor.

Zazi ngcingane ezaetsho These thoughts maddened and
waligeza wadlongodlongo, made her rebellious, her pure
yathi intliziyo yakhe heart became the cave of
emhlophe yaba ngumqolomba bandits.
wezihange.

(Ukuqhawuka Kwembeleko : 64)

At this juncture the motifeme of violation which has surfaced during the rise and complication phase reasserts itself. The bed scene, which has introduced it during the complication phase,

also recurs. During this incident it entails the heroine, who spots an axe somewhere in the bedroom. She stands still for some time brooding over the axe. She then hides it somewhere in the room, awaiting the opportune time for its use. When Zolile enters the room he senses tension and becomes suspicious of his wife. He resists slumbering almost throughout the night. Towards dawn he succumbs. Zoleka seizes this opportunity. She draws the axe and stands next to her husband, brooding over the past events. The past memories madden her. She immediately murders her husband. Zolile dies instantly. This act fulfils the motifeme of violation. The seriousness of the act is signified by the double nature of the motifeme. The etic unit, on the one hand, fulfils the violation of cultural code or the interdiction that permits forced marriages. The etic unit, on the other hand, fulfils the violation of the moral or divine code that forbids murder. Such violations leave the reader in no doubt that the heroine will not escape the threat of misfortune.

The transitional details that follow the motifeme of violation round off this phase. The details focus on the burial of Zolile, the hospitalization of Zoleka, who lost mental balance just after the act of murder, and her imprisonment. The details bind the climax and anticlimax together. They signify a shift from heightened tension to its decline. The heroine's mental disturbance testifies to this decline.

It should be noted that Jongilanga has not incorporated any of the epic units that determine climacteric phase in terms of the Proppian/Pike/Dundes' model. Instead, he has employed the motifeme of violation which normally pertains to expositional phase. This study does not condemn the dominant use of this motifeme and its accompanying etic units because it achieves the desired literary effect. This effect is made evident in the accumulation of suspense, crises, tension and raging conflicts

that pervade the climacteric phase. In fact, the entire climacteric phase owes its form to this motifeme.

The structural units that constitute the climax in Jordan's *Ingqumbo Yeminyanya* feature mainly in Chapters 3 and 4 of Part III. Chapter 2, which antedates the climax, serves as a transitional image that locks complication phase and climax together. The image details the visits of Zwelinzima to Ngcolosi village school, where his girl-friend, Thembeke, teaches. The image, therefore, also serves as a bridge, which connects the characters who are the integral concern of the climax.

The climax is launched by a new lack: namely, the lack of a queen. The function formula of deceit and deception, which has surfaced during rise and complication, recurs and precipitates the action. Dingindawo gathers from his son, Vukuzumbethe, that Zwelinzima will marry no other girl other than Thembeke. He resolves to exploit this matter as a means of alienating the hero from the traditional Mpondomises, who should reject Thembeke on the grounds that she is a commoner. When Zwelinzima approaches Dingindawo, the latter urges Zwelinzima to dismiss any view calculated to thwart such marriage. He assures Zwelinzima of his support, but warns him in advance that he will not support him in public. That this is a calculated deceit is confirmed by Dingindawo's subsequent act. He meets Jongilanga and urges him to marshal all the resources at his disposal to oppose Zwelinzima's marriage with a commoner. Zwelinzima, once more, fails to discern the deceit involved.

The function formula of deceit and deception ushers in the split calculated and desired by Dingindawo. When the matter of the future queen of the community is brought before the king's council, the modernists, led by Dabula, steadfastly hold the view that Zwelinzima should marry a woman of his own choice and

calibre. The traditionalists, on the other hand, are adamant that the community should decide the future queen as the cultural code or interdiction permits. The conflict between the opposing camps assumes serious proportions immediately the motifeme of interdiction appears. The motifeme results from King Zanemvula's dying wish being pronounced or divulged by the donor, Ngxabane. The interdiction anticipates Zwelinzima marrying a Bhaca princess. Zwelinzima is baffled by the interdiction. It is the nature of climax to heighten suspense and urgency. Zwelinzima notes the urgency that is heightened by the interdiction. Consequently, he leaves the meeting.

Shortly thereafter he returns and hands over a letter that contains his decision to Dingindawo. Zwelinzima leaves the meeting once more. The council gleans from the letter that Zwelinzima has decided to violate the interdiction and marry Thembeke. The motifeme of violation intensifies the opposition between the contesting parties. The traditionalists regard the violation of the interdiction in a very serious light. The modernists, on the other hand, do not. Instead, they discern double violations. The first motifeme of violation was fulfilled by the late King Zanemvula himself when he initiated Zwelinzima into modern institutions that have imbued him with modern orientations, which are responsible for the hero's decision which fulfils the second motifeme of violation. It is on this note that the modernists strongly condone the second violation.

The diametrically opposed views of the contesting parties are mediated by a compromise which both parties reach. They appoint a delegation whose errand is to examine both the Bhaca princess and Thembeke. Dingindawo appreciates this compromise because he is positive that it will favour Thembeke and thus bring about the hero's estrangement that he desires. Jordan writes :

LDingindawo wakhawuleza Dingindawo was all in favour

wayisabela le nto, kuba	of this suggestion because
umngqweni nenjongo yakhe	it suited his purpose. He
vayikukuba iphumelele	wanted the court to sanction
embizweni into yokuzekwa	the match with Thembeka and
kukaThembeka, khona ukuze	thus bring about a quarrel
uZwelinzima axabane	between Zwelinzima and the
nemaMpondomise.	Mpondomise tribesmen.
(Ingqumbo Yeminyanya:134)	(The Wrath of the Ancestors :145)

The report that the delegation brings back, indeed, suits Dingindawo's purpose in that it favours Thembeka. It generates the cleavage which Dingindawo has desired. The cleavage occurs when the traditionalists sanction Zwelinzima's marriage with Thembeka on condition that Thembeka is made a junior wife while the Shaca princess becomes a senior wife. This suggestion infuriates the modernists, who are opposed to polygamy. One of them, Ngubengwe, insults the entire Mpondomise community. He regards them as the worst commoners because they are offspring of a Bushwoman, a commoner who leads a nomadic life and cannot be compared favourably with Thembeka. This comparison fuels the anger of the traditionalists and causes a commotion during which they decide not to make the customary contributions to ikhazi (dowry) unless the king marries a princess. Dingindawo wastes no time, and closes the meeting abruptly. He does this because his deceitful strategy has achieved the desired effect: namely, the cleavage between the king's councillors, which is likely to incur the hero's tragic downfall.

The function formula of deceit + deception which has launched the split recurs immediately the cleavage is brought about. This time it is calculated to propel the action towards the decline. The formula emanates from Dingindawo's meeting with Zwelinzima. During this meeting Dingindawo feigns rejection of the traditionalists' views. He urges Zwelinzima to disregard the

traditionalists and proceed with his plans to marry Thembeke. Once more, Zwelinzima is deceived by the villain.

It is interesting to note that the function formula of deceit + deception, which launches the climax of the central plot, also initiates and propels the climax of the move that focusses on Mthunzini. Also interesting to note is that the formula derives from etic units that entail marriage. Mthunzini approaches Dingindawo with a view to securing his consent in connection with his niece, Nozihlwele, whom Mthunzini would like to marry. He deceives Dingindawo and pretends that he has never approached Nozihlwele while in fact he has already courted her. Dingindawo feigns acceptance of the matter and allows Mthunzini to go and meet Nozihlwele as she returns from town. Later on Dingindawo sends some youngsters to go and molest Mthunzini. They find him and molest him severely. The incident is referred to the court, but Mthunzini loses the case. The incident tarnishes his name to the extent that he loses his job as a teacher and has to leave for Cape Town to seek work as a labourer.

The consequences that Mthunzini suffers on account of his deceitful and villainous acts generate the desired emotional effect. He deserves them. These consequences beg the question as to whether Dingindawo will not suffer similar consequences for his deceitfulness and villainy, and thus they produce the same satisfactory emotional effect.

Various allomotifs that fulfil the motifeme of lack liquidated are woven into the climax. They include Zwelinzima's marriage with Thembeke that liquidates the lack of a queen; the formation of a teachers' association, a taxpayers' association, a Boy Scouts' association, a farmers' association and a cricket club by Zwelinzima; and a Girl Guides' association, womens' association and a basket club by Thembeke, and also the birth of a son,

Zululiyazongoma, to the royal couple. These etic units signify a calm situation after commotion or disturbance. They are a part of the same image-set, a supporting or interlocking image that locks the climax and the subsequent phase together.

Though the lack of a queen has been liquidated, imbalance still lingers. This is due to the fact that the balance is one-sided. It favours the modernists. It becomes very likely that when the opportunity presents itself the traditionalists can still disturb the existing equilibrium.

It is noticeable from the foregoing discussion that the tension, suspense, fear, anxiety and conflict that pervade the climax in *Inqumbo Yeminyanya* derive from the motifemic depth and the sequential depth that the phase features. Such depths result from the skilful and commendable way in which the novel has incorporated the motifemes of lack, deceit + deception, interdiction + violation + consequence, wedding and lack - liquidated.

In Dlova's *Umvuzo Wesono* the manifestation modes and the feature modes that occasion the climax surface in Chapter 11 and part of Chapter 12. The transitional image that details Twatwa's visits to various places recorded in Chapter 10 signifies a shift from the complication to the climax. It serves as a lull before a storm. The function formula of struggle + victory which has rounded off the complication phase has been noted as signalling the imminent climax. The interior monologue that entails the threats and the spirit of revenge that the villain, Sezenga, breathes against the hero, Twatwa, launches the climax. He says:

Ndiza kumvis'ubuhlungu!	I will let him suffer anguish!
Ndiza kumenza into aya	I will let him suffer something
kude aye kungena	he will never forget until his
engcwabeni isahleli.	death.

ndieitsho nje ndinyanisiile, I say this with all earnestness,
ndiza kumvis'ubuhlungu! I will let him suffer anguish!

(Umvuzo Wesano :97)

Undoubtedly, the tension or conflict has now reached its highest point. The villain will not turn back until his evil intentions are realised. The incremental repetition signifies and underlines this determination. It deepens short-range fears of the hero's threatened misfortune. It heightens urgency and suspense. The etic units that follow testify to this urgency. They derive from Gezenga's quick act to forestall the return of Mfusi, Twatwa's son, to the college. The suspenseful situation transpires as Gezenga sends his son, Sithombo, to go and invite Mfusi to his homestead during the evening. Tension intensifies as Mfusi returns from Gezenga's homestead and approaches an area where Gezenga, his other two sons, and his brother, are waylaying him. It reaches the highest peak when they seize and murder him. The reader's empathy goes to the hero as they cut off Mfusi's head and carry the headless body to Twatwa's homestead. They surreptitiously leave Mfusi's head adjacent to his bedroom and leave his body next to the cattle-fold.

Pathos, sympathy and suspense deepen as the reader imagines the shock and the anguish the hero will suffer once he discovers the death of his dearly loved son. The discovery, indeed, shocks Twatwa to such an extent that he remains mute for the entire day.

The act of murder serves as the main etic unit that fulfils the motifeme of violation. The nature of the motifeme of interdiction that is violated attests to the seriousness of the violation. It is not the human interdiction, but the divine interdiction that forbids murder, that the act of the villain and his accomplices violates. The possibility that the villains might suffer serious consequences looms large. The reader looks

forward to the materialisation of the motifeme of consequence and the final allaying of short-range fears for the victim - hero's threatened misfortune.

The manifestation modes and the feature modes that constitute the climax in Ngani's *Abantwana Bethu* are found in Chapters 13 and 14. The interlocking image that details Themba's activities in his office, in Middledrift, and preparation for the presentation of his decision before his father's executive council antedate the structural units. It serves to bind the complication and the climax together, and to carry the action forward to its highest peak.

The motifeme of violation, which has surfaced during the complication phase, reasserts itself. Its recurrence emanates from the pronouncement of Themba's decision by his employee, Dabula, before Zwelandile, his council, and the community at large. Tension and anxiety arise immediately Zwelandile and his council learn of the hero's decision to violate the cultural interdiction that enforces his marriage with a Thembu "princess". Tension and conflict intensify once Dabula pronounces yet another violation: namely, Themba's marriage with Nomhle Dingana without the parents' consent. The frustrating and frightening effect these violations achieve are attested by Zwelandile's falling into a trance. The effect of these violations receives added dimension from the news that Themba may have committed suicide, as his car has been spotted among the forest bushes. Tension subsides immediately Themba is found reading books while relaxing under the bushes.

Another motifeme of interdiction asserts itself. This time it emanates from *ukubopha* custom which enforces remuneration for the rejection of a princess by a prince or commoner. The custom is invoked by Dalindyabo, who fines Zwelandile twenty head of cattle

for having tarnished the image of the royal house through the rejection of the "princess" by the "prince". The motifeme furthers the frustrating effect. The villain has already suffered a loss through ikhazi that has already been paid. While Zwelandile is hoping for the return of ikhazi, another loss, instead, threatens to take place. Hence a frustrating effect is achieved.

It should be noted from the above exposition that the frightening and the frustrating effect achieved by the function formula of interdiction + violation affects mainly the villain. This is so because the author deprecates the enforcement of the cultural code that permits the parents to trample upon individual rights and decide upon marriage partners for their children. Ngani avers:

My belief ... is that the end results of parents forcing their children into marriage with unwanted spouses, are catastrophic for the parents themselves and not for the kids ...

(Ms 344/B6/S2)

In conclusion, the artistic way in which the Xhosa novel incorporates the emic and etic units that determine its climacteric phase must be praised. Such artistic incorporation of the structural units must be apparent from the universal note struck by the climacteric phase. This universality emanates from the fact that conventionally climax signifies a decisive moment that threatens the fortunes of the characters involved, especially the protagonist. Furthermore, climax involves maximum participation of the protagonist, antagonist and even the reader. Such a climax has been noted mainly in *Ukuqhawuka Kwembeleko* and *Ingquabo Yeminyanya*, and to a very limited extent, in *Umvuzo Wesona* and *Abantwana Bethu*. It should be mentioned that the intensity of the climacteric phase does not depend solely on the

feature modes that achieve its structural balance, but also on the forms of plot which the emic units serve. The climax, for instance, in pathetic plots such as *Ukuqhawuka Kwembeleko*, and tragic plots such as *Inggumbo Yeminyanya*, achieve a higher intensity than sentimental plots such as *Umvuzo Wesono* and *Abantwana Bethu*. This occurs because the pathetic and tragic plots involve heroes who are acting while the sentimental plots feature heroes that are acted upon, as previously noted (supra: 4.2.1.2 - 4.2.1.4).

4.3.4 Anticlimax

Anticlimax follows either immediately after the climax or is woven into the climax. Anticlimax entails events that are suggestive of possible resolution. During climax the intensity of conflict gains momentum. The succession and accumulation of crises and suspense reach the highest peak. During anticlimax the intensity of conflict, if it occurs, diminishes until the resolution is reached. The intensity in each case is, of course, determined by the form of the plot and the structural units that the form entails. Conventionally, the anticlimax entails two sub-phases: namely, decline and denouement or catastrophe. The decline entails the events that are suggestive of falling action. The denouement concerns the events that signify the unravelling or resolution of various complications. The term is often applied to comedies while catastrophe is the term applied to tragic works. The motifs that determine anticlimax, according to the Proppian/Pike/Dundes' model, include return, pursuit, rescue, unrecognised approval, unfounded claims, difficult task, solution, recognition, exposure, transfiguration, punishment and wedding (Propp, 1968:55-63).

The structural units that constitute anticlimax in Jongilanga's *Ukuqhawuka Kwembeleko* feature in Chapters 8,9,10 and 11. In

Jongilanga's novel the anticlimax comprises decline and catastrophe. The epic units that determine decline surface in Chapters 8 and 9. The motifeme of violation has rounded off the previous phase. The epic units that cause the motifeme of consequence launch this phase. The imprisonment of Zoleka serves as a manifestation mode that fulfils the motifeme of consequence. She is awaiting further consequences which should follow once the judgement is pronounced. The heroine's hope that her fortune will ever change for the better seems to be declining. When she writes to her former suitor, Zwelakhe, she says :

Namhlanje ndikubhalela Today I am writing you this letter
le ncwadi endicinga which I think will be the last one
okokuba veyokuggibela before I leave you.
phambi kokuba ndikushiye.
(Ukuqhawuka Kwembeleko :71)

It is evident from the above extract that the heroine has resigned herself to the inevitable consequences of her serious violation of divine interdiction. But she would like to be assured of Zwelakhe's love before she faces the consequences. However, her confidence, faith and trust in Zwelakhe seem to be declining. Note :

Kungenzeka ukuba kunamhlanje It is possible that today you
akusafuni nokuva ngam do not want to hear a thing
wandilibala okanye about me, you forgot me or
sewungomnye wendimbane you are amongst the
endibeka amabala... multitudes that criticise
me...

O! Zet andazi ukuba ndingasuka O! Zet, I do not know what to
ndithini na. Ngubani ongaba say. Who still cares for
usandikhathalele? Ngaba me? Is it possible that I
ndiya kulahlwa ndilahlwe should be left in the lurch
nanguwe? even by you?

O! Nkosi yam! umntu! umntu!	Oh! My Lord! man! man!
Ngumoya wesibaya...	He is the wind of the cattle- fold ...
Mandikuyeke Zet hleze kuthi	Let me leave you alone, Zet,
kanti ndizenza isibi nesaqunge	lest I spoil your joy and
ebumnandini nasekonwabeni	happiness ...
kwakho ...	

(Ibid.:72) (My Emphasis)

The boldly printed statements achieve dramatic irony. The heroine states the truth unknowingly. Her letter falls into the hands of Nonzwakazi, Zwelakhe's other girl-friend. As intimated in the last boldly printed statement, the letter ferments trouble and spoils Zwelakhe's joy and happiness. Zwelakhe cannot retrieve the letter until he strangles Nonzwakazi. The latter departs, threatening to avenge herself. The threat achieves an effect of suspense. It becomes very likely that Zwelakhe's efforts to rescue Zoleka will be interfered with by Nonzwakazi, who might deal the couple a fatal blow.

The motifeme of rescue that follows achieves a relieving effect. It results from the etic unit that involves Zwelakhe who approaches a lawyer, Melangana, who undertakes to defend Zoleka before the court of law. Consequently, Zoleka receives a light sentence. She is sent to Gomo Institute, a rehabilitation school, where she must be taught to value the life of man and learn the value of upholding law and justice. The sentence, though light, functions as an etic unit that fulfils the motifeme of consequence. The nature of the motifeme, however, enhances the reader's short-range hopes that the heroine might escape the threat of misfortune. The possibility exists that Zwelakhe might approach Zoleka and seek her hand in marriage. The suspense situation still lingers. The reader anticipates that the marriage will be forestalled by Nonzwakazi or her accomplices.

The structural units that constitute catastrophe occur in Chapters 10 and 11. When this phase begins it seems as if balance will draw the fictive present to its close. The reader's short-range hopes that the heroine might escape the threatened misfortune are raised. The permission that Zoleka obtains from the Gampo Institute to go and seek work at Berea signifies this balance. The motifeme of wedding that asserts itself enhances such short-range hopes for a balanced end. The motifeme surfaces when Zwelakhe and Zoleka meet and resolve to get married. The couple have no sooner resolved to get married when the events overturn suddenly and bring about a catastrophic end. Zwelakhe has to face the consequences of violating a promise to marry Zodwa, whom he made pregnant and to whom he promised marriage. Zodwa confronts Zwelakhe and poisons him. When Zoleka finds Zwelakhe dead in her room she commits suicide. The spirit of Zwelakhe haunts Zodwa and she meets with a fatal accident while she is fleeing, trying to escape pursuit.

The death of the above mentioned characters fulfils the motifeme of consequence or punishment. The motifeme generates the desired emotional effect. It pains the reader to realise that the inadequacy of the parents is responsible for the heroine's catastrophic end. However, what achieves the reader's emotional equilibrium is the realisation that the end also results from the heroine's violation of divine interdiction which forbids murder. The death of Zwelakhe, which has contributed to Zoleka's violations gives added dimension to the reader's emotional balance, since his death emanates from a violation of interdiction. The same is true of Zodwa's death.

The catastrophic end of the protagonist and the final realisation of the reader's long-range fears of such an end are indispensable to a pathetic plot. The catastrophic end of the protagonist, Zoleka, and the final realisation of the reader's

long-range fears attest to the aesthetic relevance of the etic and emic units that determine the anticlimax in Jongilanga's novel. Such artistic incorporation of structural units is thus praiseworthy.

In Jordan's *Inqumbo Yeminyanya* the manifestation modes and the feature modes that constitute the anticlimax are found in Part III, IV and V. The anticlimax in Jordan's novel also consists of the decline and catastrophe. The etic and emic units that determine the decline feature in Chapters 7 and 8 of Part III and in Part IV, excluding the last three chapters, which pertain to the catastrophe. The tragic elements gain momentum during this phase. They derive from the weak points of the royal couple. The traditionalists spot the weak points and use them as a springboard to launch a strong attack against the couple. The traditionalists deplore the violation of the interdiction that forbids a bride to accompany her husband wherever he goes. They reject her violation of the interdiction that forbids a bride to wear short dresses and to parade bare-headed in the courtyard.

They detest her violation of the interdiction that enforces respect for custom and tradition. This series of violations tarnishes the image of the queen and spoils the reforms she introduces. Consequently, the traditionalists are antagonized and they issue an interdiction that debars their wives from attending the meetings of women's associations, and from adopting the reforms advocated by Thembeke.

Some of the economic and educational reforms introduced by Zwelinzima fulfil the motifeme of violation. For instance, Zwelinzima's proposition to delimit stock violates the cultural code that regards stock as the bank or economic commodity of an African. The rustification of goats which he proposes, violates the interdiction that stipulates that goats are appropriate

sacrifices for various ritual ceremonies such as divination and circumcision. Zwelinzima's superimposition of modern medical practitioners upon the traditional Mpondomises violates the cultural code that dictates that diviners be worshipfully revered. These violations denigrate the image of the king and mar his reforms, which the traditionalists criticise and reject.

Conventionally, the tragic plot involves a hero who discovers his weak points. The transitional images that detail the visits of Zwelinzima to the Sulenkama and Thembu chiefs, who are both modernists, purport to underline Zwelinzima's discovery of his weak points. They both reject his violation of the venerated cultural taboos mentioned above. They criticise his miscalculation, misjudgement and failure to compromise with some African norms. These criticisms signify a decline in the support the hero has been enjoying from the modernists. Some modernists begin to support the traditionalists.

It is also a convention that the tragic hero attempts to correct his errors or to effect some changes once he discovers his weaknesses. Tragedy, however, anticipates that such correction of errors or introduction of changes would be too late to avert the impending tragic occurrences and consequences. Zwelinzima tries to effect these changes. Jordan notes :

Kodwa uNobantu waxakwa	But Nobantu was puzzled by
sisimo sendoda yakhe.	her husband's behaviour...
Yasuka ngoku yamaza	he often left her at home
ukumshiya xa ihambayo,	when he went about his
ithi naxa abantu	official duties. His attitude
abaneenkolo bancokola	towards witchcraft also seemed
ngobuthi iphulaphule,	to be changed. Whenever the
ingabadanisi ngokubaphikisa,	subject was discussed, he would
	listen attentively instead of
	offending the people by

	pooch-pooching their ideas as he had formerly been in the habit of doing.
UNobantu wamane ukubuza ukuba le nto ibangelwa yini na, asuke athi UZwelinzima ukuphendula, "Ndilinganiselel' iingqondo zabo." (Ingqumbo Yeminyanya:168) (The Wrath of the Ancestors :162)	And when Nobantu wanted to know from him why his attitude had changed, he invariably replied, "Oh, I'm getting down to the people's level of thinking."

It is while Zwelinzima is blundering about trying to satisfy all his followers that a tragic incident, that forestalls the positive results of his new attitude, occurs. Thembeka commits a serious violation of interdiction. The etic unit that causes this motifeme of violation entails Thembeka's killing of inkwakhwa (brown cobra) despite protestations from other homestead members who respect the interdiction that forbids the killing of the snake. They regard the snake as the ancestor who has come to bless Zululiyazongoma, the royal heir.

This motifeme of violation hastens the declining effect as shown by the consequences that follow. Zwelinzima sends his wife home for fear of reprisals. The traditionalists regard the violation as an unpardonable crime that must be discussed by Mpondomises of the 'true stock' only. All the supporters of Zwelinzima recuse themselves, as most of them are adopted Mpondomises. Zwelinzima loses their support. The sphere of action of the villain regains the ascendancy which it lost with the advent of the hero, and that of the hero is gradually overshadowed.

At this juncture the function formula of deceit + deception regains prominence. It precipitates the action and propels it towards the catastrophe. The manifestation modes that accomplish

the formula focus on Dingindawo, who approaches Zwelinzima after the dismissal of the non-Mpondomises. He successfully deceives Zwelinzima into believing that his silence during the meeting which had dismissed the adopted Mpondomises had been a calculated move to lessen opposition and the commotion that would ensue if he had publicly supported Zwelinzima. Note how Zwelinzima fails to discern the deceit :

Kowu! Bawokazi, noko kakade Oh, Uncle! All the time I
bendisoloko ndinanela ukuba had the feeling that
unent'ayibonayo engaphaya, there was something you
endingayiboniyo mna. were able to foresee
which I failed to see.

Asikukho nokuba ndiyayibulelela How glad I am to have the
into yokuba nomntu onje ngawe support of such a man in
aph' ekhaya. the family!

(Ingqumbo Yeminyanya:195) (The Wrath of the Ancestors :216)

The other allomotifs that fulfil the formula of deceit + deception occur. They entail Dingindawo, who deceives Zwelinzima into convening the meeting of the ochred Mpondomises at which they air their grievances against the administration of the royal couple. He deceives the hero into accepting the advice that Dingindawo should chair the meeting. Zwelinzima misses Dingindawo's deceitful strategy of keeping a low profile and allowing influential speakers such as Jongilanga and Mabhozo to sway the masses. The speakers, indeed, sway the audience through the list of the various violations the royal couple have committed since the violation of Zanemvula's dying wish.

The manner in which they highlight the violations baffles Zwelinzima. Consequently, he blunders and promises to redress the grievances if the traditionalists come forward with what they would like him to do. Nevertheless, when they request that Zwelinzima marry a Bhaca princess in order to provide them with

their mother, and thus appease them, he dismisses their request and dishonours the promise he has readily made. He violates the interdiction he himself has issued. The violation antagonizes the traditionalists completely. It heightens the frightening effect and threatens a catastrophic end.

From the beginning to the end of this phase a declining trend is noted. The motifeme of violation that now and again reasserts itself during this phase underlines the role the hero has played towards the decline. This role receives sharp focus from the function formula of deceit + deception which highlights the hero's error of judgement or miscalculation, and from the function formula of interdiction + violation that winds up the phase. The declining trend arouses pity and sympathy and frustrates the reader. However, the structural units that highlight the hero's role in the decline achieve the reader's emotional balance.

The etic units and the emic units that constitute the catastrophe feature in the last three chapters of Part IV, and also in Part V. The allomotifs that surface in this phase fulfil the motifeme of consequence. The modernists suffer the consequences of their failure to reconcile or compromise with traditional values. The traditionalists suffer the consequences of their villainous acts. The withdrawal of the pupils from schools by the traditionalists, their assault upon the teachers, and their murder of Ngubengwe are allomotifs that fulfil the motifeme of consequence. The mental disturbance that Thembeke suffers when she sees Zwelinzima's ikhazi for the Bhaca princess, and her subsequent suicide are the allomotifs that fulfil the motifeme of consequence. The motifeme underlines the price Thembeke has had to pay for the series of violations she has committed in Mpondomiseland. Her tragic death receives added poignancy from the death of innocent characters such as Zululiyazongoma, her

son, with whom she drowns in the Bedlana River, and Vukuzumbethu, who drowns while attempting to rescue them. It is very necessary that Thembaka faces the consequences of her violation. Hence the motifeme of rescue does not yield positive results.

With regard to Zwelinzima the motifeme of consequence achieved by his suicide serves mainly two purposes. Firstly, it signifies the price the hero has to pay for the violations he has committed in Mpondomiseland. Secondly, it magnifies the death of the hero and distinguishes it as a necessary sacrifice for the redemption of the Mpondomise community from the antiquated dreamy past into the reality of modern developments.

Though Jongilanga confesses the evil role he has played towards the destruction of the modernists, he must still die and atone his evil deeds - especially since they have cost the lives of many innocent victims. Dingindawo's and Mthunzini's self-exile is the punishment they receive for their villainy. It is necessary that they leave the scene of combat so that the conflict can end and a start towards a better future can be made. This start is signified by the birth of Zwelethemba, son of Nphuthumi and Nomvuyo, who is destined to carry the spirit of the martyrs "gloriously into a future age of promise" insured by the hero's blood (Riordan, 1961:56). Hence his name is compounded out of the names of Zwelinzima and Thembaka. We concur with Riordan when he argues :

The new-born babe receives the name of the king and queen of the Mpondomise, to carry them gloriously into a future age of promise.

(Ibid.)

The motifeme of consequence that occupies the dominant structural position during this phase achieves the desired emotional effect. It accomplishes the materialisation of the reader's long-range

fears for the hero which are, indeed, indispensable to tragic plots. The effect is, of course, enhanced by the one achieved by the motifeme of violation as noted in the previous phase.

The basic narrative units that achieve anticlimax or denouement in Dlova's *Umvuzo Wesono* feature from Chapters 12 to 16. The murder of Twatwa's son, Mfusi, is the manifestation mode that has rounded off the climax. The etic unit that triggers the anticlimax is the search for the culprits conducted firstly by the police and later by detective Rwashu. The unit fulfils the motifeme of pursuit. The motifeme yields positive results. Gezenga is arrested. The arrest fulfils the motifeme of exposure. Gezenga is tried and he receives the death sentence. The death sentence functions as an etic unit that fulfils the motifeme of consequence or punishment. Gezenga's accomplices do not escape punishment. Some suffer ignominious death while others suffer mental imbalance.

While the villains are experiencing imbalance the hero, Twatwa, is enjoying emotional equilibrium. This is evident in the motifeme of wedding that draws the narrative structure to its close. The motifeme derives from various allomotifs, which include Twatwa's recovery from mental disturbance and heart-attack, his attainment of headmanship and his sacrificial death which functions as an atonement for the betterment of his fellow men. Though dead, his spirit prompts some like Kostawuli to embrace the Christian faith. Hence the poet regards him as

Uzwi linamandla naxa Whose voice is powerful whilst he
selesemanqwabeni. is in the grave.

(*Umvuzo Wesono* :164)

It should be pointed out that according to Proppian/Pike/Dundes's model the motifeme of wedding is not necessarily fulfilled by marriage. It might emanate from the hero's accession to the

throne or receipt of monetary rewards or some other form of compensation (Propp, 1968:64). It is on this note that this study regards the allomotifs pinpointed above as fulfilling the motifeme of wedding. The motifeme achieves the desired aesthetic effects: namely, the materialisation of the reader's long-range hopes and the ultimate alleviation of short-range fears for the hero. The effect befits the sentimental plot which the motifeme serves.

The structural units that achieve the anticlimax in Ngani's *Abantwana Bethu* appear in Chapter 15 to Chapter 19. The functions of wedding, interdiction and violation dominate this phase. The allomotifs that fulfil these motifemes focus on the reconciliation of the estranged parties and the nullification of the premise which has engendered the estrangement. The reconciliatory steps involve the villain, Zwelandile, who initiates a compromise with the hero, Themba. Consequently, Themba's marriage with Nomhle is accepted and ratified. They further involve Themba and Nomhle, who offer Ntombekhongo financial assistance so that she can further her studies at Dhlange High School. This offer successfully appeases Ntombekhongo who had been rejected by Themba in favour of Nomhle. These reconciliatory steps fulfil the motifeme of wedding which prepares the ground for the final liquidation of lack.

The effect achieved by the motifeme of wedding is enhanced by the function formula of interdiction + violation which appears. The interdiction based on *ukubopha* custom, which has rounded off the climax, is nullified on the grounds that it does not apply to commoners such as Dalindyabo and Zwelandile, but to royal houses. The court proceedings that focus on the nullification of the interdiction function as the etic unit that fulfils the motifeme of violation. The function formula of interdiction + violation augments the effect achieved by the function of wedding in the

sense that it paves the way for the occurrence of manifestation modes which result in the ultimate liquidation of imbalance or lack. These manifestation modes follow the court proceedings and involve the reading of Themba's correspondence before the courtiers. The correspondence discloses, among other things, the sponsoring of Ntombekhongo's educational costs by Themba and Nomhle. Consequent on this disclosure, all the estranged parties are reconciled.

The reconciliation of the estranged parties attests to the aesthetic relevance of the etic and emic units which determine the anticlimax in Ngani's novel. This artistic relevance is confirmed by the desired emotional balance the structural units achieve. This emotional balance emanates from the protagonist's happy ending, which is indispensable to sentimental plots, of which Ngani's novel is one.

In winding up this subsection, the skilful way in which the Xhosa novel incorporates the structural units which determine anticlimax must be noted and commended. The structural units incorporated satisfy the demands of the forms of plot they serve. It is, for instance, indispensable that anticlimax in pathetic plots such as Jongilanga's **Ukuqhawuka Kwembeleko**, and in tragic plots such as Jordan's **Inggumbo Yeminyanya** feature catastrophic ending. It must have been noted from the above discussion that the etic and emic units which determine the anticlimax in Jongilanga's novel and Jordan's novel incur the desired catastrophic ending. It is also essential that anticlimax in sentimental plots such as Diova's **Uuvuzo Wesono** and Ngani's **Abantwana Bethu** should involve comic ending. The manifestation modes and the feature modes that determine the anticlimax in Diova's novel and Ngani's novel bring about the desired happy ending. It is on this note that this study considers the incorporation of the structural units as artistic and

praiseworthy.

4.4 Conclusion

This chapter has attempted to provide fresh glimpses into the concept of plot. It has departed from the traditional approach, which defines plot solely in terms of causal connection.

Instead, a modern approach which explains plot according to both causal and thematic connections has been pinpointed and adopted for the purposes of this study. This approach has proved extremely useful, especially with regard to the plot structures of the Xhosa novels, most of which proceed by thematic connection. According to the traditional approach the plots of character pinpointed in paragraphs 4.2.2.1 to 4.2.2.3 above should be condemned because they lack causal connection. In terms of the modern approach the said plots should not be discredited since they are knit together not by causal connection, but by thematic connection. Hence this study has not discredited them.

The main forms into which the plot of the Xhosa novel subdivides have been established: namely, plot of fortune and plot of character. This finding has proved indispensable to plot analysis. It enables the critic to assess a given plot according to the conventions peculiar to it. For instance, in evaluating pathetic plots such as Jongilanga's *Ukuqhawuka Kwembeleko*, this study has applied conventions peculiar to it. The same holds true of tragic plots such as Jordan's *Inggumbo Yeminyanya*.

Finally, this chapter has abandoned the practice of evaluating the phases of plot without identifying their constituent units. The structural units that determine each phase of the plot have been pinpointed. It has been found that the various phases of the plot of the Xhosa novel owe their structural balance largely

to these structural units. Furthermore, these units give the intensity of the plot a poignant dimension as was noted in paragraph 4.3.3 above.

It must be mentioned that this study is cognisant of the fact that the Proppian/Pike/Dundes' model applied in this chapter originated in the study of oral narrative structures. The study, however, reckons that the model also applies to modern narrative structures. Dundes (1968:XIV) avers :

Propp's analysis should be useful in analyzing the structure of literary forms (such as novels and plays)...

Culler is another critic who does not confine the model to oral narratives. He reckons that the model is a suitable means of defining the basic units of narrative structures of oral and literary forms (Culler, 1975:123-144). It is also on this note that this study has applied the aforesaid model to the structure of the Xhosa novel. This perspective dismisses the view and the conclusion that literary forms that incorporate motifs or functions have the plot structure of folktales. Note, for instance, Kwetana (1987:80 & 81) who says :

A remark from Palmer proves that there are plot structures of literary works which take the plot structure of folk-tales ... We may boldly say this is what happened in the novel.... in *Ingqumbo Yeminyanya* we might just be seeing a folk-tale dragging, with a view to function as folk-tales have functions. And this one will belong to a senior class of folktales....
(My emphasis)

CHAPTER FIVE

CHARACTERIZATION

5.0 Introduction

Students of literature view characterization as the art of presenting imaginary persons in a literary work of art. They recognise two forms of characterization: flat characterization and round characterization. Distinguishing between the flat character and the round character which determine these forms of characterization Freund (1947:202-203) writes :

The flat character is unchanging, static; at the end of the novel he is essentially what he has been throughout.... Quite the opposite is the character portrayed in the round. He is profoundly altered by his experiences. Because he is at the mercy of his emotions and passions, his responses often take us by surprise.... Perhaps a better word for him is that he is "dimensional".

Most critics regard flat characterization as inferior to round characterization. These critics ascribe effectiveness, credibility and reality to round characterization only. What Freund (1947:201-202) says applies to such critics. He writes:

Very often the difference between what is deemed first-rate and second-rate in literature lies mainly in the achievement of better characterization. To become a classic, a novel must be about people portrayed with insight, who are always credible, and in some instances dynamic.

Among such critics the following are quoted :

Shaw (1972:71) :

The creation of images of imaginary persons in
... the novel... is called characterization. In
effective narrative literature, fictional persons,
through characterization, **become so credible that they**
exist for the reader as **real people.**

(My emphasis)

Cohen (1973:37) :

The art of creating fictional characters in words which
give them human identity is called characterization.
It is the art of illusion whereby the **characters**
created seem to become people with traits and
personalities which a reader can recognize, respond to,
and analyze.

(My Emphasis)

Msimang (1983:99) :

Characterization is a sum total of techniques employed
by an artist in presenting characters in a literary
work of art so that **characters are perceived by the**
audience/reader **as persons endowed with moral and**
dispositional as well as physical qualities.... Perhaps
the most important point about characterization is that
the artist must present lifelike characters. In order
to be convincing, his **imaginary persons must be**
grounded in reality.

(My emphasis)

The boldly printed statements suggest that better and more
effective characterization exists when fictional characters are
endowed with emotional, dispositional and physical attributes
which parallel human attributes. In narrative literature these
attributes are almost invariably reserved for round characters

which are complex and dynamic. Since flat characters are static and changeless, they rarely possess human attributes. It is, therefore, logical to conclude that round characterization is the one which the boldly printed statements suggest as better, more effective, credible and grounded in reality. They further suggest that flat characterization is less effective, neither credible nor real because it involves fictional characters which are two-dimensional, i.e., flat and simple, and thus do not parallel human attributes as round characters do.

At this juncture, it should be reiterated that flat characterization and round characterization are two distinct forms which serve two different plot forms - plot of character and plot of fortune. Round characterization traces the full development of characters, while flat characterization does not trace such development, but sets characters in new situations for the purpose of portraying a certain particularised view of life. Round characterization delineates characters who undergo change in the process of conflict; flat characterization renders characters who remain constant and changeless in the process of changing scenes and situations. Round characterization portrays an image of modes of experience, while flat characterization portrays a picture of modes of experience. With round characterization it is the character who must be real, credible and lifelike, while with flat characterization it is the particularised view of life or situation that must be real and credible.

A subtle reference to the above comparison of round characterization with flat characterization is summed up well by Muir (1928:60) when he says :

The novel of character takes its figures **which never change very much, through changing scenes, through the various modes of existence in society.** The dramatic

novel, while not altering its setting, shows us the complete human range of experience in the actors themselves. There the characters are changeless, and the scene changing. Here the scene is changeless, and the characters change by their interaction on one another. The dramatic novel is an image of modes of experience, the character novel is a picture of modes of experience. (My emphasis)

This study, therefore, rejects the suggestion and the view that credible, real, better and more effective characterization is achieved only by lifelike characters or round characterization. It holds a balanced view which maintains that both forms of characterization achieve credibility, effectiveness and reality. As pointed out immediately above, round characterization achieves these aesthetic aspects mainly through the artistic use of lifelike characters; flat characterization achieves these aspects through artistic use of lifelike scenes and situations or through the portrayal of a particularised view of life. There is, therefore, no order of characterization which is better, more credible, real and effective than another. We concur with the following critics: Freund (1947:204) who writes :

Muir, in my view one of our finest critics, asserts that flat characters are quite as true to life, hence as valid and important, as rounded ones. They have their role to play in the noblest fiction, and it is by no means an inferior part.

Scholes and Kellogg (1966:161) who aver:

To suggest that one order of characterization is better than another is folly. To recognise that differences exist is the beginning of wisdom.

Dietrich and Sundell (1967:76) who argue :

The kind of character is conditioned by the theme and the circumstances of the plot, and the success of the characterization is determined not by its being flat or round, or typical or particular, but by how well it fulfills the purposes of the plot and theme. Whether a character is to be **two-dimensional** (flat and simple) or **three dimensional** (round and complex) is determined by the author's stress upon plot, theme, or character.

Round characterization was noted when the plots of fortune were examined in Chapter 4, paragraph 4.2.1. This study has shown the skilful way in which the Xhosa novelist handles the protagonists so that they undergo change or round out in the process of conflict. Flat characterization was also identified when the plots of character were discussed in the same chapter, paragraph 4.2.2. The art of the Xhosa novelist in portraying characters who are complete from the beginning to the end, in spite of changing scenes or situations, was highlighted. It should have become clear to the reader that characterization in the Xhosa novel fulfills mainly the purposes of the plots of fortune and also those of the plots of character. Consequently, the present chapter seeks to examine characterization as determined by the two forms of plot that characterize the Xhosa novel - plots of fortune and plots of character.

5.1 Characters in the plots of fortune

The **protagonist** is the principal character who features in the plots of fortune. This is the character who influences and precipitates the action or plot, and changes for the better or worse according to the demands of the plot. It is the protagonist who serves as the focal interest and the end of the plots of fortune. Friedman (1967:154) writes :

The protagonist is the one who undergoes the major

change, the one whose career serves as the chief focus of interest, the one around whom all else in the plot revolves.

Harvey (1967:235) writes in a similar vein as follows :

The most important are clearly the protagonists - those characters whose motivation and history are most fully established, who conflict and change as the story progresses, who engage our responses more fully and steadily ...

In the previous chapter the protagonists who undergo the major change in the process of conflict have been identified. The aesthetic relevance of the change to the demands of the plot has been highlighted. The features that characterize the various protagonists, that is, the protagonist of the action plot, the protagonist of the pathetic plot, the protagonist of the tragic plot and the protagonist of the sentimental plot, have been defined. An attempt to show how the Xhosa novelist attends to these features has been made (*supra*:4.2.1.2 -4.2.1.4). It is therefore unnecessary to elaborate further on the protagonist.

The **antagonist** is the second principal character who features in the plots of fortune. This is the character who acts in opposition to the protagonist. He or she is bent on thwarting the efforts and purposes of the protagonist. In the previous chapter the characters who constitute the antagonist camp or the forces that fulfil the antagonistic role have been identified. The way in which the antagonistic forces determine villainy or opposition has been explained. It has been made clear that the lack which the protagonists seek to overcome emanates from the antagonists' villainy (*supra*:4.3.1). It should be noted that in the discussion of the characters in the plots of fortune the concept of villain or villainy has been used in the sense in

which Propp (1968:27) has employed it: namely, the act of initiating the lack to be overcome by the protagonist or hero. The concept of hero has been employed in the sense in which Propp (1968:50) uses it, i.e., the one who seeks to liquidate the existing lack.

Another character who features in some plots of fortune is the **tritagonist**. This is the character who plays the neutral role in a literary work of art. This tritagonist often purports to reconcile the opposing camps. The action of the tritagonist, however, unwittingly and unintentionally fuels the opposition or conflict. The tritagonist often ends up supporting one opposing camp (cf:Serudu, 1979:60). The tritagonists in Jordan's **Ingqumbo Yeminyanya** and Ngani's **Abantwana Bethu** have been identified. It has been shown how these characters have emerged. The neutral roles they fulfil have been examined (*supra*: 4.3.1 and 4.3.4). It is therefore unnecessary to elaborate on them.

The principal characters in a literary work of art do not exist in a vacuum, but within the complex web of individual relationships. It is, therefore, essential that **background** or **chorus** characters should also feature. Chorus characters delineate the social setting that often surrounds the emerging major characters. The rotundity, moment of intensity and depth which the protagonist should achieve depend, to a large extent, on the complex relationships constituted by the chorus characters. Background characters need not be fully delineated or individualised. They may be anonymous chorus voices rather than individualised characters.

The novels of fortune examined in the previous chapter feature such background characters. In Jongilanga's **Ukuqhawuka Kwebeleko** the background characters include some relatives of

the protagonist such as Thandeka and Kholiwe and the protagonist's in-laws. None of these characters is fully delineated. They are encountered sporadically. Thandeka, for instance, is encountered only during the exposition phase. Zoleka's sisters-in-law are not fully developed. However, the role they serve towards the realisation of the major characters should not be underestimated. This work has already shown how Zoleka's association with her in-laws has led to the series of violations which have ultimately resulted in the major change from better to worse. Later on this chapter will show how the dialogue between Thandeka and Zoleka contributes towards the dramatization of the protagonist's mind and the insight of the reader into the mind of the character (*supra*: 4.3.2 & *infra*: 5.3.2.2).

In Chapter Three the social setting that harbours the protagonistic and antagonistic forces in Jordan's **Ingqumbo Yeminyanya** has been examined. Reference to contrasting backgrounds that determine the traditional and the modern outlook of the characters has been made. It should now be noted that the background characters are the means by which this social setting and the spiritual atmosphere it portrays are presented. The immediate scene that dominates the social setting would not have emerged if the chorus characters had not been used. These characters include Mzamo who features prominently in the immediate scene and whose homestead acts as background to the delineation of corporate life and individual relationships, and Maghubela, who also dominates the scene. These are the two principal chorus characters who initiate the dialogue during which Ngxabane outlines the traditional values and practices of the Mpondomisea, and the heroic and magic deeds performed by Chief Mhlontlo. The other horsemen who travel together with Maghubela are not identified except Dabula and Mphuthumi. This is not a fault. It is the nature of background characters, as

pointed out earlier, to remain anonymous. It is also no mistake that Mzamo and Maqhubela appear in the exposition phase only. They have served their role as chorus to the emergence of the protagonist and antagonist camps.

In Jolobe's **UZagula** there are characters who serve as chorus to the protagonistic and antagonistic forces. Jolobe opens the book thus:

Izinto zazisenzeka zibuye zidlule zilityalwe elalini.	In the location various things were taking place and with the passage of time were forgotten.
Abahambi neendwendwe ndawonye nabeze ngemicimbi yezeLizwi- abanje ngaba- Vangeli- babebonwa futhi. Malunga neli xesha lokuqalwa kweli bali kwakusandul' ukubonwa indodana yeBhulu eyayihambisa iiNdaba zoXolo eyathi njengoko yayihamba ingena iphuma ukucela abantu bokuyixuma kwiinkenzo eyayiza kuzongamela yaphuma endlwini yexhegokazi elithile incama intombi yalo mfazi mkhulu ukuthanda kwayo iintwana.	Strangers and visitors including the preachers of the Word, some of whom were Evangelists, were seen very often. About this time of the commencement of this narrative a male Afrikaner, who had been preaching the Gospel of Peace and had been going to and fro in a bid to canvass people to join his envisaged evangelistic campaigns, came from the homestead of a certain elderly woman, commending the daughter of this great woman for her love of children.

(UZagula : 7)

Note that the author makes no reference to the names of the

visitors, strangers, evangelists and the White missionaries. Neither does the author portray the physical presence of these imaginary persons. This is so mainly because they are chorus characters who act as background to the emergence of major characters, Zagula and Nonkungu. They help portray the modern Christian background essential to the understanding of the Christian outlook of the protagonist camp. The immediate scene on pages 13-15 unfolds the antagonistic forces that later on frustrate the protagonist camp: namely, the illness and death of Ndwenga's children attributed to Zagula's witchcraft. Note that the dialogue is initiated by an elderly woman who remains anonymous throughout the entire scene or narrative.

In Dlova's **Umvuzo Wesono** the characters who feature in expositional chapters appear very briefly in the subsequent phases. These characters include Mzimasi, the protagonist's father, who dies shortly before the protagonist's birth; Novengaye, a female vagabond, who vanishes soon after she has spread the news about Mzimasi's death; Ginyela, MaQhinebe's mother and Nontikunina, who provide for the protagonist's basic needs during his initial phase of imbalance noted in the previous chapter (**supra:4.3.1**). Note that Mzimasi, Novengaye and Twatwa's maternal grandmother appear only in the exposition. All these imaginary persons are chorus characters that determine the human context surrounding the protagonistic and antagonistic forces. The role they serve is very essential to the change in the protagonist's fortune which ranges from a less satisfactory state to a more satisfactory state as noted in the previous chapter (**supra:4.2.1.4**).

The spiritual atmosphere that pervades Ngani's **Abantwana Bethu** is punctuated by chorus characters, most of whom are anonymous. Mark :

Qhiwu-u-u-ula! Amase-e-ela!! Be ready to block and

Waphel'umzi wamaTshawe fight thieves!! The house of
ngamagqwirha ilanga the Tshawes is trampled
ihlab'umhlaba!!! underfoot by the wizards
during daylight!!!

(Abantwana Bethu:4)

The foregoing interjective statements alert the community members to a three-man matrimonial delegation which is accused of witchcraft. There is virtually nothing known about the persons who sound the warning. They exist only as voices because they serve merely as chorus to the emerging main characters. Even the respondents who attack the delegation are also anonymous chorus characters. The same is also true of the members of the delegation. Nothing is known about their names and physical presence. They exist as voices and remain anonymous throughout their mission. Anonymous though these characters seem to be, they achieve the desired aesthetic effect: namely, the realisation of a sense of society in action.

In concluding this subsection, it should be stressed that the protagonist is the principal character who undergoes change or development in the process of conflict. The second character who undergoes change while attempting to foil the purposes of the protagonist is the antagonist. The third character that undergoes a minor change is the one who intervenes between the protagonist and the antagonist, that is, the tritagonist. The background characters need not experience any change. Since they fulfil a background role, the fact that they are two-dimensional, that is to say, flat and simple, is not considered a fault.

5.2. Characters in the plots of character

In Chapter Four, paragraph 4.2.2, it has been established that typical and archetypal characters are indispensable to the plots

of character. The unchangeability has been identified as the essential feature of these characters. It is therefore impossible that protagonists and antagonists who must undergo major changes can feature in the plots of character which demand completeness of characters from the beginning to the end of the fictional work. Instead, other kinds of major characters should come to the fore.

The **hero** is the principal character who features in the plots of character. The hero as he features in these plots can be defined as the admirable character who embodies societal or human ideals. This hero has to live in a state of perpetual constancy and completeness so as to set before the reader a clear-cut picture of the societal ideals he embodies. The change of the hero with the changing scenes can confuse the intended picture (cf: Dietrich & Sundell, 1967:75; Muir, 1928:58-61).

Also, in 4.2.2 above the heroes and the heroines who characterize the plots of character have been identified. Most of the imaginary persons who have been singled out as good and charming characters are the heroes or heroines. These include Nomsa in **UNomsa**; Thamsanqa in **Umfundisi WaseMthuwasi**; Nomazwi, Yolisa and Jamangile in **Isakhono Somfazi Namanye Amabalana**; Phumzo in **UPhumzo**; Mandisa in **UMandisa** and Makhwetshubé, MamNzotho and Manzodidi in **Izinto Zodidi**; Sipho in Malgas's **Umntu Lilahle Elinothuthu** and Themba in Xametshata's **Ntliziyo Ungumkhohlisi**.

Some plots of character do not have heroes or heroines. Instead they have **villains** as principal characters. The concept of villain as it relates to the plots of character signifies a character who embodies evil or vice. Shaw (1972:396) articulates this sense when he defines a villain thus:

A character in a play, novel, short story or other

work who constitutes an evil or unwholesome agency in the plot.

In the previous chapter certain characters have been singled out as typifying vice. Some of these characters are villains. They include Ndopho in **Umzali Wolahleko**, Nolizwe in **Intombi Yolahleko**, Sindile in **Inzala KaMlungisi** and Mhlangenqaba in **Mhla Ngenqaba** (supra:4.2.2).

Another character who dominates plots of character is the **foil**. This is the character whose personality or actions contrast to or complement those of the hero or villain. Dietrich and Sundell (1967:76) write :

A character who exists principally to bring out some trait or aspect of a major character through contrast is called a foil.

Cohen (1973:185) explains the foil character in a similar vein as follows:

A secondary character whose personality or actions serve as a commentary (frequently through contrast) on a principal character.

In the previous chapter the characters whose personality or actions contrast to or complement those of the heroes or villains have been pointed out. They include Velesazi and Nongendi in **UNomsa**, Blankethe and Bonani in **Umfundisi WaseMthuwasi**, Nojaji and Ndimeni in **Umzali Wolahleko**, Nojenti and Nomadinga in **Intombi Yolahleko**, Siphiwo in **Inzala KaMlungisi** and Deyi and Vusani in **Izinto Zodidi**, Mlandeli and Weziwe in **Umntu Lilahle elinothuthu** and Nosisa in **Ntliziyo Ungumkhohlisi**.

The hero, villain and foil characters are the principal characters who dominate plots of character. They are found

mainly in bipolar plots whose form requires dialectical confrontation, which proceeds in terms of binary codes. Hence most of the books cited above are those that entail bipolar plots.

Foil characters are rarely found in picaresque and archetypal plots. What matters most in picaresque plots is a hero who climbs the social ladder or a villain who performs mischief or plays the rogue. Bipolarity also features in archetypal plots, but the dialectic entails the juxtaposition of ideas, situations or experiences rather than characters. As a result, character delineation is rarely found in archetypal plots. Instead, the archetypal plots entail portrayal of situations.

Background characters also feature in plots of character so that the principal character can emerge from a certain human context. It is absolutely indispensable that such characters should figure because society is the central concern of the plots of character. For instance, Nomesa in **UNomsa** emerges from a certain society, continues to exist within this society and advocates its ideals. The background characters who determine this society include her parents and Themba's parents. The background characters in **Umfundisi WaseMthuwasi** include Thamsanga's parents and Canon Benson.

In rounding off this subsection, it must be pointed out that the way in which the characters who pertain to the plots of fortune and plots of character have been differentiated and categorized is not arbitrary. This work is cognisant of the fact that some characters who feature in the plots of fortune can also feature in the plots of character and **vice versa**. For instance, foil characters can be found in some plots of fortune. The point that this study emphasises is that these characters dominate and thus characterize plots of character. Flat characters dominate

plots of character, but they can be found in some plots of fortune as noted in the case of flat treatment of background characters (*supra*: 5.1).

5.3 Modes of characterization

The various modes of characterization are generally classified into two major categories, the expository and objective methods. The tempo of the narrative often depends on these methods. The expository method arrests the forward flow of the narrative because the narrative cannot proceed while the characters or their actions are being described or evaluated. The narrative delay which the expository method often engenders should not be regarded as a mistake. If artistically used it achieves the desired aesthetic effect such as providing background information and offering authentic commentary essential to the reader's understanding of the characters. Since the objective method excludes the author's interposing of the recording hand and seeing eye between the narrative and the reader, it expedites the forward narrative flow. It has already transpired that there is no one form of characterization which is better than another (*supra*: 5.0). It is also stressed that there is no one method of characterization which is better than another. What matters is the aesthetic relevance of each method, that is, whether or not the method used satisfies the demands of the plot or theme. Dietrich and Sundell (1967:77) confirm this view as follows:

In the sense of artistic worth, one method is no better than any other. What counts is how effectively the author provides the kind of characterization needed to convey the theme, move the plot and engage the reader.

5.3.1 Expository Method

The features that determine expository method include name-

giving, block characterization, which comprises a description of the character's physical presence and mental reactions, and authorial commentary. Serudu (1979:30) epitomizes expository method as follows :

In general the expository technique comprises a description of, among others, the physical appearance, the mental reactions and the deeds of characters by the narrator himself ... the technique often starts with the name-giving of characters.

5.3.1.1 Name-giving

The name-giving technique has cultural origins. It emanates from the African practice of giving names in terms of, among other things, historical events, parents' tastes and wishes, a person's physical appearance, psychological make-up and behaviour or traits. Serudu (1979:14-15) has this to say :

In African communities name-giving is of special significance. In some cases large ceremonies are organised on the day of naming a child. It is also believed that certain names given to some individuals, may have an influence on their behaviour and personalities.

The name-giving device dominates the plots of character, especially the bipolar and the picaresque plots. This is probably due to the fact that characters in these plots exist to convey societal ideas and ideals or theme rather than to propel plot or action. Characters feature as perspectives or as pointers to certain cultural views rather than as distinct individuals.

In giving names to characters the Xhosa novelist seems to consider the function the characters have to fulfil. In Sinxo's

UNomsa the heroine is given the name, Nomsa, which means 'one with motherly love, tenderness and benevolence' (Satyo, 1977:51). Consequently, the reader expects Nomsa to be an incarnation of these behavioural traits throughout the novel. One is satisfied when Nomsa's role in the entire narrative measures up to the expectations of her name. When most people reject and sneer at Themba because of his abuse of liquor, it is only Nomsa who commits herself to the rescuing of Themba. Sinxo writes :

Abanye abantu bamhleba	Some people gossiped about her
ngento yokuba athi mbende	practice of associating with
nensila,kuba eli nxila	a drunkard, because this
linge lingamqhelanga	drunkard would have not
okokuba ubengalighelisi.	associated with her if she
	had not shown a positive attitude
	towards him.

Ubesithi akuya ezi ntetho,	When she heard such
athi nga okokuba eli nxila,	comments, she would wonder as
xa libalekwa ngumntu wonke,	to how this drunkard, who is
liya kuze lithini na	rejected by everybody, could do
ukuyeka loo mhlobo	away with the abuse of liquor.
ungalibalekiya - ibhotile.	

(UNomsa :15)

Notice that Themba himself attributes his reformation and transformation of character to Nomsa's benevolent efforts. He acknowledges his indebtedness to Nomsa as follows :

Ndiligoibile lonke iBhayi,	Throughout Port Elizabeth
yonke iAfrika esezantsi,	and South Africa, there
akukho ntombi ndiyithanda	is no woman I love better than
njengale yandibuyisa	this one who has rescued me
ekwambatheni ingxowa,	from misery and death!
njengale yandisindisa	
ekufeni!	

(UNomsa :39)

The name **Treaba** signifies 'hope'. The reformation and transformation undergone by Treaba signify the realisation of both the parents' and the reader's hopes. Early in the narrative, the reader gathers that the Ntobeko and Sindile families address each other in terms of in-laws. This mode of address emanates from the parents' desire to see their children getting married, i.e., Nomsa of the Ntobeko family marrying Treaba of the Sindile family. This desire is frustrated by the disappearance of Treaba. There is, however, a lingering hope that, should Treaba return home, the parents' desire can be realised. This hope is enhanced by the idea of hope signified by Treaba's name. When Nomsa attempts to rescue Treaba from the abuse of liquor, there is hope that her efforts can achieve positive results and that Nomsa might ultimately be rewarded. As the narrative draws to an end, Treaba has ceased drinking and has married Nomsa. The idea of hope embodied in his name has been realised.

The names given to foil characters in Sinxo's **UNomsa** are charged with periorative and satirical undertones. They serve as satirical commentary on the bearer. The name **Velesazi** signifies 'one who is born knowing'. This name is often given to someone who does not ask, who pretends to know everything while in fact he is ignorant. Sinxo's **Velesazi** is presented as such a character. He poses as someone who knows how to outwit women and win their admiration and love. Sinxo writes :

Bekusithi xa selethetha	Once he approached a young
nentombazana, nokuba	woman, he was sure to outwit
seyicikozwe ngayichini na	and win her, irrespective of
indlela, ayoyise,	her oratorical ability.
Waye engemfana uwoyikavo	He was not a young man who
amantombazana -	was scared of women - even
neetitshalakazi, xa	female teachers. In reality
sithetha inyaniso, akukho	he missed no female teacher

titehalakazi yakha yafika who came to seek work in
eRichmond yamhosa. Richmond.

(UNomsa :23)

The dialectic between the foregoing extract and the following excerpt reveals the intended satiric thrust against Velesazi. Velesazi himself confesses fearfulness even before he approaches Nomsa. Note :

Nongendi, ngummangalisi: Nongendi, I am astonished;
kumhlana ndoyika ukuthetha it is the first time in my
nentombazana! life that I have been scared of
talking to a woman!

(Ibid.)

The satiric thrust is further heightened by Nomsa's constant rejection of Velesazi's advances, a rejection which has never been anticipated by Velesazi who knows how to outwit a woman. Notice the following:

Musa ukundiphambanisa, Do not make me mad Nongendi;
Nongendi; ayiphili indoda there is no living man who can
eyomzuze uNomsa, ndisadla get Nomsa, while I am still
ubom! alive!

(Ibid.)

The dramatic irony lends a sharper cutting edge to the satiric thrust. When Themba marries Nomsa, Velesazi has already suffered a miserable and ignominious death because of his wicked deeds. The irony derives from the fact that Velesazi's speech unwittingly foreshadows his miserable end. When Velesazi's persuasive and aggressive approach, which includes force, threats and witchcraft, fails to win Nomsa's love, it becomes clear to the reader that the name serves as a satiric commentary on the bearer and those typified by his personality.

Nongendi is another character whose name is charged with perjorative undertones. The name **Nongendi** means 'someone who does not get married though of marriageable age'. This name befits Sinxo's Nongendi who does not get married in spite of her efforts to win Themba's love. The efforts include Nongendi's initiative to influence Velesazi to propose love to Nomesa so that she can be left alone to secure Themba's love. They also include Nongendi's initiative to propose love to Themba and her futile attempts to murder Themba. In despair she commits suicide and dies without having secured a husband.

The name **Thamsanqa** means 'blessing', 'luck' or 'fortune'. This is the name given to the hero in Sinxo's **Umfundisi WaseMthuwasi**. The hero is given such a name mainly because in the entire narrative he is the embodiment of the theme of blessing. The hero is blessed with Christian parents who give him this name because they regard him as a blessing to them and also wish that he will later on become a blessing to the African community. This desire is realised when Thamsanqa serves the community firstly as a teacher, secondly as a successful businessman and lastly as a priest who sacrifices his life for the betterment and redemption of the ungrateful and malevolent Mthuwasi parishioners. Misfortunes do befall the hero but they do not shroud the blessings he showers upon the African community and the blessings that accompany his admirable personality. For instance, Thamsanqa's wife, Thenjiwe, whose name signifies 'the reliable one', is a blessing both to Thamsanqa and to the community. It is this wife who succours Thamsanqa during moments of temptation and despair. Sinxo writes :

Waza waba wasikelelwa yiNkosi And the Lord blessed him
ngomfazi nomncedisi olunge with a good and helpful
kunene. wife.

(**Umfundisi WaseMthuwasi** :48)

The foil character whose role contrasts with that of the hero is given the name, Bonani, which signifies 'see' or 'behold'. As the reader examines the narrative it becomes amply clear that through the bearer of this name the author would like to urge the Africans to 'see' the consequences of malevolence and meanness. Most of the hardships, persecution and suffering that befall Thamsanga at Mthugwasi emanate from Bonani, who withholds tithes and offerings and influences other parishioners to follow suit, and who levels false accusations against Thamsanga, which lead to Thamsanga's imprisonment, ill-health and death. The death of Bonani's first wife, his rejection by Yolisa, his would-be second wife, the death of his head of cattle and his own death are the consequences of his fostering the spirit of malevolence and meanness which the author urges the Africans to 'see'.

The name given to the villain in Sinxo's **Umzali Wolahleko** is Ndopho. This name does not have any particular meaning. The name has, however, come to be associated with someone who is treated as a pet. Seemingly, it is in this sense that the name has been employed in the narrative. The bearer of the name, Ndopho, is a petted child. His mother, Nojaji, will not allow his father, Menzile, his grandmother, Gakhulu, his peers and his teachers to discipline him when he does wrong. As a result, Ndopho forfeits education; he cannot be responsible and fend for himself; he becomes a drunkard and a moral wreck, who leads the life of a gangster and dies miserably. Through the bearer of the name the author warns the indulgent parents against the consequences of slack discipline.

The foil character whose personality is played off against that of Ndopho is Ndimeni. This character derives his name from **indima**, which means 'a cultivated piece of land' or 'a role'.

The part played by this character in the narrative tallies with the ideas embodied in the name. The ill-treatment and hardships he suffers from his stepmother, Nojaji, serve as a form of discipline that cultivates his personality and prepares it for the hard knocks of life he encounters later on. He becomes a prosperous businessman in spite of the hardships. Eventually, he becomes the custodian of the very Nojaji who has been the cause of his hardships and suffering. The success Ndimeni achieves and the role he plays in improving the welfare of the community measures up to the expectations of his name.

In Tamsanga's **Inzala KaMlungisi Sindile** is the name of the villain. The name **Sindile** means 'escaped narrowly'. The name relates to the circumstances surrounding the emergence of the villain: namely, the death of other children, from which Sindile escapes narrowly. The name also relates to the escape theme which pervades the entire narrative. Sindile is the incarnation of this theme. Early in his life Sindile escapes the discipline of his parents, Mlungisi and MamTshawe, who attribute his mischief to childishness and blame his moral decline on the red-ochred villagers. The narrative is further punctuated with various sorts of crime committed by Sindile, the consequences of which Sindile escapes. The crimes include the murder of Ndikho at Zazulwana merely because he outshines Sindile in some youthful activities, as well as the murder of innocent persons in Natal and Johannesburg for the purpose of embezzling money. In all these instances the villain escapes arrest. The possibility exists that the villain might even escape the divine judgement because shortly before his death he reforms, attends church and

confesses his past sins. It might therefore be said that the villain has narrowly escaped the divine wrath.

Siphiwo is the foil character whose personality contrasts with that of Sindile. The name **Siphiwo** means 'gift.' Hence Siphiwo's peers and teachers call him Gift. Tamsanga writes :

wayethandwa ligela lakhe the authorities and his
naziziphatha-mandla kukhalwa peers were fond of him
ngoGift. and addressed him as Gift.

(Inzala KaMlungisi:67)

The role Siphiwo fulfils in the narrative testifies to the appropriateness of his name. He distinguishes himself as a man with various gifts such as good morals, praise-singing, intelligence, education, a good wife and a prosperous life. Once he starts serving the Qorha community he distinguishes himself as a gifted educationist and constructive citizen. Many red-ochred villagers cease drinking liquor as a result of his positive influence. Throughout the narrative Siphiwo functions as an embodiment of the gift theme. Tamsanga notes :

Le nkwenkwe ke ibinesiphiwo This boy had a special
enaso, igama layo ililandeke gift which attested to
ngelo cala. the appropriateness of
 his name.

(Ibid.:60)

The special gift to which Tamsanga refers is the one of praise-singing. What Tamsanga says about this gift also holds true of other gifts mentioned above.

The names given to the heroes in Dana's **Kufundwa Ngamava** are Nzingo and Zweni. The name **Nzingo** means 'vexations, ups and downs.' The part Nzingo plays in the narrative confirms the suitability of his name. He obtains a teachers' qualification,

but cannot find employment at his home village, Mzuzanto, in Qumbu. He finds it at another Qumbu village, Sulenkama. Here he faces the hostilities of the Sulenkama villagers, who reject his services on the grounds of his being a foreigner, refuse to support the school, debar pupils from attending the school, accuse him of drunkenness, blasphemy and theft, and finally who influence the educational authorities to terminate his services. Consequently, he has to part from his family and go to seek work in Cape Town. Such are the vexations that beset Nzingo as his name intimates.

The name **Zweni** is a locative that derives from a noun **ilizwe** which means 'the world'. The name relates to the experience theme which pervades not only the narrative of the bearer, but also the entire narrative. **Zweni** gathers experiences from the outside world. The lack of employment at his home village, Sulenkama, initiates his narrative. He has to board an overseas ship in order to assist the British Troops during the Second World War. The experiences **Zweni** acquires en route serve as the focus of his narrative. These experiences include learning about other Africans in East Africa, their language, culture and vegetation; learning about Egyptians, their language and cultural values; learning about Italians and Americans, their language, cultural values and technological development. Such are the experiences which **Zweni** gathers from the outside world and which later on qualify him for a leading position in his own country. They testify to the suitability of his name.

Chithumzi is the name of the foil character whose personality contrasts with that of **Zweni**. The name **Chithumzi** means 'destroying the house'. The role fulfilled by **Chithumzi** in the narrative befits his name. He envies **Zweni's** success and intention to marry an intelligent young woman, **Nomthandazo**, who outshines his wife in terms of physical appearance and

qualifications. He influences his paternal uncles to reject Nomthandazo. He goes further and influences Maphekula to elope with Nomthandazo. Chithumzi's actions are calculated to destroy the making of Zweni's house. His name is a subtle pointer to this role.

Mhlangengqaba is the name of the villain in Futehane's **Mhla Ngenqaba**. The name **Mhlangengqaba** signifies 'a puzzling day'. The name emanates from the puzzling circumstances surrounding the emergence of the villain, Mhlangengqaba. Such circumstances include long drought, futile attempts to curb drought which are: the immersing of **intsikizi** into the pool, prayer-meetings, subsistence on **umphunzisa** tree and robbery. The name also points to the role its bearer fulfils in the narrative. Puzzles characterize the villain's life. The narrative abounds in villain's crimes and subsequent arrests, which confirm the suitability of the name.

The foregoing exposition begs the question as to why the name-giving technique dominates the plots of character as noted above. The answer is probably that the name of a person rarely changes if it changes at all. Giving characters of the plots of character names which embody fixed and unchanging ideas tallies with one of the major determining factors of the plots of character: namely, unchangeability and completeness of characters from the beginning.

Notwithstanding, the name-giving device is not confined to the novels of character. The device does feature in the plots of fortune though on a very limited scale. The name of the antagonist in Jongilanga's **Ukuqhawuka Kwembeleko** is Zenzile, which means 'self-made' or 'responsible for one's fate'. This character is responsible for the misery undergone by the heroine. The name of the protagonist in Jordan's **Ingqumbo Yeminyanya** is

Zwelinzima, which means 'the world is difficult.' This character faces the ups and downs of life and even suffers a tragic death. The name of the antagonist is Dingindawo which means 'stranded for a place or position'. This is the character who is avid for the chieftainship and endeavours to wrest it from its legitimate owner, Zwelinzima. Once his evil plans are exposed, Dingindawo finds no suitable place of abode and thus leads the life of a vagabond.

5.3.1.2 Block characterization

Block characterization entails the drawing of a character's static portrait and the description of its moral and psychological make-up. This device often goes hand in hand with the name-giving device. Once a character has been identified, the description of its physical presence, moral fortitude and psychological make-up usually ensues. Wellek and Warren (1949:219) epitomize block characterization as a device whereby novelists

introduce each of their major persons by a paragraph describing in detail the physical appearance and another analysing the moral and psychological nature.

The Xhosa novelist exploits block characterization very sparingly. It is very rare to find the formula stipulated above strictly adhered to, that is to say, "a paragraph describing in detail the physical appearance" and "another analysing the moral and psychological nature". If block characterization features in the Xhosa novel, it entails description of either physical appearance or moral and/or psychological make-up. These traits are often presented in minute detail, in one sentence or a few lines or one paragraph.

In Sinxo's *UNomsa*, page 2, the author refers only to Nomsa's

physical presence in one line which is part of a sentence. On page 7 he describes both Nongendi's physical appearance and psychological nature in four lines. In *Umfundisi WaseMthuwasi*, page 45, Sinxo renders Blanketha's physical presence in one paragraph. In *Isakhono Somfazi Namanye Amabalana*, page 5, Sinxo describes Nomazwi's physical appearance and moral and psychological nature in one paragraph. In *Ingqumbo Yeminyanya*, page 27, Jordan describes Zwelinzima's physical presence and psychological nature in one paragraph.

Most character novels do not employ block characterization to introduce their major characters. These include Sinxo's *Umfundisi WaseMthuwasi*, *Umzali Wolahleko*, Futehane's *UJujuju* Gwashu's *Intombi Yolahleko*, Dana's *Kufundwa Ngamava* and Mzamane's *Izinto Zodidi*. The same also holds true of the novels of fortune, which include Jongilanga's *Ukuqhawuka Kwembeleko*, Joloba's *UZagula*, Futehane's *UJujuju*, and Dlova's *Umvuzo Wesono*. This state of affairs should not be regarded as a mistake. It should be ascribed to the length of the Xhosa novel, which is generally fairly short. Block characterization lends itself easily to longer literary works because of its tendency to arrest the forward narrative flow for the sake of description and analysis, thereby slowing the narrative pace.

It should be pointed out that when block characterization features in the Xhosa novel, it often achieves the desired aesthetic effect rather than being an end in itself. Mark Sinxo's presentation of Nomesa's physical presence :

...inxwakazi enkulu,- kuba	... a most beautiful
umvundla wawuzake indlela,	damsel, because she was a
ngezo nwele zimnyama zinde,	replica of her mother in
ngaloo mabho anombizane	terms of that long black
athi "Ndithande", ngaloo	hair, those attractive
menyo amhlophe kanina ...	eyes that say "Love me"

and those white teeth ...

(UNomsa :2)

Nomsa's attractive and charming appearance described above tallies with the admirable role she fulfils in the narrative. It also complements the benevolent nature signified by her name. Thus the description relates to the narrative concern. Note Sinxo's description of Nongendi's physical presence and psychological nature :

UNongendi...wayemhle
kakhulu, edunyelwe
kukuba yeyona ntombi
intle eRichmond.
UNongendi wayemhlophe
ngebale, emda,emile
kakuhle, emodevu
olwalungathi luza kuba
ziindevu, intombi
emehlo atsolo, ethi noko
angalunganga mtu,agungqo
omalunga naye. Ewe,
wayeyinzwakazi,kodwa
esoyikeka ngakumbi xa
athe tu. Waye ke esoloko
ethe tu, kubonakala
okokuba ngumntu ocingayo.

Nongendi...was extremely
beautiful, she was popularly
known as a beautiful damsel
at Richmond. Nongendi was
light in complexion, tall
and shapely, with a
tuft of hairs likely to
develop into a beard, a
woman with penetrating eyes
which threaten those close
to her. Indeed, she was a
beautiful damsel, but she
tended to be repellent,
especially when quiet. She
liked to be quiet; it seemed
she was a thoughtful person.

(UNomsa:7)

Prima facie, Nongendi's physical presence given above contradicts the idea embodied in her name, that is, being a woman who does not get married though of marriageable age. The reader wonders how a beautiful damsel can fail to secure a husband. However, cursory glimpses into Nongendi's repulsive psychological nature resolve the apparent contradiction. Nongendi does not get married because her attractive outside appearance is

incompatible with her repulsive psychological nature. It becomes clear that the author employs the dialectic between attractive outside appearance and repulsive inner self to satirise and castigate people who are epitomized by Nongendi's personality.

5.3.1.3 Authorial Commentary

Most critics condemn authorial commentary without considering the aesthetic effect it achieves. Booth (1961:169) notes :

It is not surprising to discuss commentary - and usually to condemn it - as if it were a single thing which can be judged simply according to our general views of the novel. But it should prove worthwhile to abandon such a priori judgements and to look into some good novels to discover the effects commentary has, in fact, been used to achieve.

This study accepts Booth's suggestion to "abandon a priori judgements" and assess the artistic effect the authorial commentary achieves in the Xhosa novel. Authorial commentary may have mainly two functions which are: the authorial judgement intended to control the reader's expectations and the reinforcing or evaluative device that serves to implant or reinforce values or norms on which the reader's appreciation of characters should depend.

Authorial commentary in the form of authorial judgement features in the Xhosa novel. In UNomsa, page 2, Sixxo judges Nomsa's excitement about her imminent departure for Richmond to assume a teaching post as a sign of immaturity and ignorance about the hardships that await her. The author's reference to the imminent hardships signifies the role of the commentary as an anticipatory flash intended to control the reader's expectations through

providing facts unknown both to the heroine and to the reader. Consequently, the author and the reader do not cherish the false hopes harboured by the inexperienced heroine. The artistic relevance of this commentary to plot and theme becomes amply obvious when the said hardships emerge during the course of the narrative.

The artistic effect achieved by this commentary gains poignant focus when contrasted to the authorial judgement or evaluation that appears in the second paragraph of Chapter 10. The commentary functions as both moral and psychological evaluation. The psychological evaluation highlights the broadened psychological make-up and the world view the heroine has gained during her exposure to the outside world and its hardships. The moral evaluation pinpoints the heroine's moral fortitude, which has sharpened despite the hardships and temptations.

In Tameanga's **Inzala KaMlungisi** the authorial judgement appears on page 9. A background character, MamTshawe, considers the Christian mannerisms of the villain, Sindile, to be pointers to the villain's assumption of divine ministry. The commentary judges MamTshawe's view as a miscalculation which epitomizes some parents who do not understand that the outer self does not always truly reflect the inner self. The commentary functions as an anticipatory flash which controls the reader's expectations and prepares the reader for the iniquities that might emanate from Sindile's apparently good personality. When Sindile's evil inner nature comes to the fore in the course of the narrative as evident in diverse kinds of crime such as murder, robbery and fraud, the artistic pertinence of the commentary to the plot and theme achieves a poignant focus.

Mohayi's **UDon Jadu** abounds in authorial judgement or evaluation.

Subsequent to each narrator's encounter, the commentator provides the assessment of the encounter. Commenting on a police incident, for instance, the narrator considers lack of economic resources to be the factor behind the tendency of the Africans to betray each other to the white authorities. The commentator infers from the four bandits - one Coloured and three Blacks - who flee because of the Coloured's unfounded fears that Blacks lack unity and socio-economic advancement because of their tendency to involve foreigners in their struggle. The incident of the ostriches that cease fighting in order to attack the infiltrating enemy impresses upon the commentator the view that Africans become foreigners' easy targets because of their tendency to dwell upon their petty domestic differences. These authorial judgements are neither ornamental nor isolated rhetoric. Instead, they shed light on the import of the allegorical incidents and characters. They serve as lyrical centres that seek the reader's identification with the advocated situations or communal consciousness.

It must have become clear from the foregoing exposition that the novels which entail authorial judgement are the novels of character. The reason is that authorial judgement features prominently in such novels or in comic fiction. This can be attributed to the fact that it is the nature of character novelists to be concerned with moral and psychological evaluations rather than with character growth. Nevertheless, authorial judgement does feature in serious fiction or novels of fortune, though on a very limited scale. Jongilanga's **Ukuqhawuka Kwembeleko**, for instance, features authorial evaluation on pages 74-75. It reads thus :

Izifo samagxa sisifo	Jealousy is a serious and difficult
esinzima kakhulu.	disease. You can use all
Ungawazama onke amavexa	medicines, but they cannot

utsho uncame. Amakhaya	cure it. Today, many homes
amaninzi namhlanje achithwa-	have been destroyed by this
chithwa siso ...	disease ...
UNonzwakazi lo njengabantu	Nonzwakazi, like most people,
abaninzi akabanga nakuyiqonda	did not realise that Zet
into yokuba uZet engcwecwela	tended to avoid her mainly
kude nje kuye kungenxa yesi	because of this disease ...
sifo ...Into engazange	It did not occur to her that
imvelale yeyokuba amadoda	men hate a nagging woman...
le ayithiye egazini into	
yokuthiwa nca yintombazana ...	

The above commentary provides additional glimpses into the fictional characters, Nonzwakazi and Zwelakhe. The reader gathers from the commentary that Nonzwakazi is jilted by Zwelakhe in favour of a widowed Zoleka mainly because of jealousy and possessiveness. The commentary stresses the fact that many homes are destroyed by the said repulsive traits. When, later on, the envisaged marriage of Zwelakhe with Zoleka aborts because of the jealousy which prompts Zodwa to murder Zwelakhe, one realises the validity of the above commentary and its aesthetic relevance to the entire narrative structure.

Even Jordan's tragic novel, **Ingqumbo Yeminyanya**, entails authorial evaluation. This appears on page 136 where the author intrudes in order emphatically to inform the reader about the extreme beauty of the Mpondomise women. The commentary goes further and assures the reader that Thembeke's beauty outshines that of Mpondomise women, and must, therefore, show up the ugly Bhaca princess in an unfavourable light.

When, later on, the matrimonial delegation distinguishes the outstanding attractiveness of Thembeke, thereby influencing the majority opinion to reject the Bhaca princess in favour of

Thembeke, the reader realises the validity and the reliability of the authorial judgement. The artistic effect it achieves is mainly due to its aesthetic relevance to the entire narrative or to plot and theme.

The skilful way in which the Xhosa novel incorporates authorial judgement deserves commendation. It is conventional for the authorial judgement to be charged with validity, precision and reliability. The realisation of the expectations aroused by the authorial judgements testifies to the artistic effect the judgements achieve. It should be stressed that, whenever the need arises for a reliable judgement that serves as a clue to the reader's interpretation of a character, it is conventional for the commentator to intrude and offer such judgement. Booth (1961:175 & 176) notes :

For the present, it is enough to say that a fact, when it has been given to us by the author or his unequivocal spokesman, is a very different thing from the same "fact" when given to us by a fallible character in the story Whenever the demands of concision or clarity or dramatic irony of the most emphatic kind are more important than making the story seem to be telling itself, or giving an air of the puzzling ambiguities of life, the author will seek those devices which can maintain facts as facts and reliable judgements as reliable judgements.

Authorial commentary in the Xhosa novel also takes the form of an evaluative or reinforcing technique. This means, as pointed out earlier, that the author implants or reinforces norms or standards by which fictional characters should be judged. Booth (1961:177) makes a reference to this device when he writes :

As a rhetorician, an author finds that some of the beliefs on which a full appreciation of his work

depends come ready-made, fully accepted by the postulated reader as he comes to the book, and some must be implanted or reinforced.

In Sinxo's *UNomsa* the reinforcing device appears on page 8 subsequent to the delineation of the counterpointed personalities of Themba and Veleazi. The rhetoric entails norms that should serve as a clue to the interpretation of the dialectic between "evil" Themba and "good" Veleazi. The two are presented as friends and in terms of the reinforcing rhetoric the dialectic should be interpreted according to the normal ambiguities of life, in terms of which people often become friends while they have divergent personalities, opinions, language and behavioural patterns. The rhetoric notes the positive and negative results that accrue from such an association, such as the drunkard ceasing the abuse of liquor or the teetotaler indulging in liquor. Such ambiguities of life serve as the standards provided by the author so that the reader can understand the dialectic between Themba and Veleazi. The literary effect achieved by this reinforcing rhetoric gains poignancy when later on the binary opposition between "evil" Themba and good Nomsa generates positive transformation. Note that, as the narrative progresses, the reader realises that Veleazi's inner nature is, in fact, evil, while that of Themba is good. Hence the words "evil" and "good" are in inverted commas.

In Tamsanga's *Inzala KaMlungisi* the reinforcing rhetoric features on pages 11-12. It follows the portrayal of Sindile's repulsive behaviour. The rhetoric details the various modes of cultural discipline which determine the behaviour and the future of a child. The modes include slack discipline, which produces negative results, and strict discipline, which yields positive results. When in the course of the narrative, the villain, Sindile, commits various kinds of crime and leads a wretched

life, resulting in a miserable death due to slack discipline, it becomes obvious to the reader that the reinforcing commentary is vital not only to the understanding of the character, but also to plot and theme. This also holds true of the foil character, Siphiwo, who leads a prosperous life due to strict discipline in the form of maltreatment and hardships.

Almost the entire Chapter 26 in Ndawo's **UNolishwa** focusses on a reinforcing commentary. The rhetoric explains various kinds of love and their modes of operation. The kinds of love explained include erotic love, filial love and divine or paternal love, in terms of which the villainous character, Nolishwa, should be evaluated. The commentary receives its literary excellence from its role of facilitating the reader's retrospective analysis of the characters, especially the villainous character, according to the said forms of love. The reader, for instance, interprets Nolishwa's commission of various sorts of crime, corruption and misery in terms of her lack of filial love in the form of strict family discipline. Nolishwa's ultimate reformation and transformation are evaluated according to the divine love that has generated her repentance. Nolishwa's eventual marriage with Gobidolo, who had previously jilted her, is assessed according to the operation of both divine love and erotic love, which overlook human frailties.

In the conclusion of this subsection, it should be pointed out that the modes of authorial commentary discussed above are the main ones that serve as clues to the understanding and analysis of characters in the Xhosa novel. It is stressed that these modes of commentary have been justified mainly because of their intrinsic nature. Notwithstanding, one must not generalise and conclude that the Xhosa novel does not contain authorial intrusions which justify attacks on commentary. Such intrusions do surface in the Xhosa novel. They assume, however, other forms

such as emotion and mood - setting commentary appealing to the emotion and mood of the reader, and author's self-conscious commentary, which serves as the author's self-praise. It is unnecessary to elaborate on these modes as they do not pertain much to the portrayal of characters.

5.3.2 Objective Method

As a mode of characterization the objective method can be defined as a device whereby the omniscient point of view or author's point of view gives way to the controlled point of view, the reader's perspective. The method admits self-delineation of characters, which happens when the reader can infer the personalities of characters from their speech, behaviour, thoughts and attitudes. The method is popularly known as dramatic method, a term which tends to limit the method to dialogue, action and reported behaviour. The term 'objective' is preferred because of its inclusive nature. The objective method includes impressionism and dramatization, which are the principal modes of objective portrayal of characters. Impressionism as a mode of characterization refers to the objective internal rendering of characters' emotional reactions to the external world. It facilitates the reader's insight into the characters' mind. Dramatization, on the other hand, signifies objective rendering of characters' speech and behaviour. In impressionism the character is impressionistically rendered while in dramatization the character is scenically rendered (cf: Wellek & Warren, 1949:223-224; Larson, 1972 :155).

5.3.2.1 Impressionism

Impressionism entails two main features: namely, **collective consciousness**, which injects the reader into the narrative and **internal monologue**, which facilitates the reader's insight

into a character's mind. Collective consciousness falls outside the ambit of this section because it does not pertain much to character delineation. Interior monologue can be defined as a direct insight of the reader into a character's mind without the author's intervention in the form of explanation or commentary (cf: Wellek & Warren, 1949:224; Scholes & Kellogg, 1966:177).

The interior monologue in the Xhosa novel assumes several forms. Firstly, it assumes the form of **direct unspoken soliloquy**. Mark the following excerpts :

A	Mh..h..h Nkosi yam, axi esi simanga ndibotsheleliwa ngaso ndiza kusithini na... Ba...ba...bandilojisa ngengqatha, ndithi xa ndilithi hlasi, baxhuzule apno ndinokuthi nokuba ndizama ukulithabatha, imizamo yam iwe phantsi, ndiphelelwa ngamandla, ndirhaxwe. Yini! Thixo, Nkosi yam, lilishwa lantoni eli ... Ndichithe ixesha lam elingaka, kwale kunyaka wam wokugqibela, kuthiwa mandilahle yonke loo nto? Oh! No! No!! No!! Ngewayengandisanga esikolweni kwakanye ... (Ukuqhawuka Kwembeleko : 6 & 9)	Mh..h..h My Lord, what am I going to do with this miracle or puzzle which is being imposed on me... They...they... let me taste fat, and once I seize it, they pull it away and throw it into the bottomless pit, so that even if I try to retrieve it, my efforts will abort, and become powerless and suffocated. What is this! Lord, my God, what sort of mishap is this... To spend such a time, and during my final year, be told to forfeit all that? Oh! No! No!! No!! It would have been better if he had not sent me to school.
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B Kanene ukuza kwam apha By the way did I not come here
ndandingenzi kunyusa to uplift my people? If I
abantu bakuthi na? Ukuba resign this crown would
ndiyasilahla esi sikhale it not mean I have been
andingebi ndoyisiwe na? defeated? Is it not proper
Akufanelekile na ukuba that I do something for the
la maqaba ndibe nento ochred people?
endiwenzela yona?
Andiyi kuba ndicingel' Would it not be selfish of
isiqu sam sodwa na ukuba me if, having listened to
ndithi akuzikhalazela their grievances, I were to say
ndisuke ndithi 'Kunokuba 'I would rather abdicate this
ndinikhonze ndixolel'
ukusincam'esi sikhale?' chieftainship?'
(Ingqumbo Yeminyanya :204)

C Ndiza kumvis' ubuhlungu! I will let him suffer
Ndiza kumenza into aya kude anguish! I will let him
aye kungena engwabeni suffer something he will never
isahleli, forget until his death,
ndisitsho nje ndinyanisile, I say this with all
ndiza kumvis'ubuhlungu! earnestness, I will let him
suffer anguish!
(Umvuzo Wesono :97)

The effectiveness of the above monologues as modes of characterization derives from the role they play in providing a panoramic view which allows the reader's insight into the characters' thought patterns. On account of this panoramic scene the characters' thought processes emerge from the book and enact themselves before the reader. Thus the mind's gestures speak for themselves, engage the reader and facilitate his or her understanding of the characters' state of mind. The factors responsible for such a state also loom large before the reader.

In A the reader discerns an agitated modern mind. Both the thought and rhetorical patterns make it amply clear why this state of mind exists. Firstly, it is due to the communal imposition of a marriage partner. Such an imposition is not acceptable to a modern mind, as evident in the contemptuous mood of the protagonist revealed by the rhetoric "esi simanga" (this miracle). The locative of the first position highlights this mood of contempt and rejection. This is further evident in the use of 'isimanga', which signifies something unreal and unknown to the modern mind. Secondly, the agitation emanates from the protagonist's commitment to self-development, as evident in her desire to attain advanced education. The marriage imposition is not acceptable because it deprives her of the opportunity to realise her desire.

This agitated mind is also discernible in scene B. The agitation is permeated with an atmosphere of despair. The agitation accrues from the protagonist's realisation of his failure to uplift his people as intended. The mind is now torn between victory and defeat, between self-abandonment and communal uplift or between individual rights and corporate rights. Identification with individual rights would mean adherence to monogamy and abandonment of the chieftainship whilst acceding to corporate concern would mean acceding to polygamy as demanded by the ochred section, and the retention of the chieftainship. Such are the issues that haunt Zwelinsime's mind as they pass scenically before the reader's eye.

The agitation of mind is not clear in C. However, one discerns from the thought patterns that they should be emanating from a disturbed mind. A retrospective probe into the past events testifies to the existence of an agitated mind. Gezenga's mind is agitated because of jealousy and envy. He envies the popularity and the success the protagonist, Twatwa, has achieved.

The panoramic scene makes it possible for the reader to discern the evil mind of the antagonist as it looms large before the reader's eye.

The monologues further derive their literary excellence from their employment during specialised situations. In all the cases cited above the situation is a moment of crisis or dilemma and the monologues take the shape of an argument and decision-making. For instance, in both A and B the reader observes the thought processes of the protagonists as they are torn between what is "right" and what they are driven to do, between loyalty and defiance, between individual rights and communal rights. The reader infers from A that the "right" would be the protagonist's identification with individual rights and the pursuit of education, and the rejection of communal rights with which she is driven to identify through acceptance of an imposed spouse. The reader deduces from the thought patterns objectified in B that the "right" would be the protagonist's identification with individual rights and adherence to monogamy, and rejection of communal rights or polygamy.

Characteristic also of the monologues is a particular course of action open to the character which is ultimately resolved upon as the monologues or subsequent devices reveal. Such actions are resolved upon in spite of their repercussions. In A it is obvious from the repetitive use of negative interjectives "No! No! No!!" that the protagonist has decided upon a course of action calculated to foil the scheduled imposed marriage. Indeed the subsequent narrative reveals the protagonist's decision to feign acceptance of the imposed spouse and thereafter foil the marriage. Notice that this course of action costs the lives of various characters, including the pathetic death of the protagonist.

With regard to B the subsequent narrative reveals the course of action resolved upon during the monologue: namely, to marry the Bhasa princess so as to please the exiled section. This course of action expedites the downfall and the catastrophic end of the protagonist camp. It culminates in the tragic death of the protagonist. As for C, the subsequent narrative reveals that the course of action resolved upon during the monologue is the murder of TwaTwa's son, Mfusi. This course of action results in various calamities, which include the miserable death of the antagonist, Gaxanga.

The second form which the interior monologue assumes is that of **letter-writing**. Consider, for instance, the letters that appear in Jongilanga's **Ukuqhawuka Kwembeleko**, pages 15-16 & 71-72; Jordans' **Ingqumbo Yeminyanya**, pages 131-132; Ngani's **Abantwana Bethu**, pages 149-150 and Sinxo's **Umfundisi WaseMthuwasi**, pages 17 & 56-57. These monologues appear in situations similar to the ones discussed above, that is, moments of crisis or dilemma. They serve as catalysts of decision-making or decision-taking.

In Jongilanga's **Ukuqhawuka Kwembeleko** the letter surfaces when the protagonist, Zoleka, is confronted by a dilemma that demands quick action. Zoleka is looking forward to the help of her suitor, Zwelakhe. Though the letter from Zwelakhe does not offer Zoleka any solution to the dilemma, it does serve as a catalyst that facilitates decision-making. This is evident from Zoleka's interior monologue that follows immediately after the reading of Zwelakhe's letter. Notice what she says :

O! Kumsile ngoku. Ndiyabona	O! It is now clear. I can
ukuba ufuna ndimenzele	see that he wants me to
indlela. Liya kududuma	decide on the right
libuye lidlule ...	course. The present
	crisis will ultimately be
	resolved ...

(Ukuqhawuka Kwembeleko:16)

When Zoleka says "kusile ngoku" it is the course of action which is open to her and which she has resolved upon. This point becomes more vivid when it is related to the authorial commentary that follows the monologue. It reads :

...watsho ephakama ebonakala	...it seemed from the way
ukuba ngoku uyayibona	she stood up that her course
indlela aza kuyihamba,	of action was clear,
kwaye akusekho kunditha	and there was no way
nakuphambuka kuye,	she could avoid or deviate
	from it.

(Ibid.)

The monologue that features on page 17 of Sinxo's **Umfundisi WaseMthugwasi** also takes the shape of a catalyst. It facilitates the decision-making of the subject of the monologue, the hero. Subsequent to the receipt of Canon Benson's letter, Thamsenqa, whose mind has been caught between business and divine ministry, decides to join the ministry in spite of the hardships, of which he is aware and which later on cost him his life.

The dilemma which exists when the letter comes to the fore in Jordan's **Ingqumbo Yeminyanya** involves Zwelinzima, the protagonist, who is torn between individual rights and corporate rights, between loyalty and defiance or between loyalty and passion. Here the monologue does not take the form of a catalyst, but of the actual decision. The reader discerns from the monologue that the protagonist does not subscribe to communal rights. This is evident in the course of action resolved upon: namely, the rejection of the communal choice of the Bhaca princess in favour of her girl-friend, Thembeke.

The characteristics of the monologue in Ngani's **Abantwana Bethu** are similar to those of the monologue discussed immediately

above. The monologist is a male protagonist, Themba. The moment is a moment of crisis in which the protagonist is torn between loyalty and passion, between individual rights and communal rights. The monologue also takes the shape of actual decision-taking. The reader discerns from the monologue that the protagonist does not condone communal rights. This is obvious from his rejection of the communal choice of the Thembu "princess", Ntombekhongo, in favour of his individual choice, Nonnie.

The third form which the interior monologue assumes is poetry. In Chapter Two, paragraph 2.1.1, reference to a poem declaimed about Blanketha in Ginxo's **Umfundisi WaseMthuqwas** has been made. It is now pointed out that this poem functions as a monologue, the subject of which is Blanketha. The first three lines achieve Blanketha's physical presence characterized by ugly and repulsive outward appearance and an attractive inner self. The remaining lines serve both as counterpointing and interlocking devices. As a counterpointing device the monologue entails a dialectic between the ochred way of life, which does not suit Blanketha and the Christian way of life which would benefit Blanketha. As an interlocking device the monologue provides the reader with clues and hints suggestive of the time when Blanketha will have forsaken folkways and embraced the Christian gospel which he shall spread to other people. The monologue gains a poignant focus when the interlocking detail, which entails its realisation, that is, Blanketha's renunciation of folkways and acceptance of the Christian faith, reasserts itself in Chapter 8.

In Chapter Two, paragraph 2.1.1, reference has also been made to the other Xhosa novels that feature poetic monologues. It has been pointed out that these monologues achieve, *inter alia*, the characters' physical presence and moral and psychological make-

up. In this way the poetic monologues could be said to substitute block characterization and authorial commentary.

Reference should now be made to poetic activity, which functions as a form of satiric interior monologue. Sinxo employs this kind of monologue when he makes Bonani declaim as follows :

Awu! Awu!	Woe! Woe!
Labonakala namhlanje	Today it is clear even
nezul'eli	from the sky
Ukuba kugwadi'indab'ent'	That the matter under discussion
enkulu!	pertains to a great one!
Indab'oxolo, indab'	The matter of peace, the
obulawu!... Zavela!	matrimonial issue!... There
zavel'iinto zakowethu!	they come! There come my men!
Khanibone ukufaneleka	Look how graceful they are...
kwazo...	
Nomhlaba lo ziyawusefa:	They tread their foot-paths
	softly;
Kwabonakala ukub'int'	It seems the great one
enkulu	
Iza kuzuz'oyena-	is soon to gain the best-best
yena mfazi!	wife!

(Umfundisi WaseMthuwasi :41-42)

In order to intensify the satiric point Sinxo makes the monologue function as self-mockery calculated to devalue the very monologist himself, Bonani. The satiric point is further sharpened by the fact that the monologist has been made to function as an *ingenu*, which has been explained earlier as follows :

The *ingenu* is innocent, naive and narrow-minded. He misses the implication or point, frequently he praises when he should be blaming.

(Sirayi, 1985:152)

The characteristics of an **ingenu** defined by the foregoing extract feature in Bonani's personality as the monologue indicates. Bonani misses the implications. He mistakes cosmological signs of mishap for signs of fortune. He mistakes signs of failure for signs of success. He praises his marriage negotiators while he should be blaming them. He elevates himself while he should be devaluing himself. Satyo (1977:78) notes :

He could not see that his negotiators were looking ashamed of themselves because their mission had failed. It is a disgrace among the Xhosa for a man to be rejected when he starts negotiating for a woman's hand in marriage.

Satyo writes further :

When the marriage negotiators approach their faces show how disappointed they are, but Bonani is so stupid that in his eyes these men are showing signs of dignity and decorum.

The rhetorical patterns that characterize the monologue such as incremental repetition, rhyming structures, interjective statements, self-praise and exaggeration add a poignant focus to the writer's satiric thrust against human aberrations typified by the satiric butt.

The artistic way in which the satiric monologue has been employed deserves commendation because it achieves the desired literary excellence. The deficient human outlook pilloried by the author looms large before the reader.

Another satiric monologue features in Jordan's novel. The persona declaims :

Nithi yimvul'etheni na	What manner of rain is this
le yanamhlanje,	we have this day -
Le myul' ina ezandleni	This rain that moistens only

kuphela? portions of land?
Safa yimbelela ke thina Alas! We die of drought,
zibhanxa. Kuba besiba we simple fools who thought today
namhla sihlal'ejojweni. we lived in a rainy land!
(Ingqumbo Yeminyanya:162) (The Wrath of Ancestors:176)

The foregoing interior monologue is different from the one discussed above. The monologist is not the satiric butt, but the medium for the satiric point or insinuation. Zwelinzima and his administration are the objects of satire. The communal consciousness expressed in the monologue is illustrated by the repeated use of the lyrical device "we". The reader is thus allowed glimpses not only into the discontented mind of the persona, but also into that of the ochred section discriminated against by Zwelinzima's administration. The dialectic between the rain image and the drought image heightens the satiric effect. The high expectations the ochred section has cherished about Zwelinzima's administration are expressed in the rain image while the frustration of these expectations is contrasted in the drought image.

As it is the nature of satire to confound and wound the satiric butt, Zwelinzima is also confounded and wounded by the satiric thrust. This is evident in the subsequent transitional images that detail Zwelinzima's quest for counselling from the Sulekama and Thembu chiefs who advise him to amend his follies and reform his administration. It is unnecessary to elaborate on Zwelinzima's efforts to amend his follies as reference to them has already been made (*supra* :4.3.4). The transitional images testify to the realisation of the desired satiric effect: namely, the inclination towards the right direction. The monologist's dramatization of some of the essential tragic elements such as the hero's error of judgement or miscalculation deepens the satiric effect.

The fourth form which the interior monologue assumes is music. This work has already discussed the artistic way in which the Xhosa novelist has employed music as a narrative device and mode of characterization. The various functions fulfilled by music as a mode of character portrayal have been highlighted (*supra*:2.1.2). Suffice it therefore to point out that the music which features in the Xhosa novel serves as interior monologue, which functions, *inter alia*, as a mode of characterization.

Notice, for instance, Themba's song cited from Sinxo's *UNomsa* on page 24 of this thesis. Like most interior monologues the song admits the reader's or listener's (Nomsa) insight into the troubled mind of the monologist (Themba) who is haunted by nostalgic tendencies. As a retrospective device the monologue provides the reader or listener with background information vital to the understanding of Themba's personality. As an interlocking device it points to the time when Themba will have undergone transformation and reformation of character. This is the time that he assumes a responsible role as a commander of the Gqunukhwebe warriors who go overseas to join the allied forces in France during the First World War. When, later in the narrative, Themba reforms and serves the patriotic role as hinted at earlier on, the reader realises and appreciates the desired literary effect achieved by the monologue as an interlocking device. Satya (1977:31) notes this effect when he says :

This song is therefore the writer's literary device for giving us a foretaste of what is still in store.

However, in order not to destroy the element of suspense and mystery, this is given in hidden allusions.

The monologue also serves as a catalyst or precipitant of action as it prompts Nomsa to undertake steps calculated to rescue the monologist from the abuse of liquor. Note, also Nompoti's song

discussed as satiric commentary on page 18 of this thesis. The song in fact functions as satiric monologue that pillories human aberrations typified by the repulsive personality of the villain, Noliqhwa. Since this study has already defined the role of this song as satiric monologue, it is unnecessary to elaborate further.

In winding up this subsection, reference must be made to Scholes and Kellogg (1966:181), who locate the apposite context from which the interior monologue should emerge. They write :

But, as any psychologist who has invented an unsolvable rat-maze can testify, the really interesting mental processes begin when the mind is confronted by unsolvable problems. The refinement and development of the technique of the interior monologue in narrative literature really begins when the artist chooses to focus on a mind tormented by a dilemma.

The foregoing excerpt spells out a tradition that requires a special kind of monologue in a highly specialised situation. From the above discussion it must have become clear that the Xhosa novelist has not disregarded the said tradition. Reference, for instance, has been made to crises and dilemmas that characterize the interior monologues in Jongilanga's *Ukuqhawuka Kwembeleko*, Jordan's *Ingqumbo Yeminyanya*, Dlova's *Umvuzo Wesono*, Ngani's *Abantwana Bethu* and Sinxo's *Umfundisi WaseMthuwasi*. Nevertheless, the use of interior monologue in the Xhosa novel is not dictated by the tradition only, but also by the logic of the narrative. Hence most monologues, especially those that take the form of poetry and music, do not emanate from specialised situations. They take place whenever the narrative requires to achieve a certain artistic effect such as satiric attack against a particular character or situation, retrospective perspective, counterpointing and interlocking purposes. Satiric

monologues have been noted in Sinxo's *Umfundisi WaseMthuwasi*, Ndawo's *UNolishwa* and Jordan's *Inqumbo Yeminyanya*. Monologues that function as retrospective flashes, counterpointing and interlocking techniques have been noted in Sinxo's *UNomsa* and *Umfundisi WaseMthuwasi*.

It should be emphasised that specialised situations do not make certain monologues better than others. What matters most is not the kind of situation, but the aesthetic value achieved by a particular monologue. The Xhosa novelist's use of the interior monologue as a mode of characterization must be commended not because of the specialised situation in which it happens, but because of the various functions it fulfils or the aesthetic effect it achieves as epitomized in the previous paragraph.

5.3.2.2 Dramatization

Dramatization is not limited to dialogue only. Instead, it assumes two forms: namely, authorial commentary and dialogue technique. When dramatization takes the shape of authorial commentary it entails the explanation of the characters' actions by the narrator. The commentary derives its dramatic nature from its focus on specific actions. It is owing to this dramatic nature that commentary is also regarded as the narrated scene method. Bentley (1967 :53) notes :

The scene gives the reader a feeling of participating in the action very intensely, for he is hearing about it contemporaneously, exactly as it occurs and the moment it has occurred; the only interval between its occurring and the reader hearing about it is that occupied by the novelist's voice telling it ... The crisis, the climax, of a sequence of actions is always (by novelists who know their craft) narrated in scene. (My emphasis)

The boldly printed statements confirm the view that dramatization sometimes assumes the form of authorial commentary which assigns the angle of view to the author or narrator. The kind of dramatization which this subsection seeks to examine is the one which assigns the angle of view to the reader, that is to say, dialogue.

Dialogue fulfils several functions. The discussion on setting has attempted to show how the Xhosa novelist has employed dialogue technique to portray social setting (*supra* :3.1). The dialogue device can also be used to further plot and evince theme. This subsection seeks to explore how the Xhosa novelist employs dialogue as a means of characterization. It is avowed by students of literature that dialogue, when used aesthetically as a mode of characterization, functions, among other things, to provide background information vital to the revelation of characters and the advancement of plot. It serves as a clue to characters' social status, standard of education, outlook, mood or attitude, moral and psychological make-up. It serves as a dialectic entailing the counter-pointed nature of the characters. It also functions as an implication of or a cue to the possible physical action (cf: Bouillon, 1975: 109; Van der Poll, 1981 :105-107).

The said functions are fulfilled by the dialogue that characterizes the Xhosa novel. Note the following dialogue between Zoleka and Thandeka in Jongilanga's *Ukuqhawuka*

Kwembeleko:

Zoleka:	My sister,	Khawundixelele:	Please tell me,
			my sister:
	buphi ubulumko? Iphi		where is wisdom?
	inyaniso?		Where is truth?
	Ndichithe iminyaka engaka		To spend such years
	esinaleni, kwale		at secondary school,

sendiphumelele uForm II
ndinunuswe ngesoka,
nasoka, isoka endingalaziyo
alingezanga nam?

Yintoni ebangele ukuba
utata angandiyeki
ndigqibe?
Khawufane ucinge! Umfo
endingazange ndimbone
nasemdudweni...

Thandeka:

Khumbula kaloku Tshangisa
ukuba kutata akukho nto
ingqhezu kwakhezi.

Imfundo kuye yinto nje
yokulibazisa ixesha
okweli thuba ungekabonwa
esoka. Kwaye, njengomntu
ongafundanga kuyaphi,
akazange abubone,
abugonde ubulumko
bokufundisa intombazana.

Ukuba bekungenjalo,
ngewayengazange nam
wandikhupha ndisekwibanga
lesihlanu.

Zoleka :

...oko kukuthi nam

and once I obtain
Form II to be driven
to accept a bachelor
and for that matter,
a bachelor I have not
invited and who is unknown
to me?

What debars my father
from waiting till
I complete?
Fancy! A man whom
I have never met
anywhere.

Please remember, Tshangisa,
that as for our
father there is nothing
that matters more than
ikhazi (a bride price).

He regards education as a
means of whiling away time
until marriage is proposed
to one. As one with
little education
he has not perceived and
realised wisdom in
providing a woman with
education.

Otherwise he would not have
taken me out of school
while I was doing Std 5.

...so you mean I must

mandibuncame ubongikezi give up the profession
sebusezintupheni for which I am about to
zezandla zam? qualify?

(Ukughawuka Kwembeleko:10)

The above scenic view entails moral, emotional and psychological revolution that haunts the heroine. The revolution enacts itself before the reader so that glimpses into the mental processes of the heroine can be gained. Background information essential to the understanding of both the protagonist and the antagonist is discernible from the scene. The reader gathers that differences in background, outlook, attitude, social status and educational standards are the main cause of the agitated mind of the protagonist and the conflict situation. The reader learns from the scene that the protagonist emerges from a modern background whilst the antagonist emerges from a traditional milieu; that the protagonist is the custodian of modern values while the antagonist is the custodian of traditional values; that the protagonist is educated and thus upholds individual rights whilst the antagonist is semi-literate and thus upholds communal rights; and that the protagonist aspires to advanced educational attainments or status whilst the antagonist aspires to the economic status or pecuniary attainments which derive from a dowry.

This dramatized contrast of personality traits facilitates the reader's understanding of both the protagonist's and antagonist's personalities without the intervention of the author's seeing eye and recording hand between the reader and the characters. Note that the antagonist, Zenzile, does not participate in the dialogue, but, since he is also the subject of the dialogue some light on his traditional outlook is also shed. The dialogue derives its literary excellence not only from the revelation of characters but also from the evincing of the theme of modernism.

versus traditionalism and the furthering of the plot.

The dialogue also features prominently in Jordan's *Inqumbo Yeminyanya*. Soon after Dingindawo has initiated the discussion on the future queen of Mpondomiseland, the dialogue emerges as follows :

Dabula: Lo ncimbi sekukudala I have given this matter a great
ndizikhathaza ngawo. deal of thought and my reason
Kambe ke ndizikhathaza for doing so being the nature
kuba ixesha ileli of the times in which we live.
Likhoyo, Ngokwakudala As you know, according to the
bekuza kuthunyw' old way of life, it would
amadoda aye kufunei' only be necessary to send
inkos'umfazi kwamany' men to find a wife for the
amakhosi. Chief among other chiefs.
Kanti ke amaxesha But times have changed. This
selingamanye. Le Nkosi Chief of ours is different
yethu yahlukile from the chiefs of our great-
kwiinkosi zomawo- grandfathers...
khulu... Ndicing'ukuba It is therefore my considered
ke. maMpondomis'amahle, opinion, good Mpondomise
singaba senza ubuntu people, that it would be a
ukuba siyinika ithuba generous gesture on our part
ikhe isixelele ukuba if we gave the Chief an
yona ayinantombi opportunity to tell us if
seviyibonile na. there isn't some young woman
he has already decided to
marry.

Ngxabane: Yini na le, bafanandini! What's all this?
Yini na le! Shame on you, young man!
Kodwa nithi lo mzi ka- What's to become of this
Ngwanya woba yini house of Ngwanya after our
sakufa, xa nje eba death, if the Dabulas on
Dabula besithembe bona whom we pinned our faith

baza kuyiloza benjenje...	are going to blunder in this way...
Dwen'umsebenzi sewuyintonina, xa inkosi iza kuzifunei' umfazi nikho ninje? Amehi'asizwe aye phi, inkosi seyiza kuzibonela nje? Hi awu! Le ntw'iseiko ayisaziwa kusini na kulo mzi! Azi soba yini na...	If the chief is going to choose his own wife, then what is your work? What has become of the eyes of the people, that the chief must look for his own wife? So! This thing called custom is no longer known in this house. Alas! What is to become of us Mpondomise people ...
Lo mntwana wabelekwa ndim ngobusuku ukuya eMthatha, mhla waya eSheshegu; uyise amehlo wawacinywa ndim lo.	It was on my back that this child was carried to Umata the day he went to Sheshegu. It was by me that his father's eyes were closed in death.
Ndisisankonde nje namhlanje...kukho nto inye endingasayi kuze ndiyilibale - ngumyolelo woyise walo mntwana...	Although I am a withered old man ... I shall never forget the dying-wish of this child's father ...
Wathi mhla wafa, unyana wakhe uZwelinzima maze azekelwe inkosazana yakwaBhaca.	that his son, Zwelinzima, should marry the princess royal of the Bhaca!

(Ingqumbo Yeminyanya:130-131) (The Wrath of the Ancestors:
140-141)

It should be noted that the moment during which the dialogue takes place is a moment of climax. It is a moment that often demands active participation of the contesting parties. Jordan

allows this moment to pass scenically before the reader's imagination. As a result the psychological make-up of the contesting characters emerges from the book and enacts itself before the reader. The reader discerns beyond the panoramic scene that divergent backgrounds, outlooks, educational standards and social positions are the main cause of conflict and climacteric phase. The supporters of Zwelinzima, who include Dabula emerge from a modern background, are modern in outlook and are custodians of modern values and individual rights which permit one to decide upon one's choice of spouse, irrespective of one's social status, that is, commoner or royal by birth. On the other hand, the antagonist camp, which also includes the tritagonist, Ngxabane, emerges from the traditional background, is traditional in outlook, upholds traditional values and thus identifies with corporate rights which admit the deciding of marriage partners by the group or community. The rejection of the modern values or individual rights by the traditionalists gains a poignant focus from the satirical tone or mood of Ngxabane, who regards a custodian of individual rights as a "young man".

Ngxabane's approved collective status, seniority, and strength of mind emerge from the scene with force and authority once he ascribes his rightful place to the departed heroes such as King Zanemvula, and refers to his close association with the King. Such association is evident in Ngxabane's act of closing the King's eyes in death and the pronouncement of the King's dying-wish bequeathed to him. This seniority theme sharpens the said satirical tone. This satirical mood enacts itself vividly before the reader when Ngxabane avers:

Le mfeketho ithethwa ngoo-	The irresponsible talk of
Dabula ziinto zale mpucuko	the Dabulas I blame on the
yasixela namashwa: kungasekho	so-called nature of the
bukhosi nje zezi zimbo zokuba	times in which we

kusithiwa 'Amaxesha ngamanye; live - talks that have
amaxesha ngamanye'. brought misfortunes upon
us. Today we have no
land we can call our own,
and the reason lies
in that very talk, in
those glib and empty
words: 'Times have changed'.

(Ingqumbo Yeminyanya:131) (The Wrath of the Ancestors:
141)

It is very appropriate of Jordan to let the climacteric phase
pass scenically before the reader. The panoramic view does not
only facilitate the reader's introspection into the inner selves
of the characters and understanding of their personality traits,
but also the reader's injection into the narrative itself. Note
that most of the climacteric phase is enacted either in scene or
interior monologue as noted above (*supra*:5 .3.2.1).

In Dlova's *Umvuzo Wesono* an encounter between the protagonist
and the antagonist takes place. Notice part of this encounter
as it is enacted scenically as follows :

Twatwa: Bendikwazi kakade ukuba I knew that you do
akukho ntweni, undilinga not mean business,
nje, unguSathana womntu you are merely
wena... tempting me,you are a real
devil's advocate...
Gezenga: Sii! woyikwe kakhulu hi! Alas! you have scared away
many people!
Kanti uMafutha akakoyiki However,Mafutha is not
nakancinane. Mangam ngoku scared of you at all. We can
-ngoku! fight now- now!
Twatwa: Ukuba ufuna ukuiwa If you want to fight, go

nankuya uNtongo ekhaya.	and fight with my last born, Ntongo, at home.
Ungakhe ugale ugqibe yena kugala. Mna nokuba sawude uze nentsapho yakho yonke, nabaninawa nabazukulwana, ngeze undifeze ndiyabazi abantu endinokulwa nabo...	Be through with him first. As for me, even if you can come with your entire family, your brothers and your grandchildren you cannot match me, I know my equals...

(Umvuzo Wesono:74-75)

The above dialogue fulfils the functions served by the dialogue devices examined already, such as the revelation of personality traits of the contesting characters, the dramatic contrast between the protagonist and antagonist and the transient expression of the characters' mood and satirical tone. Over and above the said functions, the dialogue serves as an implication of possible physical action and a clue to the characters' preparedness for physical combat. As an interlocking device it cues the reader to the impending crisis. When the interlocking detail reasserts itself later and Twatwa defeats Bezanga together with his family which includes his sons and his brother, the reader realises and appreciates the maximum aesthetic effect the dialogue device achieves.

When Nongendi proposes love to Themba in Sinxo's UNomsa, the dialogue takes place as follows :

Nongendi: Themba ndiyakuthanda-	I love you Themba -
ndichande, sitshate... love me so that we can	get married..
Themba: Andikuthandi kunye	I do not love you
nayiphi na intombi!	nor any other woman!
Nongendi: Xokindini... Ngubani	You liar... Who is

isibhanxa esingaziyo	such a fool who does not
okokuba uhambisana nale	know that you are in love
titshalakezi? Uze uhambe	with this female teacher? Let
usazi okokuba uphoxe mna!	it be known to you that
	you have offended me!
Yini le? Nangaviphi na	Alas? by hook or by crook I
indlela, ndiya	shall avenge myself against
kuziphindezela kuwe,	you, drunkard, and against
nxilandini, nakuwo	that Nomsa of yours!
Nomsa wakho!	
(UNomsa: 19)	

Mark again that beside the revelation of the characters' personality traits and the expression of the satirical tone noticeable in Nongendi's aggressive offer of love, the dialogue serves as an implication of possible physical action. The reader discerns beyond the panoramic view not only the evil nature of Nongendi, but also thought patterns suggestive of the imminent implementation of evil intentions. Thus the dialogue functions as an interlocking or anticipatory device cueing the reader to the imminent physical action. The artistic effect achieved by this dialogue gains a poignant focus when subsequently Nomsa suffers misfortunes as a result of the clandestine evil activities of Nongendi and when Nongendi unsuccessfully attempts to murder Theeba.

It should be stressed that dramatization in the novels of character is more concerned with moral or personality traits rather than character growth. This could be attributed to flat characterization which the novels of character feature. Dialectic confrontation of moral or personality traits also features prominently in these novels. This is probably due to bipolar structures that abound in these novels. Mark the following :

Nolizwe: Kanena! Ndiyakhumbula Indeed! I remember now
ngoku ukuba bekuselwa that there was a beer-
apha izolo. Utata drinking occasion here
ufike engasanxili yesterday. My father came
nje phezolo, ehuba back the night before last
amatakane. extremely drunk, he was
staggering all the way.

Nomadinga: Hayi noko, Nolizwe, Alas! Nolizwe, how can
yini ukuba ude uthi you say an elderly
umnt'omkhulu ebenxila, person was drunk
akusatsho nokuthi instead of saying he
'ebemnandi'?' was 'tipsy'?

Nolizwe: Hayi suka, wethu, No, man, that is why
yiyo le nto izinto the situation worsens,
zithe qho ukonakala, you keep on avoiding
kukuba niphikele calling a spade a spade.
ukuzihlonipha izinto ezi.

Nomadinga: Ewe, kodwa ke noko Yes, but you cannot say
ungatsho ukuthi your father was drunk.
ebinxila utata wakho.

Nolizwe: Suka, wethu, ebenxila, No, man, I still
nditsho. say he was drunk.

(Intombi Yolahleko: 14)

The foregoing scenic view stresses the characters' moral traits. The moral traits pass scenically before the reader in dialectical form which entails dual perspectives or binary opposites. As a result the reader discerns beyond the panoramic view one character played off against another. A villain (Nolizwe) is played off against a foil character (Nomadinga). Evil (Nolizwe) is balanced against good (Nomadinga). Lack of respect (Nolizwe) is contrasted to a respectful character (Nomadinga).

Consider another example in Joloba's *Elundini LoThukela*. The

dialogue takes place as follows :

- Diomo: Unjani umntwan'onyana wam, uNgwekazi, Dlanga? How is my child's son, Ngwekazi, Dlanga?
- Dlanga: Yinkosi nozwane, Baba, indlulamthi esindwa kuthoba, mhlekazi. He is a chief in all respects, Father, a giraffe that cannot yield, sir.
- Diomo: Unjani umzukuliwana wam, uManyaza, Dlanga? How is my grandson, Manyaza, Dlanga?
- Dlanga: Ngumntwan'egazi, Baba, ingcungcu ekheth' imisabenzi, mhlekazi. He is a child of the royal blood, Father, a honey-sucker that despises certain jobs, sir.
- Diomo: Unjani uJozi umntwan' omolokazana, Dlanga? How is my daughter-in-law's child, Jozi, Dlanga?
- Dlanga: Litshawe ngendalo, Baba, ithole lehubesi, ugqub'emigidini, mhlekazi. He is indeed a prince, Father, a lion's calf and a pleasure-seeker, sir.
- Diomo: Bakufundile na ukuthetha abafana, Dlanga? Have the young men acquired oratorical skills, Dlanga?
- Dlanga: Sisamile mhlekazi ukubangcambazisa. bayalinganisa kodwa uNtsele kum ngathi uvelele kubo bonke. We have tried to guide them, sir, they are promising, but Ntsele tends to outstrip all of them.

(Elundini LoThukela:5)

The foregoing excerpt renders panoramic glimpses into the personality traits of both the hero, Ntsele, and the foil characters - Ngwekazi, Manyaza and Jozi. The panoramic view gains an added dimension from the dialectical form in which the personality traits are shown. The reader discerns beyond the panorama bipolar perspectives embodied in each character. The

noble birth of Ngwekazi is seen played off against his repulsive traits, pride and arrogance. The noble birth of Manyasa is viewed juxtaposed with his repulsive stereotyped attitude-discrimination against certain tasks. The noble birth of Jozi is pictured contrasted to his main weakness - indulgence in pleasures. The reader also notes the dialectical confrontation between the hero and the foil characters. The scene pictures the average oratorical ability of the foil characters balanced against the hero's excellent oratorical ability.

The dialectic between good and evil discernible from the foregoing scene is typical of the novels of character. The dialectic blurs the characters' individuality and distinguishes their typicality. This should not be seen as a fault because the characters in a novel of character are not important in their own right. They serve as mere perspectives or points of reference from which the plot and theme of the book should be perceived. While Nolizwe, for instance, is the central character, she is not the focal point, i.e., the purpose for which the narrative was created. What matters is not her individuality, but the evil perspective embodied in her character. The same is true of Nomadinga, who is not the focal point, but the embodiment of good perspective. The individuality of the foil characters in Jolobe's *Elundini LoThukela* does not matter much, what is more important are the repulsive personalities which the foil characters exemplify and which should disqualify a candidate for chieftainship. The same applies to the hero, who is an incarnation of the admirable qualities that should qualify a candidate for leadership roles such as chieftainship (cf: Spenser, 1971:2 & 5).

The artistic way in which dramatization has been incorporated in the Xhosa novel deserves commendation because generally it complies with the literary universals peculiar to dramatic

dialogue. Conventionally, the dramatic dialogue exists only when aesthetic effect is achieved. Lubbock (1921:174) notes that the flat, pictorial and descriptive narrative surface cannot be heightened by trivial dramatization. He says :

It is not managed by peppering the surface with animated dialogue, by making characters break into when they really have nothing to contribute to the subject; the end of this is only to cheapen and discredit their talk when at length it is absolutely required.

In a vein similar to the above Lidell (1953:73) avers :

This is not to say that fictional characters may not speak well, and on the subject of general interest- but it will be better if all the time their creator is asking himself, of all their utterances: 'does this further the plot?' or: 'in what way does this tend to the telling of the main story?'

Van der Poll (1961:105) expresses a similar view as follows :

The peculiar nature of dramatic dialogue follows of necessity from the functions it must fulfil and these are set by the nature of the drama itself.

The various functions fulfilled by dialogue in respect of, among others, characterization in the Xhosa novel have been identified and examined. It is such functions which testify to the dramatic nature of the dialogue. The literary excellence of this dialogue is further enhanced by the appropriate differentiation it ascribes to characters, that is to say, giving characters speech characteristics. For instance, the speeches cited in this subsection may not be changed from one character to another character. Zoleka's speech is appropriate only to her personality and the speech of Thandeka befits her personality. Ngxabane's speech characterizes his personality, age and outlook.

It cannot befit Dabula's personality. Hence Dabula's speech is different from Ngxabane's. The same also holds true of other characters' speeches as cited above.

The rhetorical patterns that distinguish characters' speeches lend a poignant touch to the differentiation effect. For instance, the crude diction Nolizwe employs befits her villainous personality while the polished diction used by Nomadingsa suits her admirable personality. Dlanga's metaphorical expressions befit his position as an instructor of male initiates. Over and above, the imagery that Dlanga employs vividly portrays the distinctions that characterize the personalities of the subjects of dialogue. For instance, the giraffe image Dlanga employs to characterize Ngwekazi tallies with the spirit of arrogance which Ngwekazi exhibits throughout the narrative. It is on account of this spirit that he loses the chieftainship due to him and even suffers a miserable death. The honey-sucker image vividly portrays the stereotyped attitude of Manyaza which is later evident in his refusal to obey Chief Dlamo's instruction to fetch water from the rock. This attitude costs him the chieftainship.

In conclusion, it should be pointed out that the chronology which the modes of characterization assume in this study should not make one generalise and assume that they follow the same pattern in the Xhosa novel. Such a chronological pattern can bore the reader. Instead, the modes of characterization feature in the Xhosa novel as complex interweaving. One mode of characterization glides into the other for literary effect. Take, for instance, pages 131-132 in Jordan's **Ingqumbo Yeminyanya**. The dialogue between the protagonist camp and antagonist camp glides into authorial commentary in the form of narrated scene. This scene focusses on Zwelinzima's action subsequent to the disclosure of his father's dying-wish. The authorial commentary goes off into the interior monologue in the

form of Zwelinzima's letter which contains his decision to marry no one save Thembeke. Such is the interweaving that these modes of characterization make. All that this study has done is to disentangle this interweaving for the purposes of analysis.

Finally, it should be pointed out that the artistic effect the modes of characterization achieve in the Xhosa novel is determined mainly by the forms of plot they serve. The modes of characterization achieve character growth or change in respect of plots of fortune. As far as plots of character are concerned, these modes of characterization broaden the perspectives from which a particularised picture of life or experience should be viewed. For instance, the name-giving device that features in the plots of fortune serves mainly as subtle reference to the factors surrounding the change undergone by characters. Alternatively, the device signals the role an individual character plays in the process of change. In Jordan's *Ingqumbo Yeminyanya* the protagonist's name, Zwelinzima, does not refer to the perspective embodied in the protagonist, but to the hardships that face the protagonist in the process of change from better to worse. In Sinko's *UNomsa*, this same device signals the perspectives embodied in characters, such as the good perspective exemplified in Nomsa and Themba and the repulsive perspective embodied in Nongendi and Velesazi.

The same also holds true of the objective method. For example, the dialogue between Nolizwe and Nomadinga in Gwashu's *Intombi Yolahleko* reveals the repulsive perspective embodied in Nolizwe and the admirable perspective exemplified in Nomadinga. The dialogue between Zoleka and Thandeka in Jongilanga's *Ukuqhawuka Kwembeleko* shows the personality traits or factors that contribute significantly to the major change undergone by the protagonist.

5.4 Conclusion

This chapter has highlighted two forms of characterization which the Xross novel features, round characterization and flat characterization. It has dismissed the view that round characterization is the one which is real and superior while flat characterization is unreal and inferior. Instead this chapter has found that round characterization serves plots of fortune well while flat characterization serves plots of character better. Plot, rather than the tradition stipulated by students of literature, has been distinguished as the principal factor that determines the form of characterization necessary to the novel. It has been stressed that both forms of characterization are credible, effective and real. It is the substance of reality which differs. For instance, round characterization entails real characters while flat characterization entails real situations or scenes.

The difference between characters who serve the plots of fortune and those who pertain to plots of character has been defined. The protagonist, antagonist and tritagonist have been singled out as the principal characters who feature in the plots of fortune. It has been stressed that these characters, especially the protagonists, are characterized by change in the process of conflict. The hero, villain and foil have been designated as principal characters who feature mostly in the plots of character. It has been underlined that these characters do not change in the process of changing situations. These findings should help dispel the confusion that obtains in some critics, who anticipate protagonists, antagonists and tritagonists or dynamic principal characters in the plots of character.

The modes of characterization employed by the Xhosa novelist have been identified. The skilful way in which these modes interweave in order to produce the maximum artistic effect has been noted. It has been established that the functions the modes fulfil relate to the demands of the plot they serve. In other words, the logic of the narrative, rather than the tradition, determines the modes of characterization.

CHAPTER SIX

POINT OF VIEW

6.0 Introduction

Point of view signifies the means through which the fiction writer attends to the various technical aspects of the narrative. It is a narrative medium the literary artist has of discovering, exploring, developing, evaluating the subject matter and communicating its theme. Point of view thus has significant bearing upon setting, character delineation, plot and theme.

Point of view further signifies a **modus operandi** for distinguishing the relationship between the narrator and the narrative; the narrator's angle of view, which may be the height, periphery, fixed front, fixed centre or shifting, and the channels of information, which may be the author's or the character's perceptions. The concept of the angle of view refers to "the position from which the action of the novel is presented" (Souvage, 1965:50).

The angle of view is the height when the narrator has godlike powers and thus presents the action from above or "from a godlike vantage point beyond time and place ..." (Friedman, 1967:121). Figure I, page 239, exemplifies this angle of view. The peripheral angle of view exists when the limited perspective and the first-person participant perspective employ a minor character who presents "the action from its edge" (Sanders, 1967:202). Figure II, page 240, and Figure IV, page 272, illustrate the perspectives which often incorporate peripheral angle of view. When the narrative eliminates the author and the narrator, and the reader notices only the actions and the

dialogue of characters the "angle of view is that of the fixed front" because it brings the reader face to face with the narrative (Friedman, 1967:130). The objective perspective which figure III, page 241, illustrates usually incorporates this angle of view. When the narrator is a major character, "who is centrally involved in the action ... the angle of view is that of the fixed center" (Friedman, 1967:127). The limited perspective and the first-person participant perspective are, once more, the points of view which often employ this angle of view. A shifting angle of view emerges once the narrative incorporates all these angles of view, i.e. the height, periphery, fixed front and fixed centre. The omniscient perspective almost invariably employs a shifting angle of view. Friedman (1967:121) is correct when he maintains that when the omniscient perspective is used :

The story may be seen from any or all angles at will...

Point of view also determines the position of the reader, which may be near, far or varying, and the tempo of the narrative, which may range from slow through fast to normal or varying. Both the position of the reader and the tempo of the narrative depends on the art of fictitious narrative, i.e., "the proper use, the right mingling, of scene, description and summary". (Bentley, 1967:54). Friedman (1967:119-120) differentiates between summary and scene as follows :

The chief difference between narrative and scene is accordingly of the general-particular type: summary narrative is a generalized account or report of a series of events covering some extended period and a variety of locales ... immediate scene emerges as soon as the specific, continuous, and successive details of time, place, action, character, and dialogue begin to appear. Not dialogue alone but concrete detail within a specific time-place is the *sine qua non* of scene.

Pictorial description emerges immediately descriptive passages that portray character, setting and action come to the fore. When the narrative is rendered both in summary and in description the position of the reader is far from the narrative because the story is viewed only from the angle of the narrator, who either summarizes or describes the action. This is always the case whenever the author-narrator of the third-person point of view and the narrator-observer or narrator-character of the first-person point of view render the narrative in summary and/or description. The position of the reader is near whenever both the third-person point of view and first-person point of view present the narrative in immediate scene which brings the reader into close proximity with the action. When both points of view alternate the use of summary, description and scene, the position of the reader varies accordingly. The way in which the summary narrative and immediate scene determine the position of the reader is summed up by Friedman (1967:124-126) as follows:

Finally, since summary narrative and immediate scene are equally available the distance between the story and the reader may be near or far, and it may shift at will ... Since the witness-narrator can summarize his narrative at any given point as well as present scene, the distance between the reader and story may be either near or far, or both.

When the narrative is presented in summary narrative, the pace or tempo at which the story moves forward is fast because the necessary information is conveyed rapidly, especially background information and a stretch of past life. When the narrative is rendered in description, the tempo of the story is slow because the forward narrative flow has to be arrested while description is in process. The tempo of the narrative is normal when immediate scene is the mode of presentation. A shifting tempo

exists whenever the narrative alternates its modes of rendering, that is to say, mingling the use of summary, description and immediate scene. The way in which the narrative modes of rendering determine the tempo at which the story unfolds is summarised by Souvage (1965:35) as follows :

Summary moves rapidly; scene moves in normal time; description is cessation of movement.

Point of view comprises two general categories, third-person point of view and first-person point of view. Each general category has its own subdivisions with its peculiar features. This chapter seeks to identify the points of view that characterize the Xhosa novel and to assess their effectiveness or weaknesses.

6.1 Third-Person point of view

This category is termed third-person point of view because the author-narrator often speaks in the third person. The characteristic mark of this viewpoint is the narrator's omniscience, which varies from unlimited omniscience to limited omniscience. The third-person point of view subdivides into three perspectives in terms of a narrator's omniscience: namely, omniscient perspective, limited perspective and objective perspective.

Within the omniscient perspective two approaches are possible. The first approach entails an editorial mode, which signifies a completely unlimited omniscience. With the editorial mode the reader may have access to the complete range of all possible kinds of information, ranging from the author's thoughts, feelings and perceptions to the ideas and emotions within the minds of the characters. The natural consequence of the editorial attitude is that the author not only reports what goes

on in the minds of the characters, but also criticises it. The editorial mode tends to be inclusive in the sense that while the height is its predominant angle of view it does allow the narrative to be viewed from any angle at will, that is, from the centre, periphery and front. Normally, these angles of view apply to other perspectives such as the limited perspective, the objective perspective and the first-person point of view. The inclusion of these angles further confirms the unlimited omniscient nature of the editorial mode. The tempo of the narrative may be fast or slow, and normal or shifting, depending on the modes of rendering exploited by the author-narrator. The position of the reader may be far, near, or both, depending on the author-narrator's choice of modes of rendering. The distinguishing mark of the editorial mode is the presence of authorial intrusions and generalisations about life and behavioural patterns, which may or may not be germane to the subject matter. Friedman (1967:121) elaborates upon the nature of the editorial mode as follows:

Here "omniscience" signifies literally a completely unlimited ...point of view. The story may be seen from ... the center, the periphery, or front. There is nothing to keep the author from choosing any of them, or from shifting from one to the other as often or rarely as he pleases ... The characteristic mark, then, of editorial omniscience is the presence of authorial intrusions and generalizations about life, manners, and morals, which may or may not be explicitly related to the story at hand.

The second approach within the omniscient perspective and which is closely allied to the editorial mode is the neutral mode. The main characteristic mark of the neutral mode is the absence of direct authorial intrusions. While events, characters and their mental states are described and explained to the reader they are rendered impersonally and indirectly in the tense of narration as

if they have already occurred. Souvage (1965:53) distinguishes between the editorial mode and the neutral mode as follows :

Neutral omniscience differs from editorial omniscience only in that the author makes no direct intrusions into the story, but speaks impersonally in the third person.

Sanders (1967:201) visualises the omniscient perspective as follows:

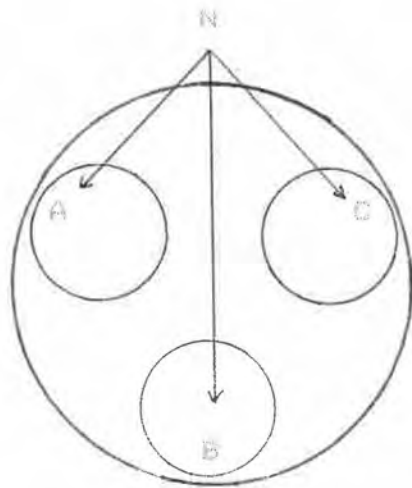


Figure I

The letter N signifies the author-narrator. The outer circle delineates the entire narrative. The letters of the alphabet within the circle stand for characters encased in their individual miniature worlds of personality. The author-narrator's unlimited omniscience is signified by the sharp arrows that penetrate the characters' miniature worlds of personality.

The limited perspective differs from the omniscient perspective in that the author is seldom the narrator. Instead, the narrator is either a major or a minor character who tells the narrative in the third person. When the narrator is a minor character the angle of view is that of the periphery, while it is that of a fixed centre when the narrator is a major character. The

characteristic feature of the limited perspective is the narrator's omniscience which is limited to one consciousness. The information about other characters is limited to what the narrating character gathers in the course of participation. Sanders (1967:202) illustrates this perspective as follows:

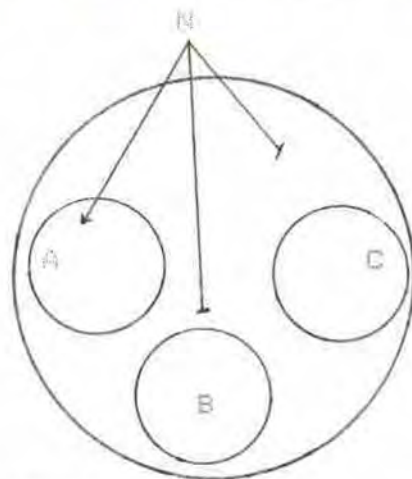


Figure II

The narrator's unlimited access to one consciousness is signified by the arrow that penetrates the miniature world of personality given the letter A. The narrator's limited access to external knowledge and overheard conversations is represented by the blunt lines which do not penetrate other miniature worlds of personality signified by letters B and C.

The objective perspective allows only observable actions and dialogue to be chronicled. Authorial intrusions and examination of characters' mental states are not permitted. The narrator's voice is limited to the designation of characters, the description of their physical presence, and the setting. It also features when the need for a description of physical actions and movements arises. The objective mode allows the narrative to be viewed from the front and thus the reader is brought face to face with the narrative. As a result, the distance between the reader and the narrative becomes near. Friedman (1967:130) explains the objective mode as follows :

We have here, in fact, a stage play cast into the typographical mold of fiction ... the reader apparently listens to no one but the characters themselves, who move as it were upon a stage, his angle of view is that of a fixed front ... and the distance must always be near (since the presentation is always scenic).

The objective perspective is visualised by Sanders (1967:204) as follows :

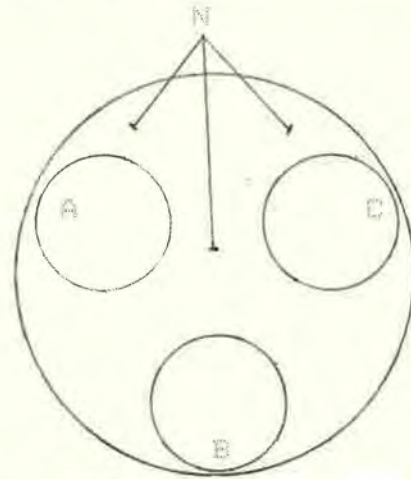


Figure III

The limited access of both the author-narrator and the reader to the external knowledge of observable actions and overheard dialogue is illustrated by the blunted lines, which do not penetrate the characters' personalities and mental states.

6.1.1 Novels with editorial mode

The previous subsection has highlighted the tendency of the editorial mode to vary the angles of view and thus includes other perspectives. This holds true of the editorial mode within the Xhosa novel. The mode varies within each chapter and from chapter to chapter.

Chapter 1 of Sinxo's *UNomsa* features both neutral and objective

modes. The geographical setting and the social setting that surround the emergence of the background characters - Ntobeko and his wife, Bindile and his wife - and heroic characters, Nomsa and Themba, are explored in neutral mode that entails summary and description. The objective perspective emerges when Nomsa's parents deliberate on the wisdom of allowing Nomsa to go and accept her first appointment as a teacher at Richmond, an area which is far away and which would deprive her of their parental care and protection. The mother is sceptical of Nomsa's departure and separation while the father views this as an opportunity that may provide the heroine with necessary maturity and experience. The objective perspective proceeds as follows:

Mother : Yise kaSisa, uyakholwa Are you convinced, father of
na wena okokuba uNomsa Sisa, that Nomsa should go
aye kude kangaka? so far away?

Father: Ewe... kuba kukhona Yes... because it is there
aya kuthi afunde where she will acquire world
ilizwe, nokuziphatha, view, experience, and proper
kuba xa soloko enathi behaviour; if she is always
wosoloko elusana with us she will remain
ngengqondo. intellectually immature.

(UNomsa:3)

The foregoing objective perspective derives its aesthetic value from the light it sheds both on background characters and on the heroine, Nomsa. It also derives the said value from its direct exposure of the reader to the main theme of the novel: namely, the acquisition of moral fortitude and experience or world-view through exposure to the challenges of the world. In the previous chapter of this study the authorial judgement that appears in this chapter of Sinxo's novel has been identified and found to be artistic (*supra*:5.3.1.3). It is now pointed out that the said authorial judgement is in fact an editorial passage, the omniscience of which attests to the editorial nature of the

mode under discussion. Since the passage was not quoted previously it is now deemed expedient to cite it for the sake of clarity. It reads thus :

Ewe, ali lalilelona xesha	Yes, this was the appropriate
lokuchwayita kuNomsa;	moment for Nomsa to be jubilant;
wayaya kusuka oyike,	she would be scared and her
aphele namatshamba, okokuba	ambitions shattered, if she
wayethe walibona ixesha	were to know the hardships that
kunye neenzingo ezakiza	were in store for her
kumfikela.	

(UNomsa :2)

The word "ewe" testifies to the intrusion of the author between the narrative and the reader. The last statement of the sentence, referring to the imminent hardships unknown both to the heroine and to the reader, highlights the author's unlimited omniscience. This omniscience is not seen as a fault because, as pointed out in the previous chapter, it bears upon plot, theme and character delineation.

Chapter 2 of **UNomsa** is also rendered in both neutral mode and objective perspective. The opening paragraph announces the arrival of Nomsa at Richmond and her lodging with the Adams family in objective perspective featuring a dialogue between a mother and her school-going child. The dialogue is followed by a neutral mode featuring a description of the geographical setting, Richmond, and the social setting, which serves as background to the other background characters, Mr Adams and his wife, and foil characters, Valesazi and Nongendi.

The neutral mode proceeds until it overlaps into the objective perspective involving a dialogue between Nomsa and Themba. This dialogue engages the reader's interest and attention in that it

refers to a host of frustrations suffered by Themba, thereby shedding illumination on the apparent evil perspective embodied in Themba. Through this reference to Themba's frustrations, the objective perspective generates suspense in the reader who looks forward to knowing the source of such frustrations. The suspense is relieved, and the desired emotional and aesthetic effects are achieved when it is later disclosed that Themba experienced frustrations and moral decline once the woman, Nomashwa, who was betrothed to him jilted him in favour of another suitor. Notice that this information is provided on pages 36 and 47, also by means of the objective perspective. The objective perspective thus functions both as a prospect and as a retrospect.

The dialogue between Themba and Nomsa also makes reference to Mrs Sindile's correspondence with Nomsa. Notice that this reference takes place when it has already been reported to the reader that Mrs Sindile has a son named Themba, who has wandered away from his home. The report has further mentioned the fact that Themba's parents and Nomsa's parents have always addressed each other in terms of in-laws because of their cherished wish to see Themba and Nomsa married. Further suspense is aroused when the discussion makes reference to a prodigal Themba. The reader suspects that Richmond's Themba, who is mentioned in the dialogue might be the prodigal son of Mrs Sindile who corresponds with Nomsa.

The suspense is relieved, and emotional balance and artistic effects are objectified when the subsequent narrative realises the reader's expectations. Notice again that the emotional balance and aesthetic virtue are achieved through the use of the objective perspective involving a dialogue between Themba and Nomsa. This dialogue which appears on pages 47-48 focusses on the frustrating events that led to Themba's departure from his

home. The dialogue confirms that Themba of Richmond is in fact Mrs Sindile's prodigal son. Thus the objective perspective functions firstly as an anticipatory flash and subsequently as a retrospective flash that illumines the hints planted in earlier phases of the narrative.

It should be mentioned that Sinxo's *UNomsa* comprises twelve chapters. There is not a single chapter that is not rendered in neutral mode and objective perspective. The foregoing discussion has pinpointed the editorial attitude featuring on page 2 of *UNomsa*. Such editorial attitude permeates the entire novel. For instance, on page 10 Sinxo portrays Nomsa's mental state as she broods over Themba. According to the author-narrator's report Nomsa ascribes her brooding over Themba to mere sympathy towards his wretched state. The editorial statement that follows the report criticises Nomsa's ignorance of the fact that sympathy towards someone often emanates from admiration and love. The editorial statement reads as follows :

Wamane esithi wanziwa	She kept on saying that she
kukumsizela, engaqondi	was prompted by sympathy,
ukuba amaxesha amaninzi	ignorant of the fact that love
le nto usizi izalwa	often breeds sympathy.
Iuthando.	

(*UNomsa*:10)

It should be pointed out that when the narrative rounds off Themba and Nomsa are already married. This testifies to the aesthetic relevance, validity and precision of the foregoing editorial evaluation.

Notice that the editorial evaluation discussed above focusses on Nomsa's personality. On page 15 a different kind of editorial passage surfaces. This one concentrates on generalisation about human life. The author-narrator intrudes in order to elucidate

Why both male and female teachers are invariably targets of attack and criticisms. According to the editorial commentary such attacks and criticisms should be attributed to the human tendency to discredit unnecessarily, unjustifiably and unfairly anyone who assumes a leadership role. Though the commentary generalises about life, it is not irrelevant to the narrative. Instead, it functions as a reinforcing rhetoric that determines how the reader should view the unfounded accusations and criticisms levelled against the heroine, Nomsa, by certain Richmond community members. Consequently, the reader understands why some community members regard Nomsa as arrogant and as a woman of easy virtue merely because of her association with the wretched drunkard, Themba. Thus the editorial commentary facilitates the reader's understanding and evaluation of the characters.

It should be noted that the shifting of the editorial mode from paragraph to paragraph and from chapter to chapter goes hand in hand with the varying of the angle of view, the tempo of the narrative and the position of the reader. For instance, when setting is rendered in neutral mode that features summary and description, the height is the angle of view, the tempo is interwoven, that is, both fast and slow, and the reader's position is far from the narrative. However, whenever the objective perspective occurs, the angle of view is that of the front, and thus the position of the reader is closer because of being brought face to face with characters and the narrative. The tempo of the narrative is normal. This shifting of the perspectives, angle of view, tempo of the narrative and position of the reader is commended because it prevents tedium.

Petana's *UPhumzo* is also characterized by an editorial mode comprising both the objective perspective and the neutral mode.

Note the following :

Nofayile: Yise kaNkathazo! Father of Nkathazo! We should

Kufuneka sithumele send Phumzo to school next week-
uPhumzo esikolweni so that he can acquire reading
kule veki izayo - and writing skills!
ayokufunda ukubhala
nokulesa incwadi!

Mbeko : Kufuneka Nofayile, That is correct, Nofayile,
 ndikwanalo mqweno I also cherish the same wish
 ngalo mntwana! about this child!

(UPhumzo: 11)

The foregoing objective perspective serves several literary functions. Firstly, it launches the entire narrative. Secondly, it introduces background characters, Mbeko and Nofayile and the hero, Phumzo, and sheds light on their modern outlook. Thirdly, it introduces the narrative focus: namely, Phumzo's acquisition of education, which paves the way for his prosperous life. Thus the objective perspective also sheds light on the form of Petana's plot, which is a picaresque plot based on success narrative.

The objective perspective is followed by a neutral mode that introduces characters and their personality traits - both the hero and the background characters - and social setting in description and summary. The background characters now include Phumzo's elder brothers, who have little education. The neutral mode continues until it expands into another objective perspective featuring a dialogue between Mbeko and Nofayile. The dialogue throws light upon the spiritual atmosphere that pervades the social setting. This atmosphere is noted from the prayer motif which the perspective introduces. This prayer motif recurs whenever the hero is in need of help or encounters problems. For instance, Chapter 12 entails prayers of the Women's Prayer Band, which occur when Phumzo cannot proceed to his second year teacher-training course on account of financial problems.

Owing to the effectiveness of these prayers Phumzo is offered financial assistance by the College itself. He returns to St Matthew's College and completes his teacher-training course. This success contributes significantly to the picaresqueness of the plot. Thus the prayer motif introduced by the objective perspective illuminates setting, characterization, theme and plot.

The foregoing analysis focusses on editorial mode which shifts within each chapter. Petana's **UPhumzo** also entails editorial mode which varies from chapter to chapter. While most chapters feature both the objective perspective and neutral mode there are few chapters which are rendered in neutral mode only. For instance, the entire Chapter 5 is presented in neutral mode. The mode features a summary narrative, which provides background information about the parents of the hero. Chapter 15 centres upon the arrival of Phumzo at Mbhodamo, where he assumes his first appointment as a teacher. It throws further illumination on the spiritual atmosphere that characterizes social setting. The entire chapter is also rendered in neutral mode only.

The prevailing characteristic of the editorial mode; namely, the readiness of the author to intervene between the narrative and the reader, has been noted in Sinxo's **UNomsa**. This characteristic also features prominently in Petana's **UPhumzo**. The authorial intrusions which permeate Petana's novel assume mainly three forms: namely, mood-and emotion-setting commentary, generalising or reinforcing commentary and authorial judgement. The mood-and emotion-building commentary is often directed at the characters and the reader for the purpose of inculcating a particular frame of mind. The tone is often conversational, probably because the author-narrator regards the characters and the reader as alive in the narrative. For instance, in Chapter 2 the mood - and emotion-building commentary addressed to the

reader reads thus :

Makukholeke kunlezi xa Let the reader be satisfied,
sithi, ilali yonke when we say that the entire
yaseMqoncini ibimngqina Mqoncini village acknowledged
lo mfo wakwaDlomo kwesi the gift of love possessed by
sipho sothando ... this man of the Dlomo clan...
(UPhumzo:13)

The foregoing quotation follows the author's impersonal commentary on the benevolent nature of the hero's father, Mbako. It is intended to entice the reader into the proper mood and emotions that will make him or her ready to accept the validity of the author-narrator's impersonal commentary. The author-narrator's conversational attitude towards the reader is enhanced by the use of the communal "we" and associative eulogy, **wakwaDlomo**. This mood-and emotion-setting commentary is not condemned because it is neither laborious nor isolated rhetoric. Instead, it sheds light on a character who serves as chorus to the hero, thereby facilitating the reader's understanding and appreciation of the hero's moral and spiritual fortitude.

Another mood-and emotion-building commentary addressed to the reader appears in Chapter 3, page 16. It follows the author-narrator's impersonal commentary on Mthuku's popularity as a teacher at Mqoncini village. Realising that the commentary can deceive the reader into believing that Mthuku never suffered hardships at the village, the author-narrator interrupts the narrative flow and incorporates a mood-and emotion-building commentary intended to manipulate the reader's frame of mind. According to the mood-building commentary the reader should balance Mthuku's popularity against the hardships most teachers and leaders suffer in spite of their commitment to the betterment of their immediate communities. As a result, the reader's frame of mind is prepared for the subsequent narrative, which

summarises the hardships Mshuku suffered during the initial phase of his five years' service at Mqoncini. Notice again that the mood- and emotion-building commentary fulfils a literary function. It throws light on another background character who contributes significantly to the success of the hero. The hero achieves this success amid hardships. Thus, the commentary prepares the reader for the understanding and appreciation of characters, plot and theme.

The mood - and emotion-building commentary discussed above is directed at the reader. The following extracts illustrate mood- and emotion-building commentary directed at a character.

A Ewe unyanisile tithala! Yes, you are quite correct,
Akwaba babenokuyiva teacher! How I wish that all the
bonke abazali babantwana parents of the children can
loo ntetho! hear such a truth!

B Uyayothuka loo nto You seem to be surprised,
tithala? Ewe kunjalo teacher? Yes, this is how
apha elizweni mfana the world is, son of the Dlomo
wakwaDlomo! Loo nto zian! This trend of reasoning
seyiqhelakile ezikolweni. is rife in schools.
Bathi abantwana bakufikelwa When a teacher who has replaced
yitithala entsha, ithi another one, attempts to
yakuzama ukubaluluka discipline the erring pupils,
eziphosweni zabo, bakhala it is their tendency to say "we
ngelithi "asiyiqhelanga are not used to this, our
thina le nto kutithala teacher whom you replaced never
wethu okileyo, akazange punished us for such things."
yena asohlwaye ngazi zinto."

C Ewe wayeke Dlomo! Kaloku Yes, leave them like that,
uyinkokeli yesizwe ngoku Dlomo! Remember that you
kufuneka uzinyamazela are now a leader of the nation.

izilingo ezinjalo ... you should learn to tolerate such temptations ...

(UPhumzo:19,45 &48)

Extract A takes place subsequent to Phumzo's speech which focusses on his responsibility as a teacher to discipline pupils in order to prepare them for the roles they should play towards the betterment of the Africans. The speech is a reaction to the criticisms levelled by the Mgoncini community members against his enforcement of discipline and order. Owing to the fact that the author-narrator treats his characters as alive, he intrudes in order to address the character, Phumzo, to evaluate his speech, and to support him and the teachers he typifies. He goes further and invites the parents to adopt a similar frame of mind so that they can understand and appreciate the role the teachers have to play towards determining the future of the African youth.

Extract B follows the use of wall charts, school calendar and time-table for cleaning windows by the Mbhodamo School girls. When Phumzo accuses them of misconduct, they blame it on the former teacher, who, they allege, used to allow the practice. Such a far-fetched accusation levelled against a teacher by pupils shocks Phumzo. Hence the author-narrator intrudes in order to alleviate the hero's shock and work him into a proper mood and emotion that should be understanding towards the odd personality of pupils. The commentary also functions as an evaluative or reinforcing rhetoric that achieves manipulation of the hero's mind through generalisation of the behaviour of the Mbhodamo School pupils to the general behaviour of pupils common in most schools.

Extract C is a sequel to the confrontations, jeers and insults Phumzo suffers from the parents for having punished their wayward children. The author-narrator intervenes in order to infuse

courage into Phumzo's mind and to prepare his mood to tolerate such challenges. In order to achieve this the author-narrator makes the mood-and emotion-building commentary function as a reinforcing rhetoric that treats the challenges as peculiar to leadership.

Notice that all the extracts feature the word **ewe**, which attests to the conversational tone of the author-narrator. It also testifies to the perspective of the author-narrator, who regards the characters as alive in the narrative. The conversational tone and the intimacy between the author-narrator and the hero are further enhanced by the recurrent use of an associative eulogy, **Diomo**, which is a cultural conversational form of address common among African societies.

It should be mentioned that typical characters who feature in plots of character point to a general group of persons found in real life situations. The author-narrator's direct address to a typical character is thus a subtle address to the general living group epitomized by typical characters. The generalisation device which the author-narrator has exploited tallies with his perspective, which is not concerned with real characters in the narrative, but with a general group of individuals in real life situations, whom the typical characters represent.

Since the extracts discussed above also feature reinforcing rhetoric, it is unnecessary to cite further passages with generalising commentary. Suffice it to say that Petana's novel abounds in many more editorial generalisations which are justified by the aesthetic service they perform in relation to the subject matter. Nevertheless, Petana's novel does entail generalising commentary that deserves condemnation. This is the case with Chapter 10 which consists of one and a half pages, of which one whole page is devoted to generalisation about the sad

experiences that often beset a leader. It is only the remaining half page which borders on the focal point of the chapter; namely, Phumzo's departure for St. Matthew's College. Such a detached reinforcing rhetoric should be criticised because of its boring and annoying effect. Tedium and annoyance emanate from the little attention the author-narrator gives to the subject matter.

This study has justified the mood-and-emotion-building commentary addressed to the reader because of its aesthetic relevance, and its incorporation and integration into the entire narrative structure. The same holds true of the commentary addressed to characters. As the extracts discussed immediately above show, the commentary performs commendable artistic service in that it facilitates the appreciation of characters, plot and theme. The courage which these various kinds of commentary infuse into the hero contributes significantly to his success, which success determines the picaresqueness of the plot.

Notwithstanding, Petana's *UPhumzo* does feature mood-and-emotion-building commentary which is worth condemning. Consider the following extracts :

A	Makhe singumase apho okwanamhla mlesi, masibe sibuyele kwaku mhlobo wethu uPhumzo, esimaniye unina wakhe uMamaCirha, ekumalungiselelo okuya kuhlalana notitshala, afumane imvume kuye, yokwankelwa komntwana wakhe esikolweni. Siphantse ukuhlala kakhulu kukujikelezana nesimo	For today, reader, let us pause here, let us go back to our friend, Phumzo, whose mother, MamaCirha, we have left preparing to go and meet the principal to secure a permission to send her child to school. We nearly spent time dwelling at length upon his parents'
---	--	--

sabaxali bakhe, ebe
sibuyele kubo kwesinye
isahluko.

moral traits, we shall
elaborate on them in another
chapter.

B Yintoni na alesi,
ungawesingandi nje?
Okwanamhla kusanele; makhe
sibuyele kumhlobo wethu
uPhumzo, esimaniye
ekumalungiselele okubhalela
kuninalume...

Why is it, reader, that you
do not stop me? This is
sufficient for today; let
us go back to our friend,
Phumzo, whom we have left
preparing to write to his
uncle ...

(UPhumzo :15 &21)

Extract A winds up Chapter 2, which functions mainly as an authorial evaluation that throws light on the moral traits of the hero's parents. Extract B rounds off Chapter 3, which also elaborates on the moral traits of the hero's parents. What is common in the above extracts is the tendency of the commentary to remind the reader about what has been narrated and also directly to inform the reader about what is still in store in a bid to manipulate the reader's frame of mind. Such kinds of commentary should be criticised because they bore the reader and are obtrusive. Furthermore, they tend to destroy suspense. Once the reader gathers directly from the author-narrator what the ensuing chapters entail, suspense is likely to be destroyed. Boredom and annoyance emerge once the reader is reminded about what has been narrated already.

Let reference be made to authorial intrusions which function as authorial judgement. Note the following extracts :

A Inane aba bantwana benze
ihlazo- eli hlazo
likhwezelaile nayilali
yaseMqoncini - khawubone

Truly, these children have acted
ignominiously, this ignominy has
been instigated by the Mqoncini
villagers- fancy such a jealousy!

umona womhlaba!

B Ngenyeniso abazali abalolu In truth, such parents cannot
hlobo, abanaulwa ekubeni be exonerated from murder,
ngababulali, babekweso such was the calibre of
simo kanye abazali Mbhodamo parents.
baseMbhodamo.

(UPhumzo :53 & 53)

Extract A follows the summary narrative commenting on the desertion of the home by Phumzo's brothers and sisters because they envy his academic progress. They desert the home so that Phumzo may suffer financial problems and be unable to further and complete his studies. Prompted by the editorial attitude and moralising purpose, the author intrudes in order to condemn the act of desertion. Hence extract A takes place. Besides the editorial and moralising purpose, the judgemental commentary performs one of the conventional uses of authorial intrusions: namely, providing the reader with the facts that cannot be learnt otherwise. This is the case when the author-narrator describes the desertion act to mean attitudes characteristic of Mqoncini villagers.

Extract B is a sequel to a summary narrative that comments on Mbhodamo villagers, who, together with their school going-children, slander their teacher, Phumzo, in spite of his commitment to the betterment of their welfare. As the editorial omniscience would have it, the author cannot resist the urge to intervene and condemn such an act of slander. Hence extract B occurs.

The editorial passages cited above are not justified because of their compliance with the demands of editorial omniscience, but because of their brevity and aesthetic relevance to the subject matter. They also derive justification from the unequivocal

illumination they throw on the affected typical characters. This unequivocal illumination emanates from the essential features of judgemental commentary noted in the previous chapter (*supra*: 5.3.1.3) which the above examples of authorial judgement entail; namely, validity, precision and reliability. The use of *inene* and *ngenyanyiso*, which are synonymous, testifies to the presence of the said features of authorial judgement.

Sinxo's *UNomsa* and Patana's *UPhumzo* are not the only Xhosa novels rendered in editorial mode. The bulk of the Xhosa novels is presented in the same mode. Mention should be made, *inter alia*, of Mkhayi's *Ityala Lamawele*; Sinxo's *Umfundisi WaseMthugwasi*, *Isakhono Somfazi Namanye Amabalana* and *Umzali Wolahleko*; Swartbooi's *UMandisa*; Ndawo's *UNomathamsanqa Nosigebenga* and *UMshweshwe*; Futsheane's *UJujuju* and *Mhla Ngenqaba*; Dana's *Kufundwa Ngamava*; and Tsotat's *UNtabaziyaduma*. This study deems it unnecessary to elaborate on these novels as the editorial mode which they figure does not have any peculiar features.

In conclusion, it should be stressed that the editorial mode that characterizes the bulk of the Xhosa novels does not function as an isolated rhetoric except in limited instances such as those noted in Patana's *UPhumzo*. Instead, it purports to achieve commendable maximum effect. This effect has been highlighted as evident in the facilitation of the reader's appreciation of setting, characters, plot and theme. This is praised mainly because the integration of the editorial mode into the entire narrative form achieves the necessary consistency, which requires parts to be integrated into the whole, and means adjusted to the end.

The editorial mode is often tainted with tedium owing to laborious and irrelevant generalisations. Generally, the Xhosa novelist deserves commendation for the artistic way the editorial

mode has largely avoided such tedium. The mode has been varied in such a way that it has not been possible for tedium to occur except in isolated instances which have been identified and criticised.

6.1.2 Novels with neutral and objective perspectives

It has already been pointed out that the neutral mode is characterized by the elimination of direct authorial intrusions and the presentation of the narrative through the tense of narration. Thus the use of the neutral mode signifies an attempt towards limited objectivity. It has not been possible to find a Xhosa novel that utilises a neutral mode only. Most of the Xhosa novels incorporate both the neutral mode and the objective perspective. Consequently, the limited objectivity the neutral mode entails is augmented by the objective perspective with which it alternates. Similarly, it has not been possible to find a Xhosa novel that features an objective perspective only. The objective perspective can dominate the novel, but it invariably alternates with a neutral mode. Hence this subsection examines these modes simultaneously.

Jongilanga's pathetic novel, *Ukuqhawuka Kwenbeleko*, is characterized by both the neutral and objective perspectives. Jongilanga's novel comprises eleven chapters. Each chapter consists of these two narrative viewpoints. For instance, in Chapter 1 these perspectives vary from paragraph to paragraph. The first two paragraphs and the greater part of the third paragraph are rendered in neutral mode. These paragraphs focus on the presentation of the historical setting, geographical setting and social setting. These settings are viewed from height and the position of the reader is far. The tempo varies from slow to fast. When the neutral mode concentrates on a description of the disturbed cosmological circumstances,

resulting in disturbed social circumstances the tempo of the narrative is slow. Once the author-narrator presents the events that follow the disturbed cosmological and social circumstances in summary, the tempo becomes fast. This is the case when the summary is used to present the circumstances surrounding the emergence of the protagonist, Zoleka. Note :

Kuyo yonke le nguqu	Amidst the disturbed circumstances
kwakukho ntombazana	there was a young woman, named
ithile egama lingu-	Zoleka, who did not take
Zoleka ayayingazange	notice of these things...
iyithathele ngqalelo	
yonke le nto...	
UZoleka lo	Zoleka was relaxing on her
wayengqengqe phezu	bed....
komandlalo...	

(Ukuqhawuka Kwembeleko :5)

Towards the end of the third paragraph the neutral mode expands into vivid detail presented in objective perspective. This occurs when the agitated mental states of the protagonist are rendered in interior monologue. The following extract exemplifies :

Mh...h..h Nkosi yam, azi	Mh..h..h My Lord, what am I going
esi simanga ndibotshelelwa	to do with this miracle or puzzle
ngaso ndiza kusithini na?	which is being imposed on me?

(Ibid. :6)

The reader discerns beyond the scene the cause of the protagonist's mental anguish: namely, the imposition of the marriage partner by the antagonist, Zenzile. The interior monologue is followed by another objective mode which features a dialogue between the protagonist and another background character, Kholiwe, who is the mother of the protagonist. The reader notes from the dialogue the concern of the background

character about the agitated mental state of the protagonist. The supine quality of the protagonist's will, which is one of the essential characteristics of a pathetic plot is noted when the protagonist deceives the background character into believing that she is suffering from a headache. Thus the protagonist misses an opportunity that could have contributed to the possible forestalling of the enforced marriage.

The expansion of the neutral mode into the objective perspective shifts the angle of view from the height to the front. The position of the reader is also shifted from a far distance to a closer one, bringing the reader face to face with the narrative. The tempo becomes neither slow nor fast, but normal.

The objective perspective continues until it contracts into the neutral mode, featuring an economical summary that sheds further light on the locale of the narrative, specifically identified as Pirie village, in Dimbaza, and Qanda village in Middledrift. It also throws further illumination on the social setting. The dialectic between the balance experienced by the antagonist and the imbalance suffered by the protagonist has been explained in Chapter Four (*supra*:4.3.1). It, therefore, suffices to state that such a dialectic is noted from the social setting rendered by means of the aforesaid economical summary. This contraction of the objective perspective into the neutral mode goes hand in hand with the shifting of the angle of view from the front to the height, the position of the reader from near to far, and the tempo of the narrative from normal to fast.

The commentary on the unbalanced state of the protagonist proceeds until it goes off into the dialogue between the protagonist and another background character, Thandeka. Once more the reader discerns from the dialogue the lethargic quality of the protagonist's will - an element which is indispensable to

the pathetic plot - when the protagonist deceives Thandeka into believing that her unbalanced state of mind is due to a headache. Another opportunity of vehement protest against the enforced marriage is missed.

The objective perspective is followed by a neutral mode featuring a prolonged commentary on the agitated behaviour of the protagonist and Thandeka's observation of it. This neutral mode proceeds until it overlaps into an objective perspective featuring an interior monologue as well as the dialogue, which both allow the reader's direct insight into the disturbed mental processes of the protagonist. It is unnecessary to dwell at length upon these objective modes because their literary excellence has been examined in the previous chapter (*supra*: 5.3.2.1-5.3.2.2).

Jongilanga follows the trend noted above throughout his novel. This testifies to the infinite flexibility of Jongilanga's narrative medium which endows the narrative with depth, vividness, meaningfulness and coherence. The various angles from which the narrative is viewed, the various positions of the reader in relation to the narrative and the shifting tempo of the narrative are evidence of this flexibility. It is important to stress that the varying perspectives are not ornamental. They achieve the desired artistic effect: namely, illuminating setting, characters, plot and theme of culture conflict.

The neutral mode and objective perspective also characterize Jordan's tragic novel, **Ingqumbo Yeminyanya**. Jordan's novel consists of forty-four chapters, out of which only Part III, Chapter 6, is rendered in one mode, the neutral mode. The rest is rendered in both modes. As noted in Jongilanga's novel, the perspective, angle of view, position of the reader and the tempo of the narrative also vary from paragraph to paragraph and from

chapter to chapter. For instance, the first three paragraphs in Chapter 1, pages 3-4, are rendered in neutral mode featuring brief narrative description and pictorial summary. The localisation of action and characters is the essence of these paragraphs. The initial geographical setting, Ngcolokini village in Npondomiseland, is presented in narrative description, i.e., description which, in its nature and intention, is largely narrative. It reads :

Kwakuxa libantu bahle	It was late in the afternoon.
Amathunzi eenduli zase	The shadows of the hills of
Ngcolokini aye enabe	Ngcolokini had lengthened and
ada aya kuthi rheze	touched the valleys down
ezintlanjeni ezantsi.	below.

(Ingqumbo Yeminyanya :3) (The Wrath of The Ancestors :3)

The social setting characterized by traditional and spiritual atmosphere is rendered in summary, and also in brief narrative description. The traditional atmosphere is discerned from the arrival, at Mzamo's homestead, of visitors using conservative means of travelling, i.e., horses. This arrival is announced in summary. The same atmosphere is further noted from the commentary on some horsemen said to be unfamiliar with the modern clothing they are wearing. This commentary is rendered in narrative description. It reads :

Aba bahambi abahlukanga	These men looked like village
kuyaphi kubahambi esibabona	travellers.
imifia nezolo kwanTu.	
Ngezinxibo bonke	They were all in riding-breaches
babefake ibhulukhwe.	but it was obvious that two
nangona babini-bathathu	or three of them wore trousers
babebonakala ukuba	on very special occasions such
ibhulukhwe yinto	as this one.
yabumini kubo.	

(Ibid.)

(Ibid.)

However, the fact that these men are wearing modern clothing, functions as a subtle reference to the modern atmosphere beginning to obtain in Mpondomiseland. This modern spiritual atmosphere is also evident from a further description of one of the horsemen's external appearance: namely, Mphuthumi, whose attire and deportment are reported to be testifying to his educational outlook.

The neutral mode proceeds until it overlaps into the objective perspective involving a dialogue between the horsemen and the owners of the homestead, Mzamo and Mamiya. The mode of address is characterized by associated eulogies, a factor which throws further illumination on the traditional atmosphere and outlook. The objective perspective continues until it yields to a neutral mode featuring economical commentary on the hospitable reception of the horsemen by the host and hostess. This reception is shown by the shaking of hands of the horsemen by the host, and their entertainment with beer. Thus further light is thrown on the traditional spiritual atmosphere of Mpondomiseland.

The commentary on reception continues until it glides off into the objective perspective featuring a dialogue that brings the reader face to face with additional glimpses into the spiritual atmosphere pervading the narrative, and the outlook of certain characters such as Mzamo, Mphuthumi and Dabula. Mzamo's traditional outlook is signified by his offer of beer to Mphuthumi. The modern outlook of Mphuthumi is signified by his rejection of the offer in favour of the unfermented beer often associated with modernists and Christians. The modern outlook of Dabula is inferred from his appreciation of Mphuthumi's abstinence from fermented beer, which Dabula ascribes to the fact that Mphuthumi is still a college student. Dabula further reasons that Mphuthumi's abstinence from liquor is compatible with his motive of introducing Mphuthumi into the proceedings of

royal meetings: namely, sharpening his mental and oratorical ability. Notice that Mphuthumi later uses this ability in order to convince Zwelinzima of the importance of giving up academic advancement and accepting chieftainship in Mpondomise-land. This objective perspective derives its paramount aesthetic relevance from its bearing upon characters who later assume leading roles within the protagonist camp. This is so if it is noted that Dabula becomes the chairman of the protagonist camp while Mphuthumi becomes its secretary.

Chapter Three, which focusses on setting, has identified the description of Ngxabane's external appearance, which attests to his traditional outlook. It has pinpointed the rendering in the immediate scene of the background information about Ngxabane, the enmity between Ngxabane and Dingindawo and the secret information Ngxabane has about Zwelinzima's place of refuge, Shashegu. The same chapter has also highlighted the presentation in summary of the value the Mpondomises place upon stock, their religious beliefs in some cattle, like Dangaxela, and also their beliefs in inkwakhwa as the embodiment of Mpondomise ancestral spirits. This summary narrative draws the first chapter of Jordan's novel to its close (*supra*: 3.3.1).

It is now pointed out that the description of Ngxabane's external appearance noted in Chapter Three features in the neutral mode that follows the objective perspective examined immediately above. The immediate scene that focusses on Ngxabane, Dingindawo and Zwelinzima is the objective perspective that alternates with the descriptive neutral mode. The summary narrative that winds up the chapter is the narrative neutral mode that follows the objective perspective.

It should be reiterated that the way the neutral mode and the objective perspective alternate in Jordan's novel affects the

angle of view, the position of the reader and the tempo of the narrative. Whenever the author-narrator employs the neutral mode the angle of view is the height, while the angle of view is the front when objective perspective is in focus. The position of the reader is far from the narrative when the neutral mode is exploited, while the position is closer when the objective perspective is utilised. The tempo of the narrative varies within the neutral mode itself. Whenever the neutral mode utilises description, the tempo is slow, while the tempo is fast whenever the mode exploits summary narrative. Whenever the author-narrator employs the objective perspective, the tempo of the narrative is normal.

The varying nature of the modes of rendering noted in Chapter 1 of Jordan's novel follows the same varying pattern throughout the subsequent chapters save Part III, Chapter 6, noted as being rendered only in neutral mode. The blend of the scene, summary and description; the mingling of the neutral mode and objective perspective and the positions of the reader illustrate the aesthetic virtue and infinite flexibility of the Xhosa novelist's narrative medium. The artistic worth of this narrative medium derives from its relation to other elements of the entire narrative. For instance, through this medium background characters such as Mamiya and Mzamo, and major characters such as Mphuthumi, Dabula, Ngxabane and Zwelinzima have been portrayed. The plot is also advanced. This is so if it is realised that Chapter 1 contains information that pertains to the first phase of the plot, exposition. Through this medium theme is explored. This is true if it is borne in mind that the divergent cultural viewpoints highlighted by the alternating perspectives relate to the central theme of the novel: namely, culture conflict. Finally, the author-narrator exploits the narrative medium to explore the setting of the entire narrative, as was evident in the localisation of characters and events.

The other novels which feature the neutral mode alternating with the objective perspective include Jolobe's *UZagula*, Ngani's *Abantwana Bethu* and *Umqol'uphandle*, Gangule's *Izagweba* and Gweshu's *Izigigaba Zelifa*. The way in which the modes of rendering vary in these novels bears resemblance to the ones examined above. It is therefore unnecessary to discuss these novels in detail.

The novels discussed above are all subdivisions of the plots of fortune. However, one should not generalise and conclude that the alternating neutral mode and objective perspective are confined to plots of fortune. They are also found in some plots of character. For instance, Mzamane's picaresque novel, *Izinto Zodidi*, is characterized by the objective and neutral perspectives that vary within each chapter and from chapter to chapter. The first paragraph of Chapter 1 of *Izinto Zodidi* is presented in objective perspective. The perspective focusses on a direct speech of a certain background character, Gebhula, who directs another background character, Junior Gubeyu, to an area where the senior Gubeyu can possibly be located. The neutral mode that emerges at the end of this paragraph features an economical summary assuming merely the form of stage directions. This neutral mode identifies the above mentioned background characters. It also identifies three characters who are essential to the progression of the narrative: namely, Makhwetshube and Deyi, the two major characters of the first sequence of the narrative, and another background character, MamCwerha.

The subsequent two paragraphs are rendered in neutral mode which comprises description and summary. The description focusses on the physical appearance of the horse ridden by the junior Gubeyu, while the summary identifies the geographical setting of the narrative, Dumbu and Nyandeni, in Transkei. The summary further

presents MamCwerha and MaKhwetshube seated leisurely under a tree from which they intend plucking some medicinal herbs. The commentary thus throws some light on the traditional spiritual atmosphere that surrounds the emerging characters.

The commentary overlaps into the objective perspective, which consists of a dialogue between the above mentioned women. This dialogue covers a full page and it draws the chapter to its close. Its focal point is MaKhwetshube's dissatisfaction with the cultural codes that confine brides to patrilocal residence, thereby reducing them to a state of servitude and social dependency. This state comes about when the groom leaves for work in urban centres shortly after wedlock. MaKhwetshube remarks:

Kunani ke mCwerha umntu mCwerha, why is it not possible
angakhe akuchelise nokuba for a person to stay with you
ziinyanga ezintathu kulo at least for three months so that
mzi wakowabo? you can be familiar with your in-
Umntu akushiye nje laws? How can it be that a person
ungekazi namagama leaves you even prior to
ezinja zakowabo? knowing the names of the dogs of
his home?

(Izinto Zodidi :!)

This dialogue derives its aesthetic value mainly from its timely announcement of the main theme of the narrative; namely, the women's struggle for liberation from certain oppressive cultural codes. The focal point of the dialogue centres on this theme.

It has been highlighted already that the blend of the neutral mode and the objective perspective featuring in the novels of fortune has been incorporated for artistic effect. The same holds true of the novels of character. For instance, the mingling of the objective perspective and the neutral mode noted

in Mzamane's novel facilitates the portrayal of background and major characters. Through these modes of rendering, setting is explored. The advancement of the plot is facilitated. The theme of the narrative is introduced. The tempo of the narrative is varied, thereby reducing boredom. It ranges from fast through slow to normal and *vice versa*. The angle of view is also varied. It shifts from the front to the height and *vice versa*. Through the alternating modes of rendering the position of the reader is also varied. It shifts from a closer distance to a far distance and from a far distance to a closer one.

The other novels of character rendered both in neutral mode and objective perspective include Jolobe's *Elundini LoThukela*, Dazana's *Ukufika KukaMadodana*, and Mtuze's *Indlel'ecand'intlango* and *Alitshoni Lingaphumi*. The trends followed by the modes of rendering in these novels and the artistic effect they achieve bear similarities to the ones examined above. It is therefore unnecessary to pursue further discussion on these novels.

In winding up this subsection, it is necessary to laud the Xhosa novelist for the skilful way in which the neutral and objective modes have been incorporated and integrated into the entire narrative structure of the Xhosa novel. The functional and effective way in which the modes of rendering have been exploited endows the novel and its structural and thematic elements with a broader dimension of vivacity, readability, depth and meaningfulness. The blend of the modes also endows the Xhosa novel with the illusion of presentness, intimacy and immediacy. This illusion is minimal when the neutral mode is employed because the external narrative medium is still in focus in spite of the elimination of the obtrusive authorial intrusions. The illusion is pronounced when the objective perspective is employed because the external narrative medium plays a very minimal role which often relates to stage directions. The

pronounced illusion of intimacy and immediacy often results in the reader's feeling of participating in the narrative, thereby hearing about it contemporaneously.

Nevertheless, the Xhosa novels which are rendered mainly in alternating neutral mode and objective perspective are not without faults. The faults often emanate from the editorial passages which occur sporadically. These editorial passages are, however, too limited to warrant the classification of the novels under editorial perspective. These passages often assume the form of emotion- and mood-building commentary which the previous subsection has already criticised. Notice the following extracts:

Ngoku ke size kubuphosa	We shall now leave the college
ngasemva ubomi besinala	life and focus on Mchuthumi
simjonge uMchuthumi	returning his chief to his home,
eyiphuthuma inkosi yakhe	the land of the Mpondomises of
eyisa kowayo kwelama-	the Ngwanya and Majola stock.
Mpondomise kaNgwanya,	
kaMajola.	

(**Inggumbo Yeminyanya:47**)

Kuhle ukuba sithi ngeli	It is appropriate that while
xa iingwevu zisalinde	the senior councillors are
ngasenkundleni, sibe	waiting next to inkundla we
sinambisa ixesha ngokwenze	while away time commenting
anebalengwe ngalo mzi	briefly on this house of the
wasemaTshaweni.	Tshawes.

(**Abantwana Bethu :11**)

Asixi kuba sangena	We shall no longer dwell on
kwimibuliso awayenzelwayo	the farewell activities his
zizibhobe zakhe phambi	friends organised prior to his
kokuba ahambe ...	departure ...

(**Ukufika KukaMadodana :76**)

The foregoing extracts prepare the mood of the reader for the subsequent narrative. Such editorial commentary has been criticised because of its tendency to spoil the reader's suspense and unnecessarily to interrupt the forward narrative flow.

Sometimes these novels also feature limited editorial commentary which relates to the subject matter. Consider the following excerpts :

Ungathi ubuza abantu ababini abathandanayo, emva kokuba bebencokola umgama omde, ukuba bebethetha ngantoni na, abangeze babe nakho ukukubalisela nokuba sebefuna ... Uzwelinzima noThembeka ke babefana nolunye ulutsha ngale ndawo.	If you approach two persons, who are in love with one another, and shortly after their long conversation, enquire as to what they were discussing, they cannot explain it even if they want to do so... Zwelinzima and Thembeka were like other young people in this regard.
---	---

(Ingqumbo Yeminyanya :43)

Izinto zelizwe zihamba ngeendlela-ndlela zazo, zaye zithatha ixesha lazo, elinzima ukuqikeleleka.	Matters of this world follow various trends, and for that matter they take their time, which is difficult to foresee.
--	---

Ngubani owayesazi into yokuba kungathi emveni kwekesha uDeyi adume kummandla wakuQumbu?	Who knew that after some time Deyi would become popular in Qumbu?
--	---

(Izinto Zodidi :67)

Both editorial passages cited above function as generalising reinforcing commentary. The one cited from Jordan's novel generalises about love affairs. The commentary is intended to facilitate the reader's understanding and appreciation of the

personalities of Zwelinzima and Thembeke, especially with regard to the intimacy between them. The editorial commentary cited from Mzamane's novel generalises about the ambiguities of life. It functions to enhance the reader's appreciation of the ambiguities that surround Dayi's success in life.

The limited presence of editorial commentary in these novels can be explained in terms of the fact that the perspectives discussed above rarely exist in pure form. Friedman (1967:120) expresses this view as follows :

These modes of rendering, the one second hand and indirect, the other immediate and direct, rarely occur in their pure form.

This section has made no reference to limited perspective, which is the third subdivision of the third-person point of view. This is so because the Xhosa novelists have not employed this perspective thus far.

6.2 First-person point of view

The first-person point of view emerges when the author seemingly steps aside and surrenders the narrative function to a created character, the narrator-observer or narrator-character. It is designated as the first-person point of view because the narrator-character renders the narrative in the first person and thus uses the personal pronoun I. Students of literature are agreed that the first-person point of view is most suitable for satiric, fantastic and utopian writings. For instance, Scholes and Kellogg (1966:258) aver :

The eye-witness narrative... has been a favourite device for narrative satirists and utopians ...

Sanders (1967:203) writes in a similar vein as follows:

However, the candor, naivete, and limitations of the I allow dramatic irony to occur, for the reader may become aware ... of the significance of facts the narrator does not understand ...

The first-person point of view subdivides into two categories, the first-person observer perspective and the first-person participant perspective. The first-person observer perspective entails a narrator who functions as an observer who reports the central action or events. Here the observer or narrator does not emerge as a character in his own right. This subsection does not intend elaborating upon this form of perspective because the Xhosa novel has not incorporated it thus far.

The first-person participant perspective entails a narrator who participates in the action while transmitting the narrative to the reader. Consequently, the narrator is designated narrator-character. The narrator-character may be a minor character who narrates the major character's story she or he has observed. In this case the angle of view is that of wandering periphery. Since the narrator-character can summarise the narrative or render it in the immediate scene, the distance between the reader and the narrative can be far or near or both, while the tempo of the narrative can be slow or normal or fast.

The narrator-character may also be a major character who is the subject matter of the narrative or who participates in the narrative while telling his or her own story. Since the narrator-character is centrally involved in the action, the angle of view is that of a fixed centre. This angle brings the reader into close proximity with the central character of the narrative and thus makes the perspective the most intimate of the points of view that exploit the narrator-character. The distance between the reader and the narrative and the tempo of the narrative also

depends on the modes of rendering - summary or scene or description - employed by the narrator-character. This perspective is best visualised by Sanders (1967:203) as follows :

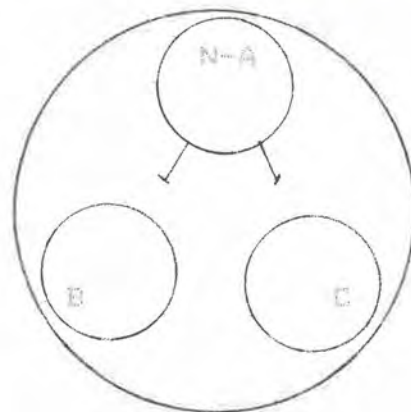


Figure IV

Once more, the letters of the alphabet signify the characters encased in their miniature worlds of personality. The symbol N-A stands for a narrator-character who tells the story while participating in the narrative. The blunted lines show that the narrator-character is allowed access only to the external knowledge of actions and overheard conversation.

In the present state of our knowledge, Ndawo's *Uhambo LukaGqobhoka* is the earliest Xhosa novel with a first-person participant form. Throughout the novel the author has stepped aside and surrendered the narrative function to the hero of the narrative, Gqobhoka, who functions as the narrator-character. The reader's perception of characters, including the narrator himself, setting, plot and theme are all determined by this narrator-character. The same also holds true of the angle of view, the tempo of the narrative and the position of the reader. Notice the following excerpt:

Elona gama lam lakowethu	My actual name known at home is
nguNggola, eli lokuthi	Nggola, the name, Gqobhoka, comes
Gqobhoka liza mva. Ngaleo	later. During those days, I do
minla, nam andiseazi ukuba	not even know when it was; but

kunini na, kodwa isahleli I can still remember that this
engqondweni into yokuba world was still new at that
wawusentsha umhlaba time.
lo ngelo xesha.

Kwakumiwe ngabantu bakowethu Our people inhabited an area in
kumhlaba waseMpumalanga the East known as Mhlangeni...
eMhlangeni ...

Abantu balo xesha The people of that time loved
bekungekuko nokuba one another. The son respected
bebethandana. Unyana the father, the mother, the
ubemva uyise, unina, umkhuluwa senior brother and the other
wakhe nabadala kunaye. elderly people.

(Uhambo LukaGqobhoka :1)

The foregoing extract is the opening paragraph of Ndawo's novel. The first-person participant perspective, which has been employed to introduce the extract, serves several functions. The first sentence launches the narrative and identifies the narrator-character, who is also the hero of the narrative. The subsequent sentences explore narrative setting. The second sentence pinpoints, though vaguely, the historical setting of the narrative. The third sentence identifies the geographical setting while the last two sentences comment on the social setting. In fact, the entire Chapter 1 from which the excerpt has been extracted focusses on setting that serves as background to the African Christian convert typified by Gqobhoka. This setting is punctuated by communal elements that determine the communality of the plot and the corporate life of the Africans. The narrator-character says:

Besixinika amagama zonke We were giving names to all the
iinyanga zomnyaka kwaneer- months of the year and important
nkwenkwezi ezongamileyo... stars...

Besiphila ngobunzinyana We were living under difficult
obuthile, kodwa intialo conditions, but social life was

imyoli ...	exciting ...
Basisondliwa kakuhle ukuze <u>we</u>	we were well nurtured so that <u>we</u>
<u>sityebe</u> <u>sikwazi</u> ukulwa	could be healthy, strong, and
<u>imfazwe...</u>	fit for fighting during war
	times...
Into endisayikhumbulayo	I still remember free-drinking
bekusenziwa imithayi,	sessions which were organised
<u>sisele</u> , <u>basigala</u> ekuphumeni	so that <u>we</u> could drink, <u>we</u>
kwalo lide <u>iithaabeke</u>	would begin drinking beer from
<u>sijongene</u> neembiza	the early hours of the morning
<u>zotywala</u> ,	to the late hours of the day,
kodwa bekuthi <u>lingakatahoni</u>	but before sunset <u>we</u> would
<u>sibuye</u> <u>sivuthulule</u> iingubo	start sorting out <u>our</u>
<u>zethu</u> <u>senjenjeya</u> ukusinga	belongings and depart for <u>our</u>
ngamakhaya kuba <u>sicinga</u>	homes because <u>we</u> thought of
nokuthintelwa ngabathakathi	wizards who could block our
ezindlaleni.	way.
(Uhambo LukaGqobhoka :3)	

Chapter Four, which examines plot, has identified Gqobhoka as an archetypal character, that is to say, a character who functions as a medium for the expression of a particularised group-experience (supra:4.2.2.3). The recurrent use of a subject concord "si" (we) and the possessive plural "zethu" (our) further testifies to the archetypal nature of Gqobhoka and communality of the plot. These concords and possessives are the means through which the first-person point of view determines the collective consciousness that permeates the narrative. Through these communal devices the African corporate life that existed prior to the advent of Christianity is made to loom large before the reader.

The subsequent narrative, which consists of a dream that haunts Gqobhoka until he departs for an appointed place of salvation,

the allegorical journeys Gqobhoka undertakes, the bombardments that beset him en route and his ultimate attainment of salvation, is rendered mainly in the subject concord singular "ndi" (I). However, the subject concord does not mar the communal concern of the hero and the plot. Instead, the communal tone of the narrative is augmented. This is particularly so if one considers the subject concord "ndi" to be typifying the voice of the Africans undergoing the Christian change. Thus the subject concord functions as an impressionistic device that puts the reader into the core of the narrative and its theme: namely, the spiritual struggle of the African Christian converts.

The lyrical presence that pervades the narrative is further heightened by the angle of view that allows the African Christian experience being portrayed to be viewed from a fixed centre. Such an angle of view invariably emanates from the rendering of the narrative in first-person participant perspective by the hero located centrally in the narrative. While the angle of view is fixed, the tempo of the narrative and the position of the reader vary according to the way in which the narrator-character alternates the summary narrative and immediate scene. For instance, the extracts cited above are rendered in summary and thus the narrative tempo is fast while the distance between the reader and the narrative is far. Whenever the narrator-character employs the immediate scene, the tempo becomes normal and the reader is brought face to face with the group-felt experience or archetypal actions and characters. This happens, for instance, whenever the dialogue between Gqobhoka, Khanyo and Bunyama takes place, as evident from pages 29 to 32 of *Uhambo LukaGqobhoka*.

The second Xhosa novel which is presented in first-person participant perspective is Mqhayi's *UDon Jadu*. This novel bears similarities to the novel examined above. It has an allegorical

form, archetypal characters, communal plot, and communal theme, though it is different in essence. This difference derives from the narrative focus on the African society undergoing not religious change, but socio-politico-economic change. The novel also entails allegorical pilgrimages and confrontations. The narrative function is fulfilled by a narrator-character, Dondolo, who is also the hero of the narrative. The entire narrative structure is perceived by the reader through this narrator-character. Note the following extracts :

- A Ndihlabile nam ndahamb' I journeyed on, I went my way,
indlel' am,
ndahamba ndiyicinga le nto as I was proceeding I was
yoku kungxanyelwa kwam thinking about this disgrace
kungaka ngoyena wakowethu of my being charged at by one
umntu. Koko ndibuye of our nation. I, however,
ndakhumbula ukuba kanene, realised that the life of our
impilo yalo mfo wakowethu, man, together with his family,
neyentsapho yakhe ikuyo le depends upon this disgraceful
nto... act ...
- B Yaye ikwayintoni na yona What is this tendency of our
le nto kubantu bakowethu, people that whenever they
ukuthi izolo nomhla xa benza launch a business they involve
into badle ngokuthi khatha a foreigner ...
umntu wezizwa ...
- C Ndiquondile ukuba zifundisa I found this to be an
ona, ona kanye, nabantu appropriate lesson for me,
bakowethu; thina personally, including our
singakwaziyo ukukhe sizibeka people; since we fail to
phantsi lingxabano shelve domestic
zasemaknaya, ngenxa yotshaba differences and face the
lwasezini oluthe lwafika. foreign enemy. Thus our
isiphumo soko ke sihlala enemies find us easy targets,
sifunyanwa ziintshaba zethu one becomes a tool to fight
sizizisulu; kulwisa onnye the other and thus we

ngoanye, sichithane sibe destroy and exile one another,
zimpanza.

(UDon Jadu :8, 10 & 12)

In Chapter Four of this study the impressionistic devices such as the recurrent personal "we" and the possessive plural "our" have been examined and found to be determining the lyrical tone and the communality of the plot (*supra*: 4.2.2.1). However, no reference has been made to the subject concord singular "ndi" and the absolute pronoun "mna" which extracts A and C feature. It should be pointed out that the recurrent subject concord "ndi" or "si" and absolute pronoun "mna" determine the first-person participant form of the novel. It is further stressed that both the subject concord "ndi" and the absolute pronoun "mna" do not detract from the communal concern or the lyrical tone of the plot. They do not focus the reader's attention on the individuality of the hero, but on his collective consciousness and that of the entire narrative. This is particularly so if "ndi" and "mna" are understood to be signifying the voice of the Africans who struggle for socio-politico-economic independence or freedom. The communal "we" and "our" referred to in Chapter Four enhance the communal effect achieved by the said subject concord and absolute pronouns. This artistic effect is further augmented by the angle of view which allows the African experience in the process of change to be viewed from a fixed centre.

However, the tempo of the narrative and the position of the reader are not fixed. They alternate according to the varying modes of rendering exploited by the narrator-character. For instance, the extracts cited above are rendered in summary and thus the narrative tempo is fast and the distance between the reader and the narrative is far. The novel is also interspersed with an immediate scene which normalises the tempo and brings the reader face to face with the African group-experience in focus.

This flexibility of narrative medium eliminates the tedium which would have occurred if only one mode of rendering had been used.

The third novel with a first-person participant form is Gwashu's **Amasalela**. Gwashu's novel is an ethnographic narrative written in order to present an overview of the African cultural values and their intrinsic value. The novel bears similarities to the novels discussed above with regard to the fulfilment of the narrative function, the angle of view, the tempo of the narrative and the position of the reader. It also bears some resemblance with respect to the narrative focus. Both Ndawo's and Mqhayi's novels focus on the African communal experience in the process of change. Gwashu's novel focusses on cultural values that form the basis of African collective consciousness or communal experience. There are no significant peculiar features evident in Gwashu's first-person novel form. It is, therefore, unnecessary to discuss the book in detail. This also holds true of Dikana's psychological novel, **UPhumeza**, and Gwashu's action novel, **Izanzwili Zobudoda**, which are presented in first-person participant perspective. Elaboration on these novels would introduce unnecessary repetition, since their first-person participant forms do not offer any peculiar features.

In conclusion, it is important to point out that this study finds the incorporation of the first-person participant perspective into the Xhosa novel artistic. Reference to the unanimity among literary scholars with regard to the suitability of the first-person perspective to the satiric and fantastic narratives has been made. The Xhosa novelist has also found the perspective suitable for the exploration of satire and fantasy. For instance, Ndawo's **Uhambo LukaGqobhoka** explores religious fantasy and utopia while Mqhayi's **UDon Jadu** concentrates on socio-political-economic fantasy and utopia. Further, Mqhayi's novel features satiric attack on the human aberrations

responsible for the lack of socio-politico-economic advancement among the Africans.

This study also finds the perspective most suitable for archetypal novels. It is a useful medium for the expression of communal concern as evident in Ndawo's, Mghayi's and Gwashu's novels. In this regard, the perspective facilitates the reader's identification with the communal experience put before him or her. This identification happens once the reader is enticed into the heart of the narrative through the communal "I", "we", "me", "us" and "our".

Lastly, it is necessary to commend the Xhosa novelist for the aesthetic way in which the first-person point of view has been incorporated and integrated into the entire narrative structure. Such incorporation and integration have facilitated the reader's understanding and appreciation of other narrative elements such as setting, characters, plot and theme.

6.3 Conclusion

It is not the presence of a given narrative technique that matters, but its functionality and effectiveness. Friedman (1967:132) avers :

The question of the effectiveness, therefore, is one of the suitability of a given technique for the achievement of certain kinds of effects, for each kind of story requires the establishment of a particular kind of an illusion to sustain it.

Throughout this chapter the functionality, effectiveness and suitability of each given narrative medium have been highlighted. Such functionality, effectiveness and suitability emanate from, among other things, the consistency which characterizes both the

external and internal narrative mediums. With regard to this consistency Friedman (1967:134) writes :

Consistency ... is all, for consistency - within however large and diverse and complex a frame - signifies that the parts have been adjusted to the whole, the means to the end, and hence the maximum effect has been rendered.

It has been noted in this chapter how both the external and internal narrative mediums (third-person point of view and first-person point of view) have been incorporated and integrated into the total narrative structure of the Xhosa novel. The artistic way such incorporation and integration facilitate the reader's perception of setting, characters, plot and theme has been highlighted. This is the consistency Friedman highlights. Thus the point of view which the Xhosa novel incorporates does not function as isolated rhetoric, but as means to an end.

The Xhosa novelist's narrative mediums further derive their artistic effect from the transitions that pervade the Xhosa novel. These transitions emanate from the skilful way in which the modes of rendering are woven or blended. This chapter has attempted to show how both the author-narrator and the narrator-character blend the perspectives or modes of rendering. These transitions are commended because they rid the narrative mediums of possible tedium. Moreover, they attest to the commendable flexibility of the narrative mediums through which the Xhosa novel is rendered. In this regard reference should be made to the words of Friedman (1967:120) which draw this chapter to its close as follows :

Indeed, the chief virtue of the narrative medium is its infinite flexibility, now expanding into vivid detail, now contracting into economical summary ...

CHAPTER SEVEN

THEME

7.0 Introduction

The total effect of the major elements of a novel, i.e., setting, plot, character and point of view, determines theme, which every novel embodies. Theme is the controlling or dominant element which underlies the said elements. Since novels normally permit long narratives, they often possess subordinate themes, which repeat themselves in the total design. These secondary themes often complement the major themes. Most novels have an idea as their dominant theme. There are, however, some few novels which do not have an idea as the dominant element; instead they have character or plot. This often occurs in historical and picaresque novels. Boulton (1975:141) refers to such novels when she writes :

We have episodic novels: the tale of a quest ... the true picaresque novel dealing with the adventures of a rogue ... or the lengthy history of several persons with adventures and great turns of fortune ... We can seldom define such a novel by some concept ... A personality or group of personalities is perhaps the theme of such novels.

Dietrich and Sundell (1967:43) also write :

Another mistake made by inexperienced readers occurs when they mistake the dominant element in a story. Most stories are dominated by theme, character, or plot. If a story sets up as its chief aim the creation of a vivid character, the reader is unfair if he criticizes it for lack of plot or idea. So, too, a story that deliberately emphasizes plot should not be

criticised for its lack of characterization or idea, nor should a thesis story be condemned for its lack of characterization or plot.

There are suitable examples of Xhosa novels which do not have an idea as their dominant element. For instance, the dominant element in Ndawo's historical novel, *UMshweshwe*, is not an idea, but the historical character, *Mshweshwe*. In Futshane's picaresque novel, *UJujuju*, the hero, *Jujuju*, who suffers the ills of a polygamous homestead, is the controlling element of the narrative.

The object of this chapter is to identify and examine the dominant themes the Xhosa novel embodies, and also to assess their thematic structure. The emphasis in this chapter is laid on the novels of character because their structure is mainly thematic. Since theme invariably underlies a literary text, this chapter proposes to exploit Levi-Strauss's model as a means of determining how the Xhosa novelist explores thematic structure. This model is preferred because it adopts a paradigmatic or dialectical approach, which identifies the thematic units that underlie a literary text. These units are located at various levels known as schemata: they are the geographic, the sociological, techno-economic and cosmological schemata. These units are three-fold: namely, thesis, antithesis and synthesis. The paradigmatic analysis postulates an initial situation that constitutes a unitary idea or thesis. The initial situation is transformed as the unitary idea or thesis is broken down into pairs of binary opposites or antithesis. A third perspective mediates the binary opposites and a synthesis emerges. This mediation of binary opposites makes the model more ideal because it illustrates how real life contradictions and contraries can be resolved (cf: Burridge, 1967:93; Leach, 1967:1).

7.1 Educational theme

The theme of education is the dominant element characterizing most early Xhosa novels. The acquisition of education, especially experiential knowledge, is the central theme in Sinxo's *UNomsa*.

Sinxo presents the heroine, Nomsa, acquiring an advanced education - the successful completion of a teacher-training course. According to the author, the possession of theoretical knowledge is not enough for a teacher. One also requires experiential knowledge. This is evident from Nomsa's narrow world-view in spite of the advanced education she has acquired. Nomsa has always been a happy and pleasant woman mainly because of the support and protection of her parents, Mr and Mrs Ntobeko. This deceives Nomsa into believing that the outside world will treat her in a similar way. Hence she resolves to leave her home area, Njwaxa, and accept an appointment at Richmond, in the Karoo.

The author makes this departure possible so that experiential knowledge can complement Nomsa's theoretical knowledge and thus broaden her perspective of the world. This indeed takes place. At Richmond Nomsa encounters a series of sad experiences. Firstly, she encounters a communication problem. She has to learn Afrikaans so that she can mix with the Coloured people and teach their children. Secondly, she becomes exposed to some parents who jeer at her if she has disciplined their children. Subsequent to one such exposure Sinxo comments as follows :

kwangena umsindo onokuzidela	She was infuriated, regretting
into awayebashiyela yona	the fact that she resolved to
abazali bakhe eze kubantu	part with her parents and
abanje ...	be exposed to such people...

(*UNomsa*:26)

The third and the main sad experience emanates from the rivalry between Nongendi and Nomsa, Themba and Velesazi. This rivalry arises from the conflict of interests of the said characters. On the one hand, Nomsa seeks to win Themba's admiration and love through her good habits directed towards rescuing Themba from drunkenness and the life of a hobo. Themba declined into this state immediately after he had been jilted by his fiancée. Subsequently, he wandered away from his home area, Njwaxa, and ended up at Richmond. On the other hand, Nongendi attempts to win Themba's love and admiration merely through her charming posture. Nomsa's good habits excel and win. Themba reforms, admires Nomsa and resolves to marry her. Envyng this situation, Nongendi incites Velesazi, whose proposal she has rejected, to court Nomsa.

When Nongendi's proposal is rejected by Themba and that of Velesazi is rejected by Nomsa, both Nongendi and Velesazi resort to nefarious schemes calculated to plunge Nomsa into anguish. Velesazi directs his schemes at Nomsa. He capitalises on her superstitious fears and credulity and sends her, on different appointed days, a mythical baboon and **uthikoloshe** (mythical dwarf) which torment her severely. Consequently, Nomsa becomes seriously ill and almost loses her mental balance. Nomsa becomes intensely frustrated when most Richmond villagers attribute her illness to Velesazi's rejection of her advances. Nongendi focuses her wicked schemes on Themba. She borrows a rifle from Velesazi and attempts to kill Themba. Unfortunately for her, she shoots and kills Velesazi. Once Nongendi realises that she has missed the actual target, Themba, she commits suicide. The narrative rounds off with Themba and Nomsa back at home, happily married and blessed with two children.

The experiences pinpointed above achieve their desired educative effect. Nomsa can now serve her immediate community because

seemingly her narrow view of life has broadened. Her broadened world-view is commented upon by Sinxo as follows :

Kwakukho umahluko omkhulu
kulaa Nomsa ekupaleni
konyaka wayeshiya isikolo
nekhaya, esiya kuba
yititshalakazi enemincili
yoko, kunalo Nomsa namhla
uyititshalakazi yaseRichmond,
ekhumbula ikhaya.

Kugala uNomsa wayeyintwazana
encinane, ayayigcinwe
ngabazali nesinala,
engazikhathazi nangayiphi na
into yelizwe, kuphela
ekhangele kuloo mini iya
kuze imkhuphele ezweni.
Yafika loo mini. Wayamkela
ngamivuyo, kanti yayimzisele
intabelala yeenkathazo,
intle bendwane, ukufa,
nezithukuthezi ...

Namhla uNomsa unengqondo
epheleleyo yelizwe,
ufundiswe ngamava, oyena
mfundisi unggongqo ...

(UNomsa:49)

There was a vast difference
between Nomsa of the beginning
of the year, who was leaving
both school and home to
become a teacher and was
excited about that, and this
Nomsa, who today is a teacher
at Richmond with memories
of the home.

Initially, Nomsa was a pet
under the care of her
parents and the school, she
was not concerned about
worldly matters, she was only
hoping for the day that would
introduce her to the world.
This day crept up. She
welcomed it with excitement,
yet it was bringing her
various sorts of problems,
slander, death and
loneliness ...

Nomsa today has a mature
perspective of the world,
which she has acquired
through experience, the most
strict teacher...

The structural units of Sinxo's theme of education are determined mainly by a geographic schema. The thesis of this schema derives from Nomsa's departure from her familiar home environment.

to a foreign community where she acquires experiential knowledge through hardships. The antithetical units of the schema consist of the home with parental support and protection, but with no provision for the acquisition of experience, versus the outside world which provides for the acquisition of experience, while it lacks parental support and protection. The hardships that beset Nomaa function as mediation that transforms the initial situation. The synthesis that results features Nomaa who has acquired experience.

Good that triumphs over evil is the subordinate theme which complements the major theme. The structure of this subordinate theme is determined by a socio-logical schema which embodies more than one thesis. The first thesis is the rivalry between the contestants, Nomaa and Nongendi, who seek to win Themba's admiration and love. The antithetical units of this schema feature good Nomaa versus evil Nongendi, good Themba versus evil Velesazi or good Nomaa versus evil Velesazi and good Themba versus evil Nongendi. These binary opposites are mediated by marital love. The desired thematic effect results from the transformation and synthesis the mediation achieves. On the one hand, the good characters are rewarded:- Themba, who has been addicted to drunkenness, reforms through the efforts of Nomaa. The same efforts win Nomaa Themba's admiration and love. On the other hand, the evil characters are punished :- Nongendi loses Themba's love and Velesazi loses Nomaa's love.

The second thesis concentrates on the efforts of the evil camp in trying to kill the innocent camp while the latter endeavours to save the evil camp. The antithesis consists of the innocent camp (Nomaa and Themba) versus the guilty camp (Nongendi and Velesazi), the attempts to save life versus attempts to destroy life. Divine providence or fate mediates the binary contrasts. It is the divine providence that saves the innocent party from

the wrath of the evil camp. It is the same providence that exposes Velesazi's evil intentions. Shortly after he has been shot by Nongendi he meets the innocent party. The party notes his predicament and would like to rescue him, but Velesazi rejects this help on the grounds that he dies deservedly. The writer captures the situation as follows :

Nomsa: Themba! Themba! Nceda Themba! Themba! Please help
 uncede! Uyaghawuka, him! He is dying, he has
 ugwintiwa! been assaulted!

Themba: Ndiya kwenza konke I shall do all I can to help
 endinakho...

Velesazi: Ndiyakeni ndife. Esi Leave me to die. This is the
 sisonhelo esindifaneleyo. fatal and I deserve.
 Ungibe owawundilumkisa The snare you warned me
 ngawo, titshalekazi, about, Nomsa, has indeed
 undibambile. caught me.

(UNomsa:55)

The synthesis the mediation of divine providence achieves embraces the innocent camp escaping confrontations and death and gaining marital union, versus the evil camp suffering death, fatal separation and disintegration.

It should be stressed that the thematic units that determine the subordinate theme give the central theme a poignant focus. This is particularly so if it is noted that the central theme results from the binary contrasts mediated by hardships. The mediation has emerged mainly because of the counterpointed characters who also determine the subordinate theme. Thus the subordinate theme is not an adjunct to the main theme, but an integral part thereof. This artistic way in which Sinxo blends the thematic units which determine both the dominant theme and its variations is worth commending. Praiseworthy also is the artistic relevance of the thematic units to the entire plot structure - a

bipolar structure- which conventionally proceeds by dialectical confrontations.

Another important point that deserves commendation is the structural balance the thematic units achieve. The dialectical confrontation highlighted above embodies a complete symmetrical cycle operating on a geographic schema. The narrative begins with happy and prosperous families (Ntobeko and Sindile) at Njwaxa, in Middledrift. After a series of dialectical confrontations that some family members encounter in the outside world a reversal or inversion takes place so that the narrative ends at Njwaxa village with the same families leading prosperous lives. It is deducible from this symmetrical cycle that the experiential knowledge teachers gain from the outside world benefits not only themselves, but also the members of their immediate communities.

Another novel which explores educational theme in a manner similar to Sinxo's treatment is Dana's *Kufundwa Ngamava*. The focal point of this novel is also the acquisition of experiential knowledge by teachers in order to complement the theoretical knowledge which they obtain from schools. The heroes of this novel, Zwani and Nzingo, are also teachers who, subsequent to the attainment of advanced education, gain experiential knowledge through the suffering and hardships they encounter in the outside world. The said suffering and hardships derive from the evil schemes devised by foil characters. Thus good that triumphs over evil is also the subordinate theme of Dana's novel. It is unnecessary to expand on the thematic structure the novel embodies because it resembles the thematic structure noted in Sinxo's *UNonsa*.

Let it be stressed that both Sinxo's and Dana's novels focus on the importance of acquiring experiential knowledge by African

teachers subsequent to their attainment of advanced theoretical school or college education. Other Xhosa novels treat the theme of education differently. They probe into the economic and social problems the African child faces in the process of acquiring education.

Petana's **UPhumzo** is one such novel. The hero, Phumzo, emerges from a Christian milieu. His Christian parents, Mbeko and Nofayile, would like him to receive an education, but they lack financial resources. Phumzo's brothers possess financial resources, but jealousy and envy debar them from helping their brother. Phumzo's parents resort to prayers, which make it possible for Phumzo to attain a primary education through the financial assistance offered by a certain teacher, Mshuku. This teacher retires while Phumzo is completing his first year of a teacher-training course at St Matthew's College. As a result, Phumzo cannot proceed to his second year of study. The prayers of the Women's Prayer Band solicited by Phumzo's parents yield positive results. The College undertakes to sponsor Phumzo's education until he completes his teacher's course, with a first class pass. Phumzo, thereafter, assumes a teaching post at Mbhodamo, where he suffers hardships, persecution and ill-treatment from community members who, when he disciplines wayward pupils, intervene and threaten his life. The community even attempts to have the educational authorities terminate Phumzo's services, but the pupils dismiss the parents' allegations and thus rescue him. When the narrative winds up, Phumzo has resigned his post at Mbhodamo in spite of the fact that the community members have started appreciating his services. He has assumed another teaching post in Uitenhage. Here he lives happily with his parents and his wife. Phumzo's brothers, whom envy and jealousy had prompted to desert their home in order to accumulate material possessions elsewhere, have returned home having lost such possessions.

The structural units which determine Patana's educational theme obtain from the techno-economic and sociological schemata. The techno-economic schema derives its first thesis from Phumzo's parents, who lack funds to sponsor Phumzo's education. The binary opposites of the schema feature benevolent parents with no financial resources versus malevolent sons with financial resources. The parents' prayers and Mshuku's financial assistance mediate the binary opposites. The mediation achieves the necessary thematic effect: the initial situation is transformed and the synthesis which results features Phumzo going to school and gaining a primary education. The second thesis pertains to Phumzo's attainment of a college education. The binary opposites that arise from this thesis are still those of the previous thesis. They are, however, mediated by St Matthew's College's financial assistance in addition to the parents' prayers. The transformation and synthesis the mediation achieves embody Phumzo gaining his teacher's course, and his brothers deserting the home.

The sociological schema derives its thesis from Phumzo serving the Mbhodamo community as a teacher. The antithetical units of this schema consist of Phumzo, who is benevolent and constructive educationally, versus the Mbhodamo community, which is malevolent and destructive. The units are mediated by the pupils and the transformation and synthesis achieved figure the Mbhodamo community reforming, accepting Phumzo and appreciating his instructional activities.

The second thesis focusses on Phumzo returning home to render services to his immediate community, and his brothers returning home as prodigal sons. The antithetical units comprise Phumzo, whose educational attainments benefit the community and win him popularity, so that he returns home as a hero, versus his brothers, whose material possessions do not benefit the

community, or win them popularity, and who return home as prodigal sons. The transformation and synthesis that occur embrace Phumzo leading a prosperous life and gaining a wife as a reward, versus his brothers, who lead miserable lives and have the loss of their material possessions as their punishment.

The skilful way in which Petana has incorporated the structural units that determine his educational theme should be lauded. The units make it possible for the reader to discern the unfavourable economic and social context against which the African child gains education. The units proceed and show how the African parent who has embraced the Christian faith manages the context: namely, through reliance on divine intervention, which often yields positive results. This is evident in the recurrent mediation of prayers and the subsequent synthetic units. It is also discernible from the binary codes that the author holds the view that those who possess financial resources, but fail to help needy African children, should suffer the consequences. This is deducible from the synthetic units which feature Phumzo's brothers who lose their material possessions.

The aesthetic relevance of the thematic units to the plot structure is another praiseworthy point. Petana's novel embodies a picaresque plot, the structure of which features a success, narrative. The thematic units illustrate this success, as shown in the synthetic units which highlight the educational and social attainments of the hero. Another point that deserves commendation is the structural balance the thematic units achieve through symmetry. When the narrative begins, Mbeko's family is united. Later on it disintegrates as Phumzo leaves his home to serve the world, while his brothers desert the home. As the narrative rounds off, the family is united again as shown in the synthetic units which feature the return of both Phumzo and his brothers. Thus a symmetrical cycle is achieved.

The acquisition of advanced education is also the dominant theme in Tsotai's *UNTabaziyaduma*, Swartbooi's *UMandisa*, Daxana's *UKufika KukaMadodana* and Bongela's *Kusa Kusihlwa*. The heroes in these novels, except Swartbooi's novel, attain advanced education in spite of the economic and social problems that beset them. Since the treatment of the educational theme in these novels bears similarities to Petana's treatment, it is deemed unnecessary to examine it in detail.

Swartbooi's exploration of the educational theme differs from that of the other novels in that the heroine, Mandisa, acquires advanced education without encountering any difficulties or opposition. This is probably because the author wants to put before an African school child an ideal perspective: namely, diligence, which is indispensable to one's attainment of education and one's success as a teacher. Thus Mandisa is presented as good, diligent, intelligent and successful at school and at college levels. She is also presented as a diligent and successful teacher, who attracts the attention of pupils even during cold winter days. The binary codes which have been pinpointed as determining thematic structure in other novels do not feature in Swartbooi's novel. As a result, her treatment of the educational theme lacks aesthetic excellence or structural support.

7.2 Religious theme

Some of the novels which have been examined in the previous subsection also explore the religious theme. This must have been noted in Petana's novel, which highlights the significance and the effectiveness of the Christian prayers. Christian ethics also permeate Daxana's *UKufika KukaMadodana*. However, the theme of religion which these novels feature does not function as the dominant element, but as a variation of the dominant theme.

There are novels where religion serves as the dominant element.

The exploration of the religious theme is the focal point in Ndawo's *Uhambo LukaGqobhoka*. Ndawo's narrative delineates the evolution of Africans from traditional folkways to Christianity and the spiritual struggle the evolution involves. In his exploration of the theme Ndawo makes the narrative encompass four geographical points: the East, the South, the West and the North. Firstly, Ndawo locates the Africans at Mhlangeni, in the East. The reader is given a vivid portrayal of the secular pleasures that engage the Africans in this area. Such pleasures include entertaining children with the narration of folktales, the performance of traditional songs, traditional dancing such as *intlombe*, and *imitshotsho*, the performance of praise-poetry and ritual ceremonies that pertain to ancestor worship. It is while Gqobhoka is enjoying these temporal pleasures that he is summoned in a dream to depart for an appointed place where he should embrace the Christian faith or salvation. This geographical point can be interpreted as signifying worldly allurements and bombardments that beset the African convert in the process of embracing the Christian religion. The dream represents the divine call which prompts the African to accept the Christian faith.

The second geographical point is the South. When Gqobhoka departs for an appointed place of salvation he proceeds in the Southerly direction accompanied by *Bumnyama* (Darkness) and *Khanyo* (Light). Here in the South Gqobhoka is exposed to all sorts of besetting and frustrating situations, as mentioned in Chapter Four of this study, paragraph 4.2.1.1. This geographical point focusses the reader on the hardships and temptations that often seek to counteract the spiritual progress of an African convert. *Bumnyama*, whom this point introduces as Satan, is the source of these hardships and temptations. Hence whenever these hardships

emerge, he invariably suggests that Gqobhoka should return home and enjoy the pleasures he has forsaken. Note the following :

Bumnyama: Hayi noko ibingumbuzo No, it was just a question,
nje, kuba ndimangaliwa merely because it surprises me
eesi senzo sakho to see you leaving your home
sokushiya ikhaya uhambe and staying in holes which,
uziqhusheka kwimingxuma for all you know, may be
ongavaziyo nokuba inhabited by wild beasts,
inamarhamncwa.

Gqobhoka: Ikukhathaza ngani le What worries you about this
ndawo? Asingawe ongene place? I have willingly
kuloo migolomba ndim, entered into these caves, not
kwaye kunjalonje yourself- in fact I do not
ndingefuni kuva nto want to hear anything from
ngawe... you...
(Uhambo Luka Gqobhoka :31)

Satan's attempts to counteract Gqobhoka's spiritual progress illustrate how satanic forces seek to impede the spiritual progress of African converts and dampen their Christian zeal. Khanyo, who always motivates Gqobhoka and advises him to pluck up courage and go forward, represents Jesus Christ, the Light of the world, who makes the attainment of salvation and eternal life possible. Khanyo's recurrent role illustrates how divine intervention enables the African convert to withstand satanic forces, accept the Christian faith and survive the spiritual struggle.

The third geographical point is the West. From the South Gqobhoka proceeds in the Westerly direction, to a fertile area which abounds in everything that yields pleasure. It is a land of milk and honey. Bumnyama endeavours to persuade Gqobhoka to indulge in these pleasures and forget about his destination, which exposes his life to all sorts of hardships.

However, Gqobhoka decides to leave the area and proceeds to the North, the fourth geographical point, where he encounters all sorts of impediments as mentioned in Chapter Four, also in paragraph 4.2.1.1. Most significant at this point is Gqobhoka's crossing of tumultuous rivers followed by his return to the East, his home, in order to share his experience with his fellow-men.

The third geographical point illustrates Satan's positive approach calculated to lull the African convert so that he or she will revert to his or her former evil life or experiences and forfeit the eternal life. This point further shows how determination and will-power help the African convert discern and overcome the satanic schemes hidden in positive measures.

The fourth geographical point shows further horrible hardships and bombardments that threaten the African convert prior to the attainment of the Christian faith or salvation. The indispensability of hardships to the attainment of salvation is stressed. This is evident in the crossing of tumultuous rivers, which signifies purification and the attainment of redemption and salvation.

The schemata that determine the structure of Ndawo's religious theme are arranged along cosmological, sociological and geographic levels. The cosmological and sociological schemata derive their theses from a dream that prompts Ngqola to forsake his home in order to attain salvation or eternal life. The antithetical units of these schemata consist of heaven/above with eternal life and joy versus earth/below with temporal life and pleasures. The binary opposites are mediated by a divine call in the form of a vision or dreams. The mediation transforms the initial situation and the synthetic units which result comprise Ngqola acquiring a new name, Gqobhoka, renouncing

worldly pleasures and departing for the appointed place of redemption and salvation. It should be stressed that the divine call, which comes from heaven above and impresses upon Gqobhoka the need for accepting salvation which leads to eternal life in heaven, gives the schematic cosmological nature. The cultural and recreational activities which engage the Africans and which Gqobhoka forgoes, give the schematic the sociological dimension.

The geographic schema derives its thesis from the four points of the compass, which are covered by Gqobhoka's allegorical journey. The first thesis concerns Gqobhoka forsaking the pleasures of the East and proceeding to the South, where he sleeps in the caves and is threatened by roaring beasts. While Light exhorts Gqobhoka to go forward, Darkness dissuades him from pursuing such a dangerous course. The antithesis comprises the East and its pleasures, versus the South and its tribulations. The binary contrasts are mediated by heavenly bodies, Light and Darkness. The synthesis that results features Light succeeding to motivate Gqobhoka to go forward, versus Darkness failing to dissuade Gqobhoka from pursuing the Christian course.

The second thesis focusses on Gqobhoka's encounter with the pleasures of the West and his exposure to tribulations in the North, after which he attains redemption and salvation. Note that he exploits his sword (prayers to or reliance on Jesus Christ) to fight the roaring wild beasts (tribulations or satanic forces). The antithetical units consist of the West and its tempting pleasures, versus the North and its threatening tribulations. The binary contrasts are mediated by prayers. The mediation transforms the initial situation and the synthetic units that emerge consist of Gqobhoka's conquest of evil and attainment of redemption and salvation. They further entail Jesus Christ defeating Satan, and Gqobhoka gaining courage and spreading the Christian Gospel among his fellow-men. This

spreading of the Gospel is evident in Gqobhoka's return to his people in the East, where he spreads the Gospel. Thus the thematic structure achieves a complete and symmetrical cycle.

The skilful way in which Ndawo has incorporated the structural units which determine his religious theme is commendable. Firstly, it sheds light on the cultural context from which the African convert emerges and the folkways that seek to entangle one in the process of embracing the Christian faith. It points to the divine intervention as the mediating factor that helps the African convert resolve the ambivalent context. The cosmological and sociological schemata illustrate this point. Secondly, Ndawo portrays the spiritual struggle the African convert undergoes prior to the attainment of the Christian faith. The satanic forces that assail the convert during this struggle and the divine guidance and assistance which are secured through prayer have been pinpointed. The geographical schema which involves the four points of the compass seeks to illustrate this struggle. Lastly, Ndawo's thematic structure leaves the reader in no doubt that one who endures and survives the spiritual struggle is ultimately rewarded with eternal life, as evident in the synthetic units which feature, among other things, the attainment of redemption and salvation.

Sinxo's *Umfundisi WaseMthuwasi* is another novel which explores the religious theme. Sinxo's novel does not focus on the spiritual struggle the African convert undergoes in the process of accepting the Christian religion, but on the sad experiences the African minister of religion undergoes in the process of discharging his ministerial duties. Firstly, Sinxo portrays the favourable Christian and economic context from which the African minister often emerges. The favourable Christian context is discernible in Chapter 1, which presents the Danile family involved in a Christian song service a few minutes prior to

Danile's death. The favourable economic context is obvious from Thamsanga's flourishing business in Port Elizabeth. Secondly, Sinxo explores how the divine call prompts one to renounce one's flourishing commercial undertakings and join the divine ministry in spite of the poverty it often entails. This is reflected in Chapters 6 and 7, where Canon Benson's correspondence and the late Danile's visitation of Thamsanga in a dream prompt Thamsanga to forsake his flourishing business and join the ministry. Thirdly, Sinxo treats the suffering, persecution and hardships the African minister encounters because of mean and unfaithful parishioners. Chapters 11,15,16,19 and 22 focus on these aspects.

Chapter 11 introduces Thamsanga assuming a ministerial post at Mthukwasi, where he has to go to bed on an empty stomach because the head deacon, Bonani, deliberately deprives him of decent meals. Chapter 15 focusses on the poverty suffered by Thamsanga because some parishioners such as the head deacon, Bonani, are unfaithful in supporting the church through tithes and offerings. This chapter also illustrates the consequences suffered by parishioners who neglect to support the church and its personnel. This is evident in Bonani's being jilted by a woman already betrothed to him. Chapter 18 presents Thamsanga imprisoned on account of false accusations levelled against him by Bonani. Chapter 19 presents Bonani suffering the consequences for his wicked ways: his herd of cattle is infested by a disease and dies; Bonani is struck dead while he is cursing God for the death of his cattle. Chapter 22 presents Thamsanga dying on account of ill-health caused by hardships and poverty.

The structural units that determine Sinxo's religious theme emanate mainly from geographic and techno-economic schemata. These levels obtain their first thesis from Thamsanga's departure from favourable Christian and commercial milieux, Njwaxa and Port Elizabeth respectively, to repulsive Christian and

commercial milieu, Mthugwasi. The antithetical units consist of favourable Christian and commercial milieu versus unfavourable Christian and commercial milieu. The binary contrasts are mediated by the divine call (dream and Canon Benson's correspondence). The mediation transforms the initial situation and the synthesis that occurs consists of acceptance of the ministry and sacrifice, as evident in the renunciation of business undertakings.

The second thesis arises from Thamsanga's subjection to hunger, poverty and hardships due to the lack of financial support by the parishioners. This lack of financial support costs Thamsanga his life. His death, of course, functions as a sacrifice, an investment for the betterment of his community. Bonani's death is punishment, a stern rebuke to the ungrateful and mean community. The binary opposites comprise the faithful, benevolent and committed priest, versus the mean, stingy and unfaithful parishioners, and also sacrifice versus self-glorification. Hardships and divine providence mediate the binary contrasts. The initial situation is transformed. The synthesis that occurs features sacrificial death versus ignominious death (Bonani's death), the attainment of eternal life versus Bonani's loss of eternal life.

Sinxo should be lauded for the aesthetic way in which he has incorporated the schematic units which determine his thematic structure. It is evident from these units that Sinxo exhorts the Africans to sacrifice their lives for the salvation of their fellow-men. The divine call that mediates the bipolarity purports to illustrate this point. It is further obvious from the schematic units that Sinxo extols the Africans who pursue the ministerial profession in spite of its concomitant hardships. On the other hand, Sinxo castigates unfaithful parishioners whose meanness and malevolence cause the hardships which cost the lives

of African priests. This is noticeable from the synthetic units which reward Thamsanqa with eternal life or glorious sacrificial death, and which punish Bonani with loss of eternal life or ignominious death. Note that a few minutes before Thamsanqa dies he announces his imminent transformation into the spiritual world and reunion with his late parents in that world. This transformation and reunion testify to the efficacy of Thamsanqa's sacrificial death, highlighted by the schematic structure. Thamsanqa says :

Tyhini! Nanku utata	What is this! Behold my father
kwakhona beza nomama	together with my mother, holding
bepheth'amasundu betho	palm branches, dressed in white
kwazimhlophe; baza	garments; they have come to fetch
kuphuthume nna ...	me...
Bayandikhoba!..	They beckon to me!..
Bayandikhoba!	They beckon to me!

(Umfundisi WaseMthuwasi:61)

The other novels which focus on religious themes include Ndawo's UNomathamsanqa NoSigebenga, Tamsanqa's Ithemba Liyaphilisa and Nyana Wam! Nyana Wam! and Mtuze's Indlel'ecand'intlango. Note that Mtuze's Indlel'ecand'intlango was published in 1981, while Tamsanqa's Ithemba Liyaphilisa and Nyana Wam! Nyana Wam! were published in 1979 and 1985 respectively. This proves that the contemporary Xhosa novelist also explores the religious theme. In order to avoid being repetitious it is deemed expedient not to elaborate on these novels, especially since their treatment of the focal point and thematic structure does not exhibit any peculiar features. For instance, Ndawo's UNomathamsanqa NoSigebenga explores how mankind has gone astray and has been redeemed through the blood of Jesus Christ - a theme similar to the one expressed in his Uhambo LukaBqobhoka. Tamsanqa's two novels treat the logistics of the divine call which prompts one to join the ministry - a theme similar to the one expressed in Sinxo's

Umfundisi WaseMthuqwasi.

7.3 Moral theme

Theme of morality is the dominant element of most Xhosa novels. The novelists who explore this theme invariably write to show how the inculcation of good morals contributes to the betterment of the society and how the failure to inculcate good morals causes misery within the society. Alternatively, these novelists write in order to show how good triumphs over evil.

Morality is the dominant element in Ginxo's *Umzali Wolahleko*. Firstly, Ginxo's novel focusses on how some parents pamper their children and thus fail to inculcate the necessary moral precepts. This is evident in Nojaji's recurrent tendency to quarrel with anyone who attempts to discipline Ndopho when he misbehaves. When the other family members, Bakhulu and Menzile, try to discipline Ndopho for the mischief he commits, Nojaji intervenes on his behalf and thus Ndopho escapes discipline and punishment. Note the following :

Bakhulu: Ndingasayi kungaswebi I shall not cease pinching.
ke khona.

Nojaji: Kanti ke andisayi kuyi- However, I shall not tolerate
thwala loo nto. mna... that...

Menzile: Hayi, isile le nkwenkwe, No, this boy is silly, Nojaji,
Nojaji, mandiyohlwaye. I must discipline him.

Nojaji: Into engasayi kuhla ke That will not happen....
leyo ...

(*Umzali Wolahleko*:?)

When Ndopho's peers discipline him for having offended them, Nojaji intervenes and punishes them or quarrels with their

parents. This is reflected in Chapters 2 and 3, where a fight between Ndopho and Ngquphephe, who had been insulted by Ndopho, results in a duel between Nojaji and Ngquphephe's mother. Nojaji intervenes even when the school authorities discipline Ndopho and thus the latter forfeits his education. This is found in Chapter 4, where Nojaji approaches the school and jeers at the teachers for having punished Ndopho subsequent to the aforesaid fight. Consequently, Ndopho leaves the school for good.

Secondly, Ginxo's novel treats the consequences the members of society suffer because of parents who withhold discipline and moral education. The society becomes riddled with members who cannot earn a living for themselves; who lead the life of a gangster; who are overcome by evil; who resign themselves to iniquitous activities and thereby become a curse to society. Such consequences are exemplified in Ndopho who succumbs to the evils of the city of Johannesburg and returns home empty-handed. Instead of being an asset to his home and his immediate community he becomes a curse. This is evident in his involvement in wicked recreational activities which cost the life of a certain boy. As Ndopho cannot pay the fine, his parents have to pay it. In Port Elizabeth, where he later on seeks employment he becomes such a miserable drunkard that dies while leading the ignominious life of a gangster.

The repercussions of slack discipline are also evident in Ndopho's sisters, Weziwe and Liziwe, who bring misfortune to everyone with whom they associate. Weziwe's betrothal to a certain Tolweni aborts because she misbehaves with Mqwebedu, who jilts her once she becomes pregnant. Subsequently, Weziwe becomes a miserable drunkard who ultimately becomes insane. This abortion of betrothal leads to Gakhulu's and Menzile's death from mental anguish. Tolibhadi's home suffers misfortune and disintegration consequent on his matrimonial union with Liziwe.

She becomes so disrespectful that she even insults and assaults her mother-in-law. Over and above this, Lizwe influences Tolibhadi to desert his mother and thus they depart for Johannesburg. Unfortunately for them, they suffer miserable death resulting from the 1918 influenza epidemic. This seems to be a divine mediation that avenges the ill-treatment Lizwe's mother-in-law has suffered from her.

Lastly, Sinxo's narrative contrasts slack discipline and its repercussions to hardships and their positive results. Sinxo shows how hardships often function as a form of discipline which prepares one for a successful future. This perspective is embodied in Ndimeni, Menzile's son through his deceased wife. His stepmother, Nojaji, discriminates against him and he has to earn a living through hardships and suffering. He has to forfeit advanced education because of Nojaji's envy and jealousy. He deserts his home because Nojaji cannot tolerate his presence. He finds employment in East London, where meagre remuneration compels him to resort to illicit means of earning money through selling bones and bottles. Once his business is thwarted by the police, he leaves for Port Elizabeth, where he is employed to perform strenuous jobs. A certain Zinkobe Jomsini advises Ndimeni to return home and undertake farming, in which he acquits himself very well. Ultimately, he takes care of the very Nojaji who has been responsible for the hardships he has suffered.

The structural units that determine Sinxo's theme of morality derive from geographic, sociological and techno-economic schemata. The geographic schema obtains its thesis from Ndopho and Ndimeni, who grow up in the rural village and have to seek work in the urban centres. The antithesis comprises rural life versus urban life. The antithetical units are mediated by moral education or discipline. The synthesis the mediation achieves.

features Ndimeni, who possesses moral fortitude, who overcomes evils of the city, and who contributes to the welfare of the society, versus Ndopho who lacks moral fortitude, who is overcome by the evils of the city and who becomes a curse to society.

The sociological schema derives its thesis from Nofaji who pampers her own children, Ndopho, Wexiwe and Lixiwe, and discriminates against her stepson, Ndimeni. The binary opposites feature pampered Ndopho and his sisters versus ill-treated Ndimeni. The antithetical units are mediated by preferential treatment and slack discipline. The mediation transforms the initial situation and the synthesis that comes about features family disintegration - Nofaji is deserted by all her family members.

The techno-economic level obtains its thesis from Ndimeni and Ndopho, who are exposed to the challenges of the commercial world and have to fend for themselves. The schema's antithetical units comprise Ndimeni who withstands the challenges of the commercial world, versus Ndopho who fails to withstand the said challenges. The antithetical units are mediated by discipline, which transforms the initial situation. The synthesis that results features Ndimeni, who attains economic stability, leads a prosperous life and becomes an asset to the community, versus Ndopho, who fails to attain economic stability, leads a miserable life and suffers an ignominious death.

The thematic effect the structural units achieve is highly commendable. All the schemata identified above stress the indispensability of moral education to the welfare of both the individual and society. For instance, it is evident from the geographic schema that the evils of the city overcome the villagers who have suffered lack of moral education. Hence Ndopho and his sisters, who lack moral education, are overcome by

the evils of the city, while the disciplined Ndimeni withstands the said evils.

It is deducible from the sociological scheme that lack of moral education can be a disastrous drawback to society. The synthetic unit that features family disintegration purports to stress this drawback. The way in which moral education contributes to the economic stability of society is noticeable from the synthetic units which result from the techno-economic scheme. In terms of these units Ndimeni achieves economic stability mainly because he has undergone good discipline, while Ndopho fails to achieve economic stability because he has not received good discipline. Thus the schematic units facilitate the reader's understanding and appreciation of the central theme.

The other novels which focus on the significance of moral education and the repercussions suffered by those who escape moral education include Ndawo's *UNolishwa*, Gwashu's *Intombi Yolahleko*, Tamsanga's *Inzala KaMlungisi* and Mtuze's *UDingezweni*. These novelists explore the moral theme in a way similar to Sinxo's exploration. For instance, all these novels feature parents, especially the mothers, who fail to provide their children with good moral education and thus cause their children to suffer misfortunes. The villainous character, Nolishwa, in Ndawo's *UNolishwa* suffers misfortunes because her mother, Noxwilekhe, has failed to provide her with good discipline. In Gwashu's *Intombi Yolahleko* the villainous character, Noliawe, suffers misfortunes mainly because her mother, Nojenti, has not provided her with the necessary moral education. In Tamsanga's *Inzala KaMlungisi* the villainous character, Sindile, leads a miserable life because of his parents' slack discipline. In Mtuze's *UDingezweni* the villain, Dingezweni, leads the life of a gangster and suffers an ignominious death because of his father's slack discipline. Since the treatment of theme in these

novels does not differ from Sinxo's treatment of the theme of morality, it is unnecessary to expand upon it.

There are also Xhosa novels which explore the theme of morality, but which do not focus on discipline or the inculcation of moral education. They concentrate on good that triumphs over evil. The dominant theme in Malgas's *Umntu Lilahle Elinothuthu* is good that triumphs over evil. In this novel the hero, Siphoh, is the embodiment of the good perspective, while the evil perspective is exemplified mainly in Mlandeli, one of the foil characters.

Malgas's treatment of moral theme can be divided into three phases. The first phase examines the subtle way in which evil often lurks in acts of generosity and is thus mistaken for good. Siphoh's failure to discern the evil involved in Mlandeli's benevolent acts constitutes this phase. The first instance of this failure happens when Siphoh joins Healdtown Institution, where he studies and obtains matriculation with a first class pass. Siphoh escapes the ill-treatment the other new students suffer in this institution mainly because Mlandeli, who is a senior student intervenes on his behalf. As a result, Mlandeli and Siphoh become intimate friends. Note that Mlandeli intervenes on behalf of Siphoh because he wants to monopolise Siphoh's provisions. However, Siphoh fails to discern the treachery and deceit involved in Mlandeli's act of kindness.

The second and the main instance of Siphoh's failure occurs during his courtship of Weziwe. Siphoh faces transport problems owing to a long distance between King William's Town, where he serves as a policeman and Tyhusha village, where his girlfriend teaches. Once more, Mlandeli, who owns a car, comes to his rescue; he provides Siphoh with free transportation whenever he wants to visit Weziwe. Note that at this stage Mlandeli and Weziwe are involved in a secret love affair. Mlandeli's kindness

is intended to dispel any suspicion which Sipho may harbour. Indeed, Sipho does not realise the evil that underlies Mlandeli's generous act. This is noticeable in his blind acceptance of the offer and the conclusion that Mlandeli is a real friend he can trust and confide in. Sipho says :

Azi ngendiaithini na xa	I wonder, cousin, what I would
ubungekho, mzala, inene	do if you were not here,
umhlobo wenene	indeed, a real friend helps
ngozi bonakalisa mhla	when the need arises.
kunzima.	

(Umntu Lilahle Elinothuthu:27)

Since Sipho regards Mlandeli as a real and trustworthy friend, Mlandeli is the only person whose advice Sipho seeks when contemplating proposing marriage to Weziwe. Mlandeli exploits this opportunity to his advantage; he singles out desirable womanly qualities that distinguish Weziwe as an ideal prospective wife. Malgas writes :

Wamkhuthaza kakhulu uMlandeli	Mlandeli encouraged him so
embonisa ubufazi anabo	much, pointing out Weziwe's
uWeziwe, ukunyaniseka kwakhe	desirable womanly qualities
ngexesha uSipho ebeseRhawutini	such as faithfulness which
nasePitoli de abuye.	she displayed while Sipho

was away in Johannesburg and Pretoria.

Into leyo enqabileyo
kwiintombi sale mihla.

Something which is rarely
found among young women
nowadays.

(Ibid.)

It should be pointed out that at this juncture Weziwe has been made pregnant by Mlandeli. His commendation and recommendation are calculated to entangle Sipho so that, when pregnancy is discovered, Sipho is to blame. Mlandeli's evil intentions elude

Sipho's notice. He acts upon Mlandeli's recommendation and approaches Weziwe, who accepts the proposal.

Soon after the couple have agreed to get married Sipho is suddenly transferred to Transkei, where he serves as a policeman in Flagstaff and Lusikisiki. While in Transkei, Sipho is informed that Weziwe has been transferred from Tynusha village to Ngobozana village, an area which is close to St Matthew's College, where Mlandeli teaches. This transfer is effected so that Mlandeli and Weziwe can find enough opportunity to devise a strategy that will not expose their evil plans. Sipho, who is ignorant of the evil plans, accepts the transfer in good faith; he appreciates the fact that the transfer has brought his fiancée closer to his friend, who will help her whenever the need arises.

Even when Sipho later on pays a visit to Weziwe at Ngobozana and finds Mlandeli in Weziwe's bedroom during the night, Sipho does not suspect any foul play. Furthermore, Sipho does not doubt Mlandeli's integrity and sincerity when the owner of the homestead discloses the fact that Mlandeli has been frequenting Weziwe's residence during Sipho's absence. This is because of Sipho's absolute confidence and faith in Mlandeli. It is on account of this confidence and faith that, when Sipho pays a customary visit to Weziwe's home, he is accompanied by Mlandeli, who has offered free use of his vehicle. This offer endears Mlandeli so much to both Sipho and his parents that Mlandeli is scheduled to take an active part in the envisaged marriage ceremony. This visit and Mlandeli's act of kindness wind up the first phase of Malgas's theme, of which the dominant element is the subtle way in which evil threatens to gain ascendancy over good.

The second phase focusses on mediating forces which intervene in

order to check evil and ensure that good triumphs. This phase arises from Weziwe's sudden disappearance a few months prior to the envisaged marriage ceremony. It is subsequently learnt from Weziwe's letter of confession and apology written to Siphso that she has disappeared because she has been made pregnant by Mlandeli and has given birth to a child. This letter traces Weziwe's misbehaviour with Mlandeli to the period during which Siphso was working in Johannesburg, which is the very period Mlandeli has said Weziwe was faithful to Siphso. It now becomes amply clear to the hero, Siphso, that Mlandeli's recommendations and kind offers have been programmed in order to lull and exploit Siphso's innocent mind, and to also confuse the evidence so that he can be held responsible for pregnancy. However, the conspiracy of fate comes to Siphso's rescue and the evil plans abort before their goal is achieved. Henceforth, good gains ascendancy over evil.

The third and the last phase concentrates on the forces of justice which ensure that good is upheld and evil is punished. This phase emanates from the consequences suffered by the perpetrators of evil and the prosperous life awarded to the advocates of good. The repercussions of evil are evident in Mlandeli's and Weziwe's pathetic ending. Mlandeli is apprehended and, having been charged with abduction, is sentenced to two months' imprisonment. Mlandeli has no sooner served the sentence than he is further fined heavily for Weziwe's educational costs, for supporting Weziwe's child and for Weziwe's health damages which have resulted in the sudden death of Weziwe's mother. In an attempt to settle the costs Mlandeli resorts to the misappropriation of funds that belong to Old Mutual Insurance Company, of which he is an agent. He is once more arrested and sentenced to six years' imprisonment. It is while serving this sentence that Mlandeli commits suicide.

Waxiwe also suffers for having compromised with evil and thus disappoints her fiancé. Mandeli deserts her once she gives birth to a child and henceforth she leads a miserable life. Soon after her mother has died of mental anguish, Waxiwe commits suicide. Thus the evil forces and the perpetrators of evil are rooted out.

On the other hand, the advocates of justice and good are rewarded. This is evident in the hero's happy ending. Subsequent to the abortion of Waxiwe's betrothal to Siphó, the latter marries Nonkingo and the couple live happily thereafter. This marital union functions as a subtle reference to the prosperous life enjoyed by those who uphold justice and good in spite of victimisation by evil forces.

The schematic units that determine thematic structure in Malgas's novel have been arranged along a sociological schema. The first thesis of this schema focusses on Siphó, who, because of Mandeli's intervention, escapes the ill-treatment other freshers suffer. The antithetical units of this schema consist of a fresher (Siphó) who faces ill-treatment versus senior students who ill-treat freshers. The binary opposites are mediated by Mandeli's intervention. The transformation and synthesis this mediation achieves feature Siphó's escape of ill-treatment, and the formation of cordial relations between Siphó and Mandeli. The synthesis further features Siphó, who is lulled and thus fails to discern the exploitative and deceptive tendencies involved in Mandeli's act of kindness.

The second thesis centres around Siphó who is in love with Waxiwe and is later on encouraged by Mandeli to marry her in spite of the fact that Mandeli and Waxiwe are involved in a secret love affair. The binary contrasts comprise good and innocent Siphó versus evil and treacherous Mandeli. The antithetical units are

mediated by Mandeli's benevolent acts. The synthesis the mediation generates features Siphu who is deceived and thus pursues matrimonial negotiations and preparations. The third thesis emanates from the exposure of Mandeli's and Wexiwe's association and evil plans, the repercussions they suffer and the reward of the hero, Siphu. The binary opposites consist of good and faithful male and female (Siphu and Nonkuzo) versus evil and hypocritical male and female (Mandeli and Wexiwe). The antithetical units are mediated by the conspiracy of fate or by pregnancy. The mediation transforms the initial situation and the synthetic units which result consist of the exposure of evil and its perpetrators, together with their miserable and pathetic ending, versus the prosperous life awarded to the advocates of good.

In concluding this subsection, it must be pointed out that in real life a situation of confidence and trust must exist prior to the one of betrayal. This situation of confidence often emanates from acts of kindness which harbour evil if they are intended to lull and deceive the recipient. It is common in real life situations to find this ambivalent situation resolved by unforeseen circumstances, which rescue the innocent party and expose evil and its perpetrators. Malgas's treatment of moral themes must, therefore, be commended because it is grounded in reality. His thematic development, which proceeds by phases, is highly artistic, especially in that it fits in with real life situations.

Another point that deserves praise is the artistic relevance of the schematic units the novel has incorporated. These schematic units derive their aesthetic relevance from the desired thematic effect they achieve. For instance, the binary codes underline the dialectic between good and evil. The recurrent mediation of Mandeli's acts of kindness purports to illustrate the ascendancy

evil often gains over good when such evil is couched in admirable acts. The lulling and deceptive effect of such mediation is evident in the resultant synthetic unity; namely, Siphos blind acceptance and adoption of Mlandeli's support and recommendations. The author's view of life and the focal point of the narrative; namely, that evil must be checked so that good can triumph over it, are stressed by the mediation of pregnancy. This mediation signifies unforeseen circumstances which intervene in order to expose evil and its perpetrators, and reward the advocates of good and justice.

The other novels which explore the theme of morality include Jolobe's *UZagula*, Sinxo's *Isakhono Somfazi Namanye Amabalana*, Futehane's *UJujuju* and Mhla Ngenqaba, Dlova's *UMvuzo Wesono*, Bongela's *Umzi Omtsha*, Ngani's *Umqol'uphandle*, Mtuze's *Umsinga*, Gwashu's *Izigigaba Zelifa* and Xamatahata's *Ntliziyo Ungumkhohlisi*. The evil forces permeate all these novels and threaten to gain ascendancy over the forces of justice. However, mediating factors intervene in order to check the evil forces and thus good triumphs over evil. For instance, the evil perpetrator, Mrs Ndwenge, in Jolobe's *UZagula* suffers ignominious death while the advocates of justice, Zagula and Nonkungu, are granted prosperous life subsequent to victimisation by evil forces. In Dlova's *Umvuzo Wesono* the perpetrator of evil, Gerenga, suffers ignominious death while the hero, Twatwa, who has been advocating justice in spite of victimisation by evil forces, is awarded prosperous life. The exploration of moral themes in these novels bears similarities to Malgas's treatment examined above and thus it is unnecessary to expand upon it.

7.4 Clash of cultural values

In the present state of our knowledge Jordan's *Inqumbo Yeminyanya* is the first Xhosa novel which has as its dominant

theme the clash of cultural values, i.e., the clash between African traditional values and Western modern values. Jordan's treatment of the cultural theme comprises two phases. The first phase concentrates on the portrayal of the socio-political-economic atmospheric background essential to the development of his theme. The essence of the phase is the socio-political-economic change the African society undergoes consequent on its exposure to Western values and influences. Part I and Part II of Jordan's novel are devoted to this phase.

Part I explores mainly the socio-economic change. This change is evident in the divergent outlooks and behavioural patterns which characterize the Mpondomise people, who epitomize the African society. Some characters such as Iwelinzima, the protagonist, and his supporters who include Dabula and Mphuthumi, have fully accepted modern values. Other characters, like some horsemen travelling together with Dabula and Mphuthumi, have partly accepted the modern values, as is noticeable in their being dressed partly in African attire and partly in European attire. At the same time, there are those who still reject European values and uphold African values. Such are epitomized by Ngxabane, who wears a red blanket in typical traditional style. This rejection of Western values is further deducible from Ngxabane, who distinguishes himself as the custodian of African values. For instance, he informs the gathering at Mzamo's homestead that inkwakhwa (brown cobra) is the Mpondomise ancestor who showers blessings upon the Mpondomises whenever the need arises. Note that the modernists, including Mzamo, dismiss the value Ngxabane places on Mpondomise ancestral worship. Jordan refers to this dismissal as follows :

Yanlakwa le nto ngamadodana... Some of the men ridiculed
the belief ...

(Ingqumbo Yeminyanya:10)

These differences in the mode of perception and the use of socio-economic good, do not attest to the aforesaid socio-economic change only. They also testify to the perspective of the author; namely, that the change must be smooth if it is to achieve maximum results. This perspective is evident in the varying degrees that characterize the acceptance of European values.

Part II is devoted to the political change which actually triggers Jordan's theme of culture conflict. This change emerges because the modernists supported by Ngxabane object to Dingindawo's leadership, which they regard not only as illegitimate, but also as unjust and discriminate. They would like to see Dingindawo replaced by Zwelinzima, who is pursuing a matriculation course at Fort Hare University College. The matter splits the Mpondomises and causes evil strife. The traditionalists, incited by Dingindawo, object to the change and resolve to counteract Zwelinzima's entrance into Mpondomiseland. However, the modernists win; Zwelinzima enters Mpondomiseland and is crowned King of Mpondomiseland. This change functions as a subtle reference to the political changes the African communities have undergone at one stage or another consequent on the infiltration of the Westerners and their values. It is a well known historical fact that political upheavals and cleavages have gone hand in hand with the infiltration of the Westerners into African communities. Legitimate leaders have often been deposed and replaced by illegitimate ones who are willing to serve the interests of the foreign administrators.

As pointed out in the previous paragraphs, the clash of cultural values follows or derives from the political change. The clash arises from the differences in outlook and modes of perception noted in the first phase. The differences pertain to the choice of the queen of the community. According to European values the choice of one's partner is an individual right with which the

community should not interfere. In terms of African values the choice of one's partner is a communal right, especially with regard to the choice of a queen of the nation or community. As one acculturated into European values Zwelinzima rejects African values, and would like to marry no one other than Thembeke, the girlfriend of his choice and calibre. This matter splits the nation which Zwelinzima leads. The modernists who have assimilated European values strongly support Zwelinzima. The traditionalists, on the other hand, are vehemently opposed to Zwelinzima's choice. They feel that the choice of a queen is a communal matter, which must be decided according to the communal code, which has to take precedence over individual right. Their opposition is strengthened by Ngxabane's disclosure of a cultural order or interdiction: namely, King Zanemvula's dying wish, which expects Zwelinzima marrying a Bhaca princess. In terms of African values one's dying wish is binding, non-negotiable and immutable. However, Zwelinzima remains adamant and ultimately he marries Thembeke. Thus modern values are upheld while African values are trampled upon. The modernists are pleased, while the advocates of communal rights are displeased to see the European code taking precedence over the African code. Though the conflict and opposition subside subsequent to Zwelinzima's marriage with Thembeke, split and imbalance still exist because the marital union favours the modernists only.

The subsidence of conflict and opposition give Zwelinzima and his wife the opportunity to effect change in the Mpondomise cultural patterns through the communication of European values. Initially, their efforts meet with good results. The majority of the Mpondomises adjust themselves and accept the cultural change. This is evident in the good membership and attendance the couple's associations and meetings gain. This cultural change which most Mpondomises undergo is the focal point of Part III,

Chapter 4.

Nevertheless, the couple's initial success is defeated by their error of judgement. The couple underestimate and misjudge the traditionalists' latent resistance to imposed cultural transmission or change. As a result, they proceed with an aggressive policy of eliminating even sensitive African values and of replacing them with repulsive European values. In Chapter Four of this study, paragraph 4.3.3, the couple's rejection of the African code of behaviour and their adoption of European behavioural code have been highlighted. Also, Zwelinzima's rejection and elimination of African values indispensable to African socio-religio-economic life, and their replacement with European cultural elements have been pinpointed.

Consequent on the said error of judgement and the subsequent elimination and replacement policy, the desired cultural transmission or change is toppled. The traditionalists marshal all forces at their disposal to resist the cultural change. Thus the conflict recurs and intensifies. At this juncture, traditional values gain ascendancy over modern values, especially since some modernists deplore Zwelinzima's error of judgement and thus concur with the traditionalists. Zwelinzima's loss of the modernist's support subsequent to Thembeke's killing of inkwakhwa, and his ultimate acceptance of polygamy attest to this ascendancy. It is unnecessary to elaborate upon the said resistance and ascendancy as they have already been expanded upon in the same chapter and paragraph referred to immediately above. Suffice it to say that cultural diffusion and transmission abort because their exponents have been tragic victims of misdirected and misguided cultural transition.

The structural units that determine Jordan's cultural theme emanate from sociological and geographic schemata. The

sociological scheme derives its first thesis from the balance of power which is upset by Dingindawo's unjust, indiscriminate and illegitimate leadership. The modernists, guided by the mediator, Ngxabane, manage to restore the balance of power through Zwelinzima's assumption of the chieftainship. The antithetical units consist of evil traditionalists (Dingindawo and his supporters), whose unjust and illegitimate leadership upsets the balance of power and who are opposed to the restoration of just and legitimate leadership, versus good modernists, who want the restoration of legitimate leadership and the balance of power. The antithetical units are mediated by Ngxabane. The mediation transforms the initial situation and the synthesis that results comprises modernists who restore legitimate leadership and the balance of power through Zwelinzima, who assumes the chieftainship, versus Dingindawo and his supporters, who lose leadership or chieftainship.

The second thesis arises from Zwelinzima's marital affair. As a custodian of modern values Zwelinzima wants to decide the choice of his wife, contrary to African values, which permit the prescription of the choice by the community. The binary opposites comprise modernists (Zwelinzima and his supporters), who uphold European cultural values and who regard one's choice of a wife as an individual right, versus the traditionalists (Dingindawo and his supporters) who uphold African values which regard the choice of one's wife as a communal right, especially if one is a royal figure like Zwelinzima. The binary contrasts are mediated by Ngxabane's disclosure of Zanemvula's dying wish which expects Zwelinzima marrying no one other than the Bhaca princess. In other words, the mediation also upholds communal rights and thus concurs with the traditionalists. However, the mediation achieves negative results because the synthesis that is brought about consists of Zwelinzima marrying a wife of his choice, thereby upholding European cultural values to the

detriment of African values.

The third thesis emanates from Zwelinzima and his wife who communicate European cultural elements to the traditionalists, while at the same time they trample upon the African values and behavioural codes. The binary opposites feature the modernists (Zwelinzima and his wife) who reject, eliminate and trample upon African values, versus the traditionalists who compromise and adopt European cultural elements. The binary opposites are mediated by the modernists' failure to compromise. The mediation transforms the initial situation and the synthesis that results features the protagonist camp (modernists) that disintegrates as evident in Zwelinzima's loss of his supporters, and the African values that gain predominance over European cultural elements, as noticeable in the traditionalists' rejection of the already accepted aspects of modern values and enforcement of their cultural values.

The geographical schema obtains its thesis from the death of the modernists - Zwelinzima, his wife and their son, Zululiyazongoma, together with Zwelinzima's cousin, Vukuzumbethe, who drowns in the Bediana River. It may here be remarked that the traditional Mpondomises used to bury their royal and heroic figures in a large pool of water. In this context, the Bediana River functions as a sanctuary that enshrines the Mpondomise ancestors; Zwelinzima and his family's death thus signifies unconscious acceptance of the African cultural elements. This acceptance tallies with Zwelinzima's act of compromise with certain African cultural elements noted prior to his death; namely, his ultimate acceptance of polygamy or the Bhaca princess. The death also signifies transition from the cultural world of suffering to the spiritual world of peace and security. The schema's antithetical units consist of land or culture, which victimises and destroys life, versus river or spiritual world,

which secures and saves life. The binary opposites are mediated by the ancestors who facilitate the transition. The initial situation is transformed and the synthesis that emerges features the removal of sources of cultural conflict from the scene of combat and the restoration of equilibrium. This restoration is evident in the subsequent co-operation between Ngxabane and Dabula, who both welcome those who visit the royal place to mourn the death of Zwelinzima and his family.

In conclusion, reference must be made to the artistic and commendable way in which Jordan has treated the cultural theme. His thematic treatment is coherent. The second phase of his treatment of theme flows logically from the first phase. In fact, the socio-politico-economic change noted in the first phase is indispensable to the understanding of the cultural transmission and conflict which are the focal points of the second phase. It has been noted, for instance, that differences in outlook and modes of perception highlighted in the first phase are the very cause of cultural conflict in the second phase. The smooth cultural transmission and its advantages referred to in the first phase prepare the reader for the subsequent aggressive and imposed cultural transmission noted in the second phase. Political upheavals and the subsequent political change prepare the reader for the ensuing inevitable cultural change which both the traditionalists and modernists undergo, as noted in the second phase. It is on this note that Jordan's treatment of cultural theme is regarded as artistic and coherent.

Jordan's artistic exploration of cultural theme is further enhanced by the schematic units that achieve the desired thematic structure. For instance, the sociological schema derives its aesthetic relevance from its recurrent emphasis on the dialectic between the European values and the African values, and the recurrent mediation of the dialectic through Ngxabane's role.

In addition, it obtains its aesthetic worth from the premium it places on compromise as the possible means of mediating or resolving the cultural conflict. It is important that the geographic schema should feature because it points to the possible means of effective mediation of cultural conflict: namely, divine intervention, which the ancestors exemplify.

Lastly, Jordan must be praised for the objective and artistic way he has explored a universal phenomenon. His treatment strikes a universal note in the sense that culture contact is a universal phenomenon which both dominant and subordinate societies undergo. Members of these societies often become tragic victims of this culture contact phenomenon mainly because of poorly directed cultural transmission and transition. This phenomenon is rife in African societies where the Africans belong to the subordinate or dominated group while the Europeans belong to the dominant society and superior culture. Jordan warns the dominant group, represented by modernists in his novel, that its efforts to achieve socio-politico-economic change will often result in tragic results if cultural transmission and transition are imposed or enforced. He views cultural fusion and integration in African societies as possible only if the exponents of the dominant cultural values are willing to compromise with sensitive African values which are resistant to change. Such a compromise can avert the isolation, estrangement and disintegration the acculturated Africans often experience consequent on their clash with the exponents of African values who resist rapid and imposed cultural change. This is indeed a realistic approach to the cultural problem which often confronts the dominant and dominated societies. It is highly practical and commendable.

The other Xhosa novels which examine culture conflict include Dyabta's *Ikamva Lethu*, Ngani's *Abantwana Bethu*, Jongilange's *Ukuqhawuka Kwembeleko*, Tamsanga's *Ukuba Ndandazile* and Gangule's

Ixagwaba. The choice of one's marriage partner is the issue that also triggers the cultural conflict in these novels. The exponents of European values want to decide upon their marriage partners, while the exponents of African values consider the matter as a communal right, which has to be decided upon by the community. Thus a dialectic between European and African values also features in these novels. Since the thematic structure these novels embody bears resemblance to the one in Jordan's novel, it is unnecessary to expand upon their thematic treatment.

7.5 Political theme

Mqhayi's *Ityala Lamawele* and UDon *Jadu*, Siyongwana's *Ubulumko Bezinja*, and Mtuze's *Alitshoni Lingaphumi* are the only known available novels which explore political themes. Kuse's *The Form and Themes of Mqhayi's Poetry and Prose* and Qangule's *A Study of Theme And Technique in the Creative Works of S E K L N Mqhayi* discuss Mqhayi's novels and the political themes they embody in detail. Qangule devotes an entire chapter to the theme of law and order exemplified in the case of Babini and Wele in *Ityala Lamawele*. Qangule does not elaborate on the political dimensions this theme of law and order embodies. However, a reader who has read Kuse notes these dimensions because Kuse categorically states that the case between Babini and Wele is a political metaphor of the racial problem involving the Blacks and the Whites in Southern Africa (Kuse, 1977:224-225). Regarding *UDon Jadu* both Kuse and Qangule are agreed that the dominant theme is the problem of ethnic relations among the Blacks and race relations between Blacks and Whites. Both Kuse and Qangule devote an entire chapter to this theme. Since these critics have discussed the political themes evident in Mqhayi's prose in detail, this subsection deems it expedient to leave out Mqhayi's novels and to concentrate on Siyongwana's novel, which has escaped the attention of most students of Xhosa literature.

The dominant theme in Siyongwana's *Ubulumko Bezinja* is the struggle for equal citizenship rights. Siyongwana explores this theme according to a five-phased pattern. The first phase focusses on the forces that spark off the struggle. These elements include the master-class's exploitation and reduction of the servant-class to expendable units of labour; the suffering, maltreatment and ruthless loss of life the oppressed class undergoes while securing and ensuring the welfare of the dominant class; the exclusive enjoyment of citizenship rights and privileges by the dominant class and their denial to the dominated class; and also the social distance between and the segregation of the master-class and the servant-class based on kinship and pigmentocracy.

The hunting game and the concomitant division of the spoils or kills, featured in Chapters 1 and 2 of Siyongwana's novel, epitomize the phase identified above. During the game one puppy, Bhaku, is accidentally and severely beaten by one of the hunters. The younger dogs are infuriated when the hunters proceed with hunting activities instead of attending to the beaten dog. The anger of the puppies is aggravated when one puppy drowns. Once more, the hunters together with the elderly hunting dogs proceed with the game as if nothing has happened. The puppies realise that the dogs' welfare does not matter to man; what matters is the service they render. Further, they become aware of the social distance between man and dogs which emanates from the definition of relationship and deeds of mercy in terms of kinship. Siyongwana comments on this consciousness or awareness as follows:

Zafunda ngoko injana ukuba Henceforth the puppies realised
umntu lo akanayo nencinane man's mercilessness towards
imfobe ngenja. Ebengathini dogs. How can he have mercy
kakade ukuba nayo engazalani for a dog he is not related

nayo nje? with?

(Ubulumko **Bezinja** :6)

When the spoils are divided the puppies expect the dogs to have an equal share because of their indispensable role in the game. To their dismay all the kills are enjoyed by men except for the dry bones thrown to the dogs. This deprivation of social rights generates dissatisfaction in the puppies, especially when the elderly dogs explain it as a standing principle practised by their masters. The dissatisfaction aroused is evident in the following dialogue:

Tawuse:	Asinasabelo na thina	Don't we have a share in
(Puppy)	enyameni?	the meat?
Sibi:	Akukho nto sikhe	There is nothing which the
(elderly	siyini kwa	hunters give us besides the
dog)	ngabazingeli ngaphandle	bones we are gnawing...
	kwala mathambo siwakhu-	
	kuzayo...	
Tawuse:	Kanti niyayivinjwa nje	Since you are deprived of
	nenyama kutheni ukuba	meat why do you keep on
	nisoloko niphuma nabo?	accompanying them? These
	Ezi nyamakazi baziba-	very animals are caught by
	njelwa nini. Abanawo	you. They are not able to
	amendu okuzisukela bona.	chase them.
Sibi:	Ewe khona, kunjalo,	Indeed, that is true, but we
	kodwa ke asingeze	cannot defy the instructions
	singayi xa sibiawa	of the boys, because they
	ngamakhwenkwe, kuba	are our masters.
	aziinkosi zethu.	
	(Ibid. :15)	

Before proceeding to the second phase let it be reiterated that men or hunters represent the dominant class, the dogs symbolise the dominated class, while the game signifies the project or

tasks which necessitate the involvement of both classes. The forces which arouse discontent and group consciousness in the dogs function as subtle reference to the forces which spark off the first phase.

The second phase flows logically from the first one. It focusses on the oppressed class's negotiation for equal citizenship rights and opportunity for all, regardless of racial differences. During this phase the youths of the oppressed class deplore their subjection to servitude and deprivation of human rights. They approach the master-class and appeal for a democratic system based on the principle of equal citizenship, irrespective of colour or race. The master-class refuses to heed the legitimate claims of the oppressed class. Instead, it resorts to the common apartheid pressures such as force and punitive measures. The exponents (youths) of equal rights for all are dismissed with threats of detention or banishment. The said exponents also resort to the use of force. They boycott all the services meant for the welfare of the dominant class. Thus the master-class's closure of opportunity for peaceful negotiations boomerangs on it. This phase emerges as follows :

Puppies: Sifuna ukukhe sazi ukuba We want to know why our home
kutheni na singenasebelo denies us our rights...
sisiso nje apha ekhaya...

Siyaphawula ukuba zizinja We realise that the dogs
ezisebenza nzima. Umzi work strenuously. We
ugcinwa sithi ubusuku safeguard the homestead day
nemini ... and night ...

Kholiseile: Indixakile ke le nto yenu, What puzzles me regarding
kuba uSibi yena uthule. your matter is that Sibi is
quiet about it.

Puppies: Mhlawumbi wenziwa kuku- Maybe she does not
ngaqondi intlalo le. understand this milieu.
Thina ayisekholisi konke This milieu is not

intlalo esiyihleliyo. acceptable to us.
(Ubulumko Bezinja :18 &19)

The dialogue above takes place when the leading puppies, Mthendevu and Tawuse, approach their master, Kholisile, negotiating for equal citizenship rights. Kholisile cannot account for the enforcement of the segregation policy. However, he refuses to abolish discriminatory laws. In a bid to silence the agitated puppies, he chases them away, thereby closing the opportunity for negotiations. Note that the puppies represent the agitated youths of the oppressed class, who have valid reasons for claiming citizenship rights. Kholisile epitomizes the master-class, who has no valid reasons for the enforcement of an apartheid system, hence this dismissal, which signifies resort to the pressures of apartheid such as detentions and bannings.

The entire dialogue represents the negotiation phase pinpointed above. Notice that once Kholisile dismisses the puppies or closes the opportunity for negotiations, the dogs in turn refuse to heed Kholisile's instructions. For instance, they refuse to chase a thief whom Kholisile finds roaming in his premises. Further, they refuse to participate in an ambush scheduled to seize jackals that kill men's sheep. This refusal of the dogs to take men's orders illustrates the repercussions which follow the refusal and the failure of the dominant class to heed the legitimate claims of the oppressed class. Also, it attributes the failure of negotiations to the dominant class, who resorts to the use of violence or force when reasons for the enforcement of an apartheid system cannot be given.

The third thematic phase explores the oppressed class's campaign for the defiance of the apartheid system and its discriminatory laws. This phase is launched by a conscientizing campaign during

which the youths move to and fro politicizing and motivating the oppressed class to social action and agitation. The campaign results in the formation of a fighting unit bent on defying the dominant class and its unjust legislation. The laws that enforce social limits and preserve social distance appropriate to the master-class only are defied. The code that reserves certain social and citizenship rights for the master-class to the detriment of the oppressed is violated. Punitive laws which permit the members of the master-class to punish members of the dominated class without trial or legal representation are violated. As a result, detention and banning orders are defied and revolutionary activities take place despite the enforcement of punitive measures. This phase occurs as follows :

Tawuse: Kunganjani xa sinokucela Is it not wise to request
uBhaku lo ahamba nathi? Bhaku to go with us?

Mthendevu:Kungalunga...iba angavuma That can be right...he can
lula xa sinokumvelisela easily accede to that if we
bonke ubuhle bale nto can expose all the positive
siyicingayo. uBhaku aspects of what we are
yinjana endwebileyo, thinking. Bhaku is a wise
akanakho ukungaqondi puppy, he cannot fail to
xa acaciselwa into... understand if proper
explanation is given...

Tawuse: Uze uncede ugaye zonke Please conscientize all the
izinja ezinokunqwenela dogs that desire to go with
ukuhamba nathi... us...

Bhaku: Ndiya kuzama ukuba Tomorrow I'll try to meet the
ndidibane nazo ngomso dogs.
izinja.

(Ubulumko Bezinja : 24 & 25)

The dialogue above takes place when the leading puppies, Tawuse and Mthendevu, decide to launch the conscientizing campaign. The campaign is directed firstly to Bhaku and once his support is

won it is directed to the rest of the dogs. Consequently, the dogs are organised into a formidable fighting unit committed to the struggle for democratic equality.

Once organised into a fighting unit, the dogs begin defying man's enforced social limits and monopoly of citizenship rights. The dogs' defiance of man's segregation policy, which appears mainly in Chapters 3 and 4 of *Ubulunko Bezinja*, commences when man-hunters kill a jackal through the assistance of the dogs and thereafter deny the very dogs an equal share in the kill. The dogs, led by Tawuse, resolve to violate the social limits- they approach man-hunters and snatch away all the meat. As a result, the leaders of the campaign- Tawuse, Mthendevu and Bhaku - are banned from their homes.

Notwithstanding, the campaign does not cease; instead, it assumes serious proportions. The banned dogs, using the forest as their base, approach the dogs of other villages and, having conscientized them, motivate them to belligerent action. The men's punitive measures are rejected and defied. For instance, when Kholisile attempts to beat a certain dog which defies him, all the dogs pounce upon him. They would have torn him to pieces, if he were not rescued by the intervention of other men. The last act of defiance occurs when the dogs disrupt the men's recreational function and snatch away four pots that contain meat. This act estranges the dogs and the majority of them are banned from the men's residences. The bannings strengthen the fighting unit since the banished dogs join Tawuse, Mthendevu and Bhaku in the forest. Let it now be stressed that both the dogs' conscientizing campaign and the defiance campaign purport to illustrate those of the oppressed class referred to above.

The fourth thematic phase concentrates on a revolution involving both the master-class and the subordinate class. The master-

class realises that defention and banning orders fail to check the struggle for equal rights. Consequently, it resorts to violence. A war is waged against the exponents of the liberation struggle. The military bases of the freedom-fighters are destroyed and a considerable number of the supporters of the struggle are killed. On the other hand, the freedom-fighters organise themselves into a formidable guerilla force which invades and plunders the property of the master-class. The revolution results in social instability, loss of economic resources and poverty, which affect both the dominant and the oppressed classes.

The fourth phase is deducible from Chapters 8 and 10, and the first few pages of Chapter 11 - pages 142-146. These chapters focus on the revolutionary activities of both dogs and men. The dogs approach men's residences and plunder their property such as livestock and maize. In turn, men move from village to village killing every dog they encounter, including dissenters who have not been banned. Men also approach the dogs' military base and declare war, but they are defeated by the dogs. Men resort to burning down the military base of the dogs, the forest. At this juncture, the dogs organise themselves into a strong liberation movement led by Mthendevu. The plundering of men's property assumes serious proportions. The dogs' revolutionary activities represent those of the dominated class, while men's revolutionary activities signify those of the dominant class.

The fifth phase focusses on mediation. The dominant class realises and regrets the tragic results of the apartheid system such as human suffering or loss of life, poverty and anarchy. It becomes convinced that social stability, peace and mutual understanding can only exist once apartheid laws are abolished and all people are allowed equal citizenship rights and privileges, regardless of race, colour or creed. As a result,

the dominant class initiates peace negotiations with the servant-class. The negotiations result in the abolition of the apartheid system, the establishment of a democratic society based on the principle of equal citizenship rights and opportunity for all people, the healing of the breach between the estranged classes and the restoration of social stability and peaceful atmosphere.

Note the following dialogue :

Jongani: Intseka-sabandla, madoda, The dogs are the cause of
ixinja .. Uacimbi this, fellow-men... The
esidibene ngawo apha matter that has brought us
utya wonke ubani. here affects everybody.
Asisenampahla ... We have no livestock ...
asarebo akakho. Sesikha All our plans and strategies
sasuka sisiithi siya have aborted. At one stage
kubulala ixinja sasuke we approached the dogs
sabuya salimale .. intending to kill them, but
we came back hurt ...
Kwezam iimbono bendisithi It is my feeling that we
makuyiwe kuzo kucelwe should go to the dogs
uxolo... and tender apology...
Bhaku's: Bekunganjani xa besinoku- How is it if we invite
master xibika ixinja sibuyele the dogs to return to our
kuthi... residences...
Kholisile:Kungokuba ziya kuwanikwe Should the dogs return,
na la malungelo zaziwabika will they be granted the
zisekuba zilapha... rights they demanded...
Bhaku's: Mna, nkundla, ndithi Personally, courtiers, I
master maziphathwe ngokwabantu, suggest that they be
treated equally with men.

(Ubulumko Bezinja: 146,147 & 148)

The dialogue above is extracted from the court scene which features deliberations upon the need for the reconciliation of the estranged parties, the dogs and their masters. These are the

deliberations which launch the fifth phase. The social instability, economic losses and the futility of the apartheid punitive measures which trigger this phase must be apparent in Jongani's speech. Note that Jongani's recommendations and those of the master of Bhaku regarding reconciliatory steps are unanimously adopted by the courtiers. As the narrative rounds off, the recommendations have been implemented and the dogs have returned to men's residences to enjoy citizenship rights equally with men. The unanimous adoption of these recommendations and their implementation signify the aforesaid abolition of the apartheid system and the establishment of a democratic system based on the principle of equality for all people.

The schematic units which determine Siyongwana's five-phased thematic structure arise from a sociological level. The first thesis of the schema focusses on the exploitation of the subordinate class under the apartheid regime. The antithetical units consist of the dominant class, who exploits, brutalizes, dehumanises, ill-treats and even destroys the lives of some members of the oppressed class, versus the dominated class, who renders servile service, ensures the welfare, preserves and secures the lives of the dominant class. The binary opposites are mediated by discrimination against the oppressed class. The mediation transforms the initial situation and the synthesis which results features the oppressed class becoming politically agitated and aware of its citizenship rights and privileges, violated by the master-class.

The second thesis concentrates on the oppressed class's negotiations with the master-class for an equal share in the citizenship rights. The binary contrasts consist of the oppressed class who negotiates human rights peacefully, versus the master-class who dismisses negotiations and threatens the negotiators with punitive measures. The antithetical units

are mediated by the pressures of apartheid. The mediation transforms the initial situation and the synthesis that follows features the oppressed class adopting a defiant attitude and boycotting the tasks assigned by the dominant class.

The third thesis deals with the campaign for the defiance of the apartheid system. The antithetical units comprise the dominant class who enforces observance of the unjust discriminatory laws, versus the oppressed class who defies and violates the unjust laws. The binary opposites are mediated by detentions and banning orders served on the activists. The synthesis that results from the mediation consists of the activists establishing their independent military base from which they attack their oppressors.

The fourth thesis concerns the revolution that involves both the master-class and the subordinate class. The binary opposites comprise the oppressed class, who plunders the property of the master-class, versus the latter class, who wages war and destroys the lives of most members of the oppressed class. The binary opposites are mediated by negotiations. The initial situation is transformed. The synthesis that occurs features the abolition of the apartheid regime, the formation of democratic government, the reconciliation of estranged parties and the restoration of law and order.

In conclusion, it must be pointed out that **Ubulumko Bezinja** was inspired by Siyongwana's active involvement in the African National Congress, which was established in 1912. In 1948 the ANC drew up a Bill of Rights, which demanded the abolition of the apartheid regime and the establishment of a democratic regime based on the principle of racial equality. It was during the same year that Siyongwana joined the ANC. When the Nationalist Government turned a deaf ear to the Bill of Rights, the ANC

resorted to the defiance of the unjust laws. Consequently, a Defiance Campaign was launched in 1951. Siyongwana was actively involved in this campaign (Wilson, 1981:172; Siyongwana : 1988).

In the light of the above information it is obvious that Siyongwana's treatment of political theme achieves a documentary effect which is indispensable to protest fiction. Cornwell (1979:34) avers :

The work premise of the protest novel is therefore quite different from that of the historical novel, in that documentation in the former plays an altogether more urgent role.

The objective way in which Siyongwana has achieved documentation is cogent and illuminating. The phases which Siyongwana's exploration features illustrate the phases which the African struggle against the apartheid regime has undergone or is currently undergoing. The first two phases reflect the period when the African National Congress was launched as a non-violence struggle for racial equality. The third phase delineates the period during which the exponents of the African struggle mobilised forces and launched the Defiance Campaign against the unjust laws. This campaign followed the denial of the Bill of Rights by the Nationalist Government, thereby closing the door for negotiations. The fourth phase portrays the period when the liberation movements resorted to violence in order to pressurise the South African Government to relinquish the policy of segregation and discrimination. The Nationalist Government, on the other hand, resorted to the use of force: namely, bannings, detentions, life imprisonment and even killing the advocates of the struggle. The anti-pass campaign, its culmination in the 1960 Sharpsville and Langa massacres, and Nelson Mandela's life imprisonment are suitable examples of this period. The fourth phase is in fact the current period in South

Africa.

The fifth phase points to the possible solution to the current South African racial conflict. Siyongwana holds the view that the conflict will cease once the present regime renounces dictatorship and apartheid policy, and negotiates peace terms with the current liberation movements. He must be commended for having incorporated this phase because it is conventional that a protest writer must not be content with a portrayal of a racial or other problem, but must also offer solutions to it. Commenting on the poets who fail to offer solutions to the apartheid situation, Egudu (1978:50) says :

These poets have thus not recommended any course of action, either intellectual or physical, to counter the force of their enemy. In a situation such as theirs, it is to be expected that a writer should at least suggest a solution to the existing problem.

(Emphasis mine)

Another praiseworthy point regarding documentation is Siyongwana's commitment and faithfulness to reality and at the same time his avoidance of submission to the chains of parochialism and regionalism. As a man who was actively involved in the African struggle he would have easily burst into the localisation of his novel by providing real local references. In order to avoid localisation Siyongwana has employed imaginary references. For instance, the Ntakana village in which the narration is set has no real geographical existence. Further to this, the entire narrative is presented in a form of folktale involving humans and animals. Consequently, Siyongwana's premise achieves a general effect. It applies to any country whose government is riddled through and through with apartheid and its oppressive laws. For instance, Siyongwana's premise applies to the guerilla warfare in Rhodesia, which culminated in the

overthrow of the oppressive government and its replacement with the present government. The way in which Siyongwana has achieved documentation and referential functionality is thus artistic, pragmatic and enlightened.

The last point which deserves commendation concerns the paradigmatic units which generate the necessary thematic effect. It is the nature of protest fiction to proceed by paradigms or dialectic between the real and the ideal. Cornwell (1979:35) formulates :

The protest writer often spells out the discrepancy between the actual and the ideal by explicitly retailing a political or ideological point.

The paradigmatic units which determine the thematic structure in Siyongwana's novel cogently illustrate the aforesaid dialectic confrontation. They also show the factors that aggravate the confrontation, such as discrimination, and the pressures of apartheid like detention and banning orders. Lastly, they provide the possible means of resolving the confrontation; namely, negotiations. Thus the paradigmatic units achieve the desired aesthetic effect, thereby testifying to Siyongwana's masterful artistry.

The evils of the current apartheid regime in South Africa are the dominant theme in Mtuze's *Alitshoni Lingaphumi*. Such evils are exemplified in the master-servant relationship which involves the Whites' exploitation and reduction of Blacks to the expendable units of labour, and also in the Group Areas Act which permits the forced removal of Blacks from urban centres to rural communities. Mtuze's treatment of the political theme bears similarities to Siyongwana's exploration. Like Siyongwana, Mtuze retails a certain ideological point. Further to this, Mtuze's thematic structure is determined by paradigmatic units which also

involve a dialectic between the master-class (White farmers) and the servant-class (Black farm labourers), between the oppressor (White exponents of the Group Areas Act or forced removals) and the oppressed (Black victims of the said Act). It is, therefore, deemed unwise to expand upon Mtuze's treatment.

7.8 Conclusion

This chapter has attempted to pinpoint and examine themes that are dominant in the Xhosa novel. The artistic way in which these themes are explored and the aesthetic relevance of the paradigmatic units that determine their structure have been evaluated. It has become evident that the bulk of the Xhosa novelists treats themes that lack sensitivity: namely, education, religion, morality and culture conflict. As far as we know, the only novelists who have explored sensitive themes, that is, political themes, from 1907 to the present are S E K L N Mqhayi, R Siyongwana and F T Mtuze.

The reason for this discrepancy must have been noted in Chapter Two of this thesis, paragraph 2.2, where it was stated that the agencies of the Colonial Government, i.e. missionaries and publishing houses, often rejected literature which they regarded as inimical to the cause of the government and the church. Mission and school literature was almost the only literature acceptable to them because it decried African values and upheld educational, religious, moral and cultural values of the West. Thus the sponsorship of vernacular literature by missionaries and publishing houses went hand in hand with censorship measures. This spirit of censorship is amply evident in the extracts that follow. Shepherd (1941:18) who, in 1932, became the Director of Publications in the Lovedale Press and who embodied the spirit of censorship, writes :

The fact is that the mass of the vernacular literature

published in the past emanated, and still to-day emanates, from mission presses, and naturally such literature has sought to fulfil the aims of missionary societies. Thus books of a scriptural or devotional character and text-books for schools predominate.

Emphasising the urgent need for the elimination of sensitive literature and the promotion of mission and school literature which advances the cause of the Colonial Government, Shepherd further writes :

Great numbers (African pupils) are being taught in school to read. While in school and when they leave it, they ought to find within their reach literature suited to their very need, in order that they may have an understanding grasp of Christian life and morals.

Only thus can they be equipped for the demands of the new day ... No individual and no nation will reach their highest development without a thoughtful and reverent love for good literature.

(Ibid.:31)

When the present Nationalist Government took over in 1948, it perpetuated, and still perpetuates, the spirit of censorship it inherited from the Colonial and Union governments. It further enacted censorship laws which banned, and still ban, circulation of sensitive literature, especially literature which condemns racial inequality or the entire apartheid regime. Mqhayi's and Siyongwana's novels escaped banning orders mainly because the censorship agencies did not understand their contents, since they were couched in allegorical terms. When the agencies realised later that the novels featured political content, they censored them. Mqhayi's first novel, USanson, ceased publication and circulation as soon as the agencies of the Union Government became aware that the novel is a metaphor of the socio-politico-

economic dynamics at work in South Africa. Kuse (1977:14) comments on the cessation of publication and circulation of **USamson** as follows:

His countrymen consumed it (USamson) avidly. However, no new editions were printed by Lovedale Press in spite of the demand. The columns of **Ivvo**, in the first decade of the twentieth century make it clear that missionary publishing houses determined not to promote those ideas of Mqhayi which registered his observations that political interests of the Xhosa were being betrayed by White Christians and White men of the liberal persuasion in collusion with the White racists.

In 1930 Mqhayi's **Ityala Lamawele** published in 1914 was abridged. The criterion followed in the abridgement of the book testifies to the fact that it was a form of censorship. The abridgement consisted of the elimination of chapters and paragraphs that expose the diplomacy of the White man in driving a wedge between the Xhosas and the Fingos on the one hand, and between the Gcalekas and Rharhabas on the other; the elimination of chapters or paragraphs that expose the steps taken by the White man to violate citizenship rights of the Africans; and the elimination of topics that expose the maltreatment, suffering and death of the Xhosa chiefs under the Colonial Government. Siyongwana's **Ubulumko Bezinja** also ceased circulation as soon as the agencies of the National Government realised that the novel focusses on the condemnation of the present apartheid system.

It can, therefore, be said in summing up that the political systems from which vernacular literature emanated, and still springs, are the principal cause of superficiality and lack of sensitivity evident in the Xhosa novel. Cornwell (1979:16) epitomizes this as follows :

But if the work of black South African writers is superficial or narrow or clichéd or lacking in sensitivity, the fault is not theirs but the system's, the apartheid regime.

CHAPTER EIGHT

GENERAL CONCLUSION

The aim of this study has been to provide a generalised account of the Xhosa novel form, i.e., its poetics. This aim has necessitated the identification and examination of the generalised aesthetics which distinguishes the Xhosa novel. Such identification and examination has yielded fruitful results; it has provided material for the poetics of the Xhosa novel.

Firstly, the study has discovered that extra-textual parameters constitute basic material for the poetics of the Xhosa novel. Such parameters, which consist of orality and literacy, function not only as cultural and historical determinants of the Xhosa novel, but also as an account for the oral and other literary forms which characterize the Xhosa novel. It has been found that generally the Xhosa novelist does not incorporate these forms for their own sake, but for a desired aesthetic effect. The second chapter has noted how these forms bear upon the generic universals such as setting, plot, character and theme.

Secondly, it has been found that the Xhosa novelist's exploration of setting conforms to the generic literary canons in so far as it incorporates its various forms such as social setting, geographical setting and historical setting, as well as the utility and symbolic levels at which these settings operate. However, the exploration deviates from the generic literary standards when it comes to the modes of exploring setting. For instance, it has been found that description, a universally accepted mode of exploring geographical setting, is missing in most Xhosa novels. This has not been criticised because the function of description - portrayal of local colour or regionalism - has been found to be served by the ethnological

material which characterizes the social setting. Another deviation regarding geographical setting concerns the incorporation of vivid local references. It has been found that some Xhosa novelists incorporate vague local references. This study has not automatically criticised this deviation from literary standards. It has noted that the deviation achieves general artistic effect in the case of allegorical novels, while it results in wrong localisation in the case of novels such as Ndawo's **UNolishwa**.

The deviation from literary canons also concerns historical setting. It has been observed that the definite time locus which the historical setting must incorporate in terms of the generic critical standards, is missing in most Xhosa novels. This has not been faulted because the historical sense and atmosphere which the definite time locus should portray has been found to be created by the use of folktale opening core-cliches, remote past tense and formatives, and important historical events. These deviations have been commended because they distinguish the peculiarity of the setting of the Xhosa novel and assert the African presence.

Thirdly, a suitable generalised account of the plot structure of the Xhosa novel has been provided. This account has noted that the plot of the Xhosa novel proceeds either by causal connection or thematic connection or both. As a result, definitions which explain the concept of plot in terms of causal connection have been found unsuitable for the Xhosa novel, while those that include both causal and thematic connections have been found useful and suitable. The account has also identified two main forms into which the plot of the Xhosa novel subdivides - plot of fortune and plot of character. This classification has not provided mere rigid compartments for the plots of the Xhosa novel, but has equipped the critic with conventions peculiar to

each given form of plot. It is from the perspective of these conventions that the various subdivisions of the plot of fortune and the plot of character which the Xhosa novel features have been pinpointed, examined and found artistic. Furthermore, the account has highlighted basic narrative units present in any given plot, especially the plots of fortune. This finding proves very useful because it provides the critic with constituent elements which not only determine and distinguish the phases of a given plot, but also add poignancy to the intensity of the plot.

The fourth generalised account of the form of the Xhosa novel pertains to characterization. It has emerged from this account that there are two forms of characterization - round characterization and flat characterization - which a novel may feature. The account has noted that dynamic characters such as the protagonist, the antagonist and the tritagonist mainly serve plots of fortune, while typical characters such as the hero, the villain and the foil normally feature in flat characterization or in plots of character. This account has saved the Xhosa novel from the undue criticism which often derives from the tradition which censures the use of flat characters in character novels. For instance, the flat characters and the modes that achieve their characterization in the Xhosa novel have not been criticised in this study because their incorporation complies with the literary canons peculiar to flat characterization and plots of character. Similarly, round characters and the modes that achieve round characterization in the Xhosa novel have not been lauded merely because they comply with the tradition which extols dynamic characters, but mainly because they fit in with the logic of the narrative and fulfil the demands of the plots of fortune.

The fifth generalised aesthetic accounts for the form of the

point of view in the Xhosa novel. It has been discerned from this account that the Xhosa novelist employs both the external and the internal narrative mediums (third-person point of view and first-person point of view) together with their various subdivisions in the process of inventing the narrative. The account has found these mediums suitable for the Xhosa novel mainly because of their effectiveness and functionality, as evident in their incorporation and integration into the total narrative structure. It has been observed, for instance, that the narrative mediums contribute to the reader's perception of setting, character, plot and theme. What has enhanced the effectiveness and the functionality of these mediums is the artistic way in which the Xhosa novelist has varied the angle of view, the tempo of the narrative and the position of the reader within each narrative medium, as evident in the sixth chapter of this study. As a result, the use of narrative mediums has not been boring.

Lastly, this study has provided a thematic account. Here dominant themes evident in the Xhosa novel have been identified and examined. This account has avoided the tendency of discussing theme without examining its structure. Thus the paradigmatic units which determine thematic structure have been explored. Levi-Strauss's theory has facilitated the identification of the paradigmatic units. These units have been commended not because of their presence in the narrative, but because of the desired thematic effect they achieve.

The thematic account has also noted that the majority of the Xhosa novelists explore light themes such as education, religion, morality and culture conflict. Sensitive themes are rarely explored. The account has established that the reason for this discrepancy is censorship exercised by the government agencies, which normally ensure that vernacular novels which treat

sensitive themes are not published. This political restrictive measure has resulted in a tremendous quantitative increase in mission and classroom novels, which are lacking in qualitative growth.

At this juncture, it is necessary to stress that a study such as this cannot claim pretensions of being exhaustive. It has had to be general so that adequate quantification can be provided. It is this quantification which has facilitated the exploration of the generalised poetics of the Xhosa novel. Further, such a poetics has gained sophistication, representative nature and scientific credibility from the same quantification since it has not been taken randomly, but representatively.

It is my considered opinion that this work should be regarded as a preliminary study. It should serve as a stimulus to aspiring students of Xhosa literature, who would like to undertake an exhaustive scientific enquiry into any of the artistic aspects which may have been examined. Such research would supplement the findings of this study. Alternatively, comparative studies of the African novel can be pursued and the output of such studies can function as material for the poetics of the African novel. It is hoped that this study will inspire students of African literature to undertake such studies, especially so since the need for a poetics of the African novel is particularly urgent.

Finally, it is my hope that this study will facilitate analysis of the individual narrative works of Xhosa novelists.

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