

BRN: 223169

MVIST
896.3977522 NTSI SEKE

ARCH
LTIC
SELL



**NAMING PRACTICES IN J.M. NTSIME'S
DRAMA: PELO E JA SERATI**

BY

25 MAR 1994

DANIEL MOLEFI GOITSEMANG SEKELEKO

Submitted in part-fulfilment of the
requirements for the degree of

MAGISTER ARTIUM

in the subject

AFRICAN LANGUAGES

at

VISTA UNIVERSITY

SUPERVISOR: PROFESSOR S.R. CHAPHOLE

DATE SUBMITTED: OCTOBER 1993



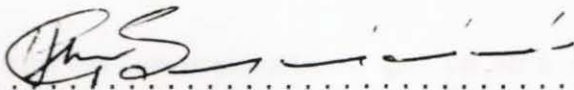
0002211505

DECLARATION

I declare that

**NAMING PRACTICES IN J.M. NTSIME'S DRAMA: *PELO E JA
SERATI***

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



.....
D.M.G. SEKELEKO

ACKNOWLEDGEMENTS

I would like to acknowledge my heartfelt indebtedness to my supervisor, Prof. S.R. Chaphole for his advice, thorough supervision and for graciously placing himself available to me even at awkward times to assist me.

I am also indebted to my colleagues in the Department of African Languages, Vista for their moral support - Matlhodi Mathibela, Steve Mabule, Willie Pretorius, Joe Manyaka. Le ka moso.

Words of appreciation go to Mrs G. Retief for typing both the original draft and the final manuscript at short notice.

I will be failing if I do not acknowledge the company of my beloved friend Phaladi Sebate and my family for sharing all my difficulties and disappointment.

This mini-dissertation is dedicated to my only son, Itumeleng Mpho Sekeleko.

SUMMARY

Naming practices is primarily concerned with the study of names in a literary work. These names of characters and places are studied in relation to literary aspects such as characterization, plot, action and theme. The purpose of this study, therefore, is not just to collect names in a literary work but more importantly to show the significance of these names in the development of plot, action and theme.

Chapter one is concerned with introduction i.e. aim, scope and method of study.

In chapter two we develop a theoretical framework. Amongst other things, the following are discussed:

- naming of boys and girls in Batswana families
- biblical names
- procedure followed in naming of children
- literary onomastics defined
- general focus on literary names
- the role of literary onomastics in literary analysis.

Chapter three deals with literary onomastics as a stylistic device. The following are briefly discussed:

- the concept style
- a comparison between linguistic stylistics and literary stylistics
- naming practices in A.K. Armah's "Two Thousand Seasons".

Chapter four is concerned with naming practices in J.M. Ntsime's *Pelo e ja Serati*. The following points are discussed:

- character names and the development of the plot
- names and action
- place names and plot
- naming and theme.

Chapter five deals with conclusion i.e. both the summary of the whole study and general remarks are undertaken.

Summary

Table of contents

1	INTRODUCTION	1
1.1	1.1	1
1.2	1.2	1
1.3	1.3	2
1.4	1.4	3
1.5	1.5	3
1.6	1.6	4
1.7	1.7	5
1.8	1.8	6
1.9	1.9	7
1.10	1.10	8
1.11	1.11	8
1.12	1.12	9
1.13	1.13	10
1.14	1.14	12
1.15	1.15	12
1.16	1.16	13
1.17	1.17	14
1.18	1.18	22
1.19	1.19	24

TABLE OF CONTENTS

	Page
Declaration	i
Acknowledgements	ii
Summary	iii
Table of contents	v
1. INTRODUCTION	1
1.1 Aim	1
1.2 Scope	1
1.3 Method	3
1.4 Definition of concepts	3
1.4.1 Literary onomastics	3
1.5 Review on name practices	5
1.5.1 Kersoordenking: Die kersevangelië in name	5
1.5.2 Male and female names in Zulu	6
1.5.3 Naming in Xhosa folk-tales: A literary device	7
1.5.4 The naming of Soweto	8
1.5.5 "The significance of names and naming in A.C. Jordan's <i>Ingqumbo Yeminyanya</i> (The wrath of the ancestors)"	9
1.5.6 "Literary onomastics and its application to the novels: <i>Mopheme</i> by S. Matlosa and <i>Masoabi</i> by K.E. Ntsane"	10
2. LITERARY ONOMASTICS AS A STYLISTIC DEVICE	12
2.1 Concept style	12
2.2 Stylistics	15
2.3 General focus on literary names	19
2.4 The role of literary onomastics in literary analysis	22
2.5 Naming practice in A.K. Armah's - <i>Two Thousand Seasons</i>	23

	Page
3. NAMING PRACTICES IN SETSWANA	26
3.1 Naming of children in Batswana families	26
3.1.1 Naming of boys	27
3.1.2 Naming of girls	29
3.1.3 Biblical names	30
3.1.4 Procedures followed in naming of children: An example from G.C. Motlhasedi's <i>Moepatshipi ga a bone</i> (The iron digger does not see)	32
4. NAMING PRACTICES IN <i>PELO E JA SERATI</i>	38
4.1 Character names and the development of the plot	38
4.1.1 Names and action	56
4.1.2 Place names and the development of the plot	65
4.2 Themes identified	78
4.2.1 Naming and theme	78
4.2.2 Themes developed	86
5. CONCLUSION	90
5.1 Looking back	90
5.2 Concluding remarks	92
5.3 Looking forward	93
BIBLIOGRAPHY	95

CHAPTER ONE

1. INTRODUCTION

1.1 AIM

The aim of our discussion is to look into the significance of names in literature. It is our intention therefore not just to collect names in *Pelo e ja Serati* by J.M. Ntsime, but rather to try and show the role these names play in the work of art.

1.2 SCOPE

This study comprises five chapters. In the first chapter we include aim, scope and method.

Chapter two deals with onomastics as a literary device. The concept 'style' is defined and a brief comparison between linguistics and literary stylistics is attempted. An example of naming practices in A.K. Armah's '*Two Thousand Seasons*' is briefly discussed.

Chapter three deals with a theoretical framework. The following are briefly discussed:

- Naming of children in Batswana families, inter alia, naming of boys and girls.
- Biblical names as found in our society and in literature.
- Procedures followed in naming of children plus an example from G.C. Motlhasedi's *Moepatshipi ga a bone*.

- Defining the concept 'literary onomastics' relying on Alvarez-Altman's definition.
- General focus on literary names. Alvarez-Altman's family of names is in question here. We intend looking into the whole twelve family of names and provide with our own example where possible. We need to stress a point here that our discussion is not as inclusive as that of Alvarez-Altman. The family of names that we shall consider in our discussion are those that are said to be ononymical (implied and title names), diactinic (characteronyms), etymological (original and contextual names), toponymical (names of places and mountains) and paronomastic (phrases as names).
- The role of literary onomastics (name practices) in literary analysis. The question as to why authors give characters as well as places names shall be considered. Again, why some authors do neglect this important technique of naming in their works and why other authors make use of names that are not of Setswana origin.

Chapter four which contains our main discussion deals with the application of *Pelo e ja Serati* under the following sub-headings:

- *Character names and the development of the plot.* An attempt is made here to show how names are used to characterise and how these names develop the plot.
- *Names and action.* Some names do imply an action e.g. Dithole (dust) which means a moving wind or storm. How does this moving storm affect the events of the plot.
- *Place names and plot.* The significance of place names in the development of the plot is considered. In other words how setting influences the events and characters in the text.

- *Naming and theme.* Firstly, we define the concept 'theme' and then identify the themes in the text. The two themes of 'pelo e ja serati' (a loving heart knows no bounds) and that of inter-tribal marriage are identified. These two themes are discussed separately.
- *Themes developed.* After identifying the themes, we now show how naming practices do help in their development.

Chapter five deals with concluding remarks. Here, we make a summary of all the chapters above with an emphasis on chapter four.

1.3 METHOD

The approach to be followed in our discussion is more of a readers-response theory i.e. we are going to rely on our interpretation of names as used by the author. Again, every time we use a concept we shall try by all means to define it first before we make an application.

1.4 DEFINITION OF CONCEPTS

1.4.1 Literary onomastics

According to Alvarez-Altman (1987:1), Literary Onomastics is:

a more specialized literary criticism in which scholars are concerned with the levels of significance of names in drama, poetry, fiction and folklore.

She further says:

These include names of places, characters, cosmic symbols etc., as they relate to theme, structure, and other literary considerations.

Leonard R N Ashley in Alvarez-Altman and Burelbach (1987:11) defines onomastic approach as:

A study of the origin and history of proper names.

He further says that in literary onomastics we study how an examination of names and the way in which they reflect or explain the author's intentions can add to our understanding and appreciation of a work of literature.

Onomastics therefore means naming of places and characters in a literary work. A point should be made here that a student of onomastics does not study naming per se but rather looks into how the author(s) uses this technique to portray characters, plot and theme. A mere collection and listing of names in a literary work is not enough but as students of onomastics we should try to determine what the authors intended and meant i.e. why an author chose those names of places and characters in his/her work and the function of these names. Alvarez-Altman (1987:1) on this point says:

We all agree that just collecting and listing names for a work of literature is not enough and not realistic.

Ashley in Alvarez-Altman and Burelbach (1987:14) is of the same opinion. He says:

We must all realize that just collecting and listing names for a work of literature is not enough.

We need therefore to investigate how names reveal the success or failure of the writer and that in names writers of skill pack many connotations. Ashley in Alvarez-Altman and Burelbach (1987:12) emphasizes this point when he says:

in names, words carry more than ordinary words do of enriching connotations.

1.5 REVIEW ON NAME PRACTICES

Naming technique as a stylistic device has been used by many authors writing in the indigenous African languages as well as those writing in the 'colonial' languages (refer to our 2.5 Naming practices in A K Armah's "*Two Thousand Seasons*"). Critics on the other hand seem to have overlooked this technique (see: 2.4 The role of literary onomastics in literary analysis). Nevertheless a start has been made as we shall see below.

Included in our discussion are articles published in magazines and honours articles. Let it suffice to start with the former.

1.5.1 Kersoordenking: Die kersevangelië in name

B van der Walt (1985:7 & 8), discusses the three hymns wherein the names of Zecharia, Elizabeth and 'Johannes' appear. The hymn on Zecharia emphasises the point that God has not forgotten or forsaken him in his desire to have a child. Citing one of the verses Van der Walt (1985:7) says:

Al is Elisabet onvrugbaar en julle lankal verby die tyd dat julle kan kinders hê, vir die almagtige God is niks onmoontlik nie. Hy skep lewe - selfs uit die dood.

Zecharia's wife was Elizabeth, God is trustworthy. Both Zecharia and Elizabeth were therefore reminded that God has not forsaken them (Zecharia) and that they should have faith in Him because He is trustworthy (Elizabeth). The meaning of their names is realised when they were blessed with a son, 'Johannes', God is with us.

1.5.2 Male and female names in Zulu

A Koopman's article needs to be commended. His structural analysis of names is very broad and interesting to read. The following quotation sums up what he intended to do and to achieve:

It is convenient to begin a general analysis of the difference between male and female names by examining the various derivational sources, and seeing which structures may be allowed for male names only, which for female, and which for both. This examination should reveal something of the general characteristics of male and female names. After the structural analysis has been completed, some general conclusions about the linguistic characteristics can be drawn (Koopman, 1979:153).

In his illustration of the differences between male and female names he has the following:

Names that are derived from nouns e.g. uninflected nouns - uSipho < isipho (gift). Setswana name 'Mpho' (gift) nonetheless seems to be inflected as it is derived from "fa" to give. 'Kgosi' king as a name is a good example of uninflected name in Setswana. Both uSipho and Kgosi are male names.

uNthombi < intombi (girl) is a name for females. In Setswana we have 'Moretsana' (girl).

An example of an inflected noun like uNomvula < imvula (rain) has a Setswana equivalent of Mapule < pula. Isizulu has the nominal extra-prefixes uNo- (Koopman, 1979:155) whilst Setswana has the prefix Ma- and 'a' inflected to 'e' as can be seen above. Generally these prefixes or formatives -ma-, -no- (Isizulu) and Setswana ma- indicate female names.

It is not our intention to delve too much on Koopman's article but let it suffice to mention other instances from where names are derived. These are:

- noun phrases (1979:157)
- noun + relative/adjective and
- names comprising the whole sentence (*ibid.*).

1.5.3 Naming in Xhosa folk-tales: A literary device

Neethling's article starts with the definition of onomastics. He cites Alvarez-Altman's definition wherein literary onomastics emphasises the need for:

... a more specialized literary criticism in which scholars are concerned with the levels of significance of names in drama, poetry, fiction and folklore (1985:88).

The focus in his article is largely on characterization through naming as he says:

The impact of a literary work of art can be increased by using proper names, by concentrating on the evocative and connotative levels (1985:88).

The levels of meaning of names according to him are:

- lexical level,
- the associative level i.e. the reason why the particular lexical (or onomastic) items were used in the naming process, and
- the onomastic level i.e. the meaning of a denotative name as a name; its application based on lexical and associative semantic elements.

According to him many or probably most of the proper names in iintsomi (folktale) function only on the denotative (onomastic) level (1985:89).

1.5.4 The naming of Soweto

Black settlement area to the southwest of Johannesburg appeared in the 1930s. At a meeting of the City Council's newly constituted Native Affairs Committee in 1931, the suggestion was made that the settlement be called Clarendon but a counter-proposal was made that the township should bear a 'native' name. Despite this latter proposal, the township was named Orlando i.e. named after the then councillor E Orlando Leake.

Later, as the number of Blacks settling in that area, southwest of Johannesburg, increased, there arose a need of naming these extensions. It is interesting to note that then Professor C N Doke of the Department of Bantu Studies at Witwatersrand University was approached. All the same, his proposals were rejected (see G.H. Pirie, 1984:44).

A move to name these extensions after the members of the Native Advisory Boards, e.g. Mpanzaville (named after James Sofasonke Mpanza) was rejected. Names such as Moletsane (conqueror-chief of the Bataung in the 1830s), Chiawelo (Venda, place of rest) and Phiri (Sotho, hyena) were suggested by the Advisory Boards and accepted by the City Council (NEAD). Other names like Molapo, Dhlamini, Senaoane, Mapetla and Zondi were suggested by the then Manager of the NEAD. The residents of these settlements were also consulted and came up with names such as Jabulani (Nguni; rejoice), Naledi (Sotho; star), Zola (Nguni; be calm) and Tladi (Sotho; lightning), which were all adopted.

The need for naming of the ever increasing settlement of Blacks in the South Western Native Townships continued. A

competition for the suggestion of a suitable name was launched. By August 1958, 114 entries had been received but all were rejected. More appeals for names were made through the Press during 1961 and for the first time the word Soweto was suggested. The name was accepted in that it was coined, short, easily pronounceable and that it did not favour one of the main language groups (Pirie, 1984:48).

Today, the southwest area of Johannesburg, where Blacks are settled in great numbers is known as Soweto (South Western Townships).

1.5.5 "The significance of names and naming in A.C. Jordan's *Ingqumbo Yeminyanya* (The wrath of the ancestors)"

X.T. Sibeko's BA Honours article at the University of Cape Town, is a significant contribution to the naming practices in literature. The following points that she discussed are not only prevalent in Isixhosa, but also in all African languages:

- the role culture plays in naming of children i.e. both males and females.
- naming of adults e.g. when a woman marries, she is given a new name as she acquires new status e.g. Nobuntu (mother of kindness). Men also are given new names after circumcision and or after distinguishing themselves in battles.
- authors do make use of this technique in giving names to characters in their works. She says:

Jordan consciously employs literary onomastics (naming practices) in his classical novel *Ingqumbo Yeminyanya* by applying the different levels of this literary device to the circum-

stances under which Xhosa people name their children or adults undergoing a change in status.

We cite only one example of Zwelinzima (the world is tough). He is born at a stage when his father has been made to believe that his brother (Zwelinzima's uncle) is responsible for his ill-health. As the plot develops, life or the world becomes really tough for him. He is bitten by a dog at his uncle's place; he is removed from his parents and later when he has to return to lead his people, he has to choose between leaving his studies and taking his father's throne. During his reign, the tribe was divided i.e. one group belonged to the educated and the other to the uneducated. He was accused of taking sides i.e. favouring the educated ones.

Zwelinzima's problems so increased that he decided to commit suicide. Sibeko (1986:36) says:

By killing himself he is thus able to remove himself from the difficulties of his land, with the hope that at the same time peace and stability might be restored.

Notwithstanding the fact that we only cited one example i.e. that of Zwelinzima in naming practices, X.T. Sibeko's contribution to literary onomastics need to be commended.

1.5.6 "Literary onomastics and its application to the novels: *Mopheme* by S. Matlosa and *Masoabi* by K.E. Ntsane"

M.S. Moloko's reference to Alvarez-Altman's families or classes of names is acknowledged and commended. This obviously gave her a better framework to work from in her discussion of naming practices in both the novels, *Mopheme* and *Masoabi* by S. Matlosa and K.E. Ntsane respectively (see Moloko, 1992:15-17).

Another point that needs to be mentioned is that of the techniques used by an author in giving names to both his characters and places (Moloko, 1992:18). Our interest is directed to the evocative technique or memories e.g. Ntswa (dog) or Dithole (dust) and the symbolic technique in which names used symbolise something else e.g. Serame (Ice) which symbolises static attitude.

Names such as Losokolla (heart-burn), Baratang (what do they like or love), to name but few in *Mopheme* do help in the development of the plot as shown by Moloko (1992:21-35) in exposition, motorial moment, complication, climax, turning point and denouement.

The same can be said about Masoabi, which means sorrow, disappointment, or embarrassment (see Moloko, 1992:36-43).

It is true also that:

... names do not only reveal the nature of the characters but also have important implications for the development of the plot i.e. linking events and anticipating possible resolutions (Moloko, 1992: 44).

The above review on naming practices might not be as exhaustive as it should be. Nevertheless, we are grateful that something has been done on this important aspect or technique employed by our authors. We need to emphasise that more efforts need to be undertaken by our critics in the indigenous literatures in particular to explore this technique of naming of characters and places.

CHAPTER TWO

2. LITERARY ONOMASTICS AS A STYLISTIC DEVICE

2.1 CONCEPT STYLE

Cohen (1973:49) defines style as:

... an author's choice of words and their arrangement in patterns of syntax, imagery and rhythm.

He further says:

These arrangements of words constitute the author's imaginative rendering of whatever thoughts, emotions, situations or characters he chooses to create and communicate (*ibid.*).

Ducrot and Todorov (1983:30) on the other hand define style as:

... the choice that every text necessarily makes among a certain number of possibilities included in the language.

The definitions cited above seem to emphasise the point of choice i.e. an author's choice of words (Cohen) and that every text makes among a certain number of possibilities in the language (Ducrot and Todorov). The similarity or agreement in their definition of style is of interest to us since Cohen approaches the concept style from a literary point of view and Ducrot and Todorov from a linguistic one.

Different authors (or even one author) make different choices and therefore different styles and that is why sometimes we

talk of a Shakespearean, Monyaise's or Ntsime's style. When we talk of a style of a particular author, we are thinking of these choices he has made in his work. But there are also choices that are usually discernible in different genres. Poetry differs from prose and prose from drama because of these choices or possibilities that are made.

Ntsime as a dramatist differs in style with Monyaise, the novelist. The latter is more descriptive in character depiction whereas the former is more dramatic i.e. less descriptive and that is why Ntsime in his dramas uses the naming technique in both character and place names to advance plot and theme.

In talking about style, we could also refer to a particular period of writing. Generally, in the development of our literature, we usually discern three periods viz traditional, transitional and modern periods. Traditional literature, especially poetry, has particular compositional features which distinguish it from others. These features among others are: repetition, linking, parallelism, absence of stanzas and rhyme.

Predominant in the transitional literature, is the blending of indigenous forms with Western stylistic features. Linking and parallelisms are used with Western equal-lined stanzas.

In modern literature, we usually find carbon copies of western literature like rhyme, metre, sonnets and lyrics.

It is not only in poetry that we can talk of different periods. In drama for instance, we have classical western patterns of five acts consisting of several scenes. We may add here that generally in Setswana, this is the tendency. This is so perhaps because drama in our language started very late as a written genre. Modern drama again is said to be meant for stage hence the aspect of stageability is often questioned in our dramas.

There is also what is called prose style. In prose we talk of compression in a short story or even the descriptive nature of a novel like Moloto's style in all his five novels. Today many young and upcoming authors seem to copy the style of Monyaise because he has proved himself as a good writer, particularly in his use of analepsis, prolepsis, imagery and many other stylistic features.

Let us come back to the definition of style by Ducrot and Tudorov. They speak of the choice among a number of possibilities found in a language. These possibilities in a language are the ones that are realised in different genres as well as in different authors. Among these discernible possibilities, we may include name-giving or name-practices by authors, to reveal the traits of characters in a text. This device is of great importance to us in that generally Setswana writers are at home in using it. The popular usage of this technique stems from our culture i.e. African culture. Serudu (1979:14) points out that

In African communities, name-giving is of special significance.

We have already indicated in Chapter 2 of this work that naming a child in our communities, is an organised occasion, and that serious care is taken in giving a child a proper name, since a bad name might influence the child's behaviour and personality very negatively.

Most of our authors, and Ntsime in particular, seem to have considered this device very seriously in giving names to their characters and even places. This cultural practice gives rise to the background or setting in the stories the authors depict. It is interesting to note, that even the Setswana authors writing in urban areas with township influence and background, still make use of this cultural practice. Monyaise, writing in an urban area, is a good example here.

Names like Potso, Diale and Olebile in *Go sá Baori*, do come out, even though the whole setting of this book depicts urban life, i.e. dancing in Sofia (the old Sophiatown), Benoni, Phelandaba (Atteridgeville) and Kimberley.

Ntsime in all his writings depicts rural settings and perhaps that is why as far as naming of characters and places is concerned, Setswana culture comes out very clearly. We shall show this when we apply naming techniques in *Pelo e ja Serati* in Chapter 4.

2.2 STYLISTICS

Turner (1979:7) defines stylistics as:

... that part of linguistics which concentrates on variation in the use of language, often, but not exclusively, with special attention to the most conscious and complex uses of language in literature.

The above definition seems to confine stylistics to linguistics (that part of linguistics) and exclude practical criticism which concerns itself with the study of literature. Of course, there is reference to uses of language in literature which most linguistic stylicians have time and again touched on it. Halliday, Leech and Short, to mention but a few such linguistic stylicians, have vigorously subjected literary text to linguistic analysis. According to Fish (1980:81), Halliday seems to concentrate on a description of the language:

... hence his emphasis on clauses i.e. action clauses; transitivity and intransitivity of verbs.

Leech and Short (Hawthorn, 1992:199) on the other hand say:

... literary stylistics has, implicitly and explicitly, the goal of explaining the relation between language and artistic function.

It is not enough in literary or practical criticism to just analyse sentences and show the relation between language and artistic function. Furthermore, stylistics (literary stylistics) should not just be a middle ground between linguistics and literary criticism (Birch, 1991:106). Meaning and or interpretation, should be the ultimate goal of stylistics. Linguistic stylistic analysis should not lead us away from literary analysis. We agree with Birch (1991:106) when he says:

Linguistics wasn't able (and still isn't in many respect) to cope with accounting for textual meaning.

What is important therefore should be, as Fowler (Birch, 1991: 150) puts it:

... analysis of literature should reconnect critical interpretation and linguistic analysis ... based on the assumption that it is legitimate to take account of the reader's response.

It is also true that our knowledge of language, and how it (language) works is essential in understanding literature. Ngara (1982:10) says:

... in order to arrive to a satisfactory understanding of literature, the reader must have an understanding of language, its function and its mode of operation.

This is so, as Ngara (1982:10) further says:

Although a work of art consists of various elements - such as plot, theme, character and ideas - without language these elements would not be what they are; in other words they are realized and given form through the medium of language.

From the above postulation we realize that the knowledge of linguistics would be of great help to us as it feeds on literary stylistics. This idea is emphasised by Carter (1991: 6) when he says:

... stylistics analysis can provide the means whereby the student of literature can relate a piece of literary writing to his own experience of language ...

The interrelation between linguistic stylistics and literary stylistic, should not be misunderstood. The idea that our understanding of literature is to some extent dependent on our understanding of the nature and functions of language, should not be taken as to mean that literature could and should be studied in the same way as general linguistics. Literature needs to be studied in its way i.e. from a literary point of view. By so saying, we do not suggest that we should ignore the progress made by linguistic stylistics, but we should only take those points that are of significance to the understanding of literature better, and analyse our work of art. We should take note of what Ngara (1982:11) says:

A purely rational analysis of literature cannot do justice to literature, for literature is not scientific, and so a purely scientific approach to the study of literature can only kill the writer's creative effort.

Let it suffice to illustrate how literary stylisticians can apply the methods of linguistic stylistics to the language of

literature. We cite here, the narratological approach to the study of characters and characterisation. Bal (1985:26) says that a relation between the actor (character), who follows an aim and that aim itself can be compared to that between subject and direct object in a sentence. She gives the following example:

... an actor X aspires towards goal Y.

Accordingly both X and Y stand for what she calls actants i.e. X as subject actant and Y as object actant, she explains this further by analysing the sentence, 'John wants to marry Mary' as follows

John (subject actant)
Mary (object actant) and
wanting to marry (intention of story)

The above explanation is proof that literary stylistics can arrive at a conclusion by making use of linguistic stylistics. It is also clear from above, that literary stylistics does not necessarily use pure scientific and linguistic approach to the study of literature, hence both subject and object in a sentence are given literary connotation i.e. actants.

The same can be said about addresser and addressee in structuralism in the study of literature. Like in narratology, they are used to refer to characters.

There is no denial therefore that literature uses words to communicate a certain message to the reader, and thus the writer, like every speaker, must use language that is understandable. Ngara (1982:10) on this point, says:

If the speaker (writer) is to be understood, he cannot create his own private system of sounds, structures and meanings, but should operate within the confines of the communally owned communicative

system - a particular language in a particular community in a particular period of history.

A Setswana speaker, or rather writer, if he is to be understood, also needs to write in Setswana that is understood by Batswana (and for that matter by anyone whether he/she being a non-Motswana, as long as he/she can read and comprehend Setswana properly). Let us emphasise the knowledge of Setswana culture here, since unless the reader knows the naming practice of Batswana, the reader will not be in a position to understand this stylistic device, let alone appreciate it.

2.3 GENERAL FOCUS ON LITERARY NAMES

Onomastics or naming practices is a science. Like any other science it needs to be organised and delimiting as far as point of reference is concerned. It is important to note that our general focus on literary names is based on Alvarez-Altman conclusions and these are:

1. Families or classes of names
2. The techniques used by authors in naming, and
3. Typologies or functions of names

Our discussion on these conclusions is going to be selective rather than conclusive as that of Alvarez-Altman (1987:2-5). All the same, like her, we consider the following:

twelve families of names in literature,
six techniques of nominology, and three typologies.

The twelve families of names in literature include the following:

Anonymical family name (also subdivided into twelve) e.g. titles, initials, anagrams, neologism, acronyms, etc.

Motimedi, a novel by D.P. Moloto is an example of a title name where we find the main character Molatlhegi (same meaning as Motimedi) is always unsuccessful in whatever he does.

The second family is diactinic or attributive names. They include charactonyms i.e. names that delineate characters. Lefufa (Jealousy) and Ditshebo (Gossips) are good examples from *Pelo e ja Serati* by J.M. Ntsime. We shall come to this point later when we discuss function of names in characterization.

The third is Chimerical names which include hyphenated, slang and deliberate distortion. Nombini, a bone of contention in *Pelo e ja Serati*, is time and again referred to as Letebele (Ndebele i.e. borne of non-Motswana parents). This is deliberately done by young girls in the village to discredit and degrade her.

The fourth is the Mythological family of names which include Greek, Roman, African, Indian and many more. Alvarez-Altman (1987:6) cites "Kinta" in *Roots* as an example of an African mythological name. In *Pelo e ja Serati* there is reference to Badimo (gods) as characters who possess super-natural powers. We read that the village traditional doctors failed to bring Dithole back from Thaba ya Badimo (a mountain of the gods) to install him a new king of the tribe. Badimo, therefore, is an example of an African mythological name.

The fifth is the Biblical names which include Hebrew, New Testament names, Apostolic, Hagiographic (names of the 13 books of third division of the Jewish Old Testament) and the names of the sixty-six books of the Christian Bible. Instances of such names in our literature is rare except when reference is made to angels. In the short story, "Letshwao la Kolobetso", J M Ntsime makes reference to "baengele ba basweu" (white angels) singing with Goitsewang after she was baptised, confirmed and given the Holy Communion at the grave. In *Ntlotlele tsa maloba*, Ntsime writes about "Mohumi le Lasaro" (the Rich man and Lazarus), a well known parable from the Bible (St John II).

The Maria (Mary) and Dafita (David) we find in our literature are just but names and not portrayed as characters in the Bible.

Both the six and seven family names of Etymological Simple Names and Etymological Multilingual Names respectively seem not to occur in our literature (see Alvarez-Altman 1987:6, 7).

In family eight we have the National Identity names which reflect a country, a city, village or town. Names such as Ntswanalemetsing (name of village) in the short story "Moipolai" by B.D. Magoleng, obviously reflect rural life. Characters like Mofori (Deceiver or Trickster) and Khupe (Secret) are rich in cattle. This can only happen in a rural and traditional village where status of people are measured by the number of cattle they have.

The ninth group is the Toponymical Family Names which include municipal building, mountain, rock and many such place names.

Thaba ya Badimo (Mountain of Gods) is a name of a mountain which Serame (Ice) and his men in *Pelo e ja Serati* could not climb to bring Dithole (Dusts) back so as to install him as a new King.

Paranomastic family of names is the tenth group which according to Alvarez-Altman (1987:7) shows creativity of authors in punning. Gaetsewe in *Botsang Rre* (Ask my father) has employed this type of naming in Gotsenna (It is I who know) and Boikobo (Obedience). Goitsenna forces Boikobo to marry the girl he (Boikobo) does not love. Boikobo on the other hand seems to obey his father's instructions by marrying Seikokobetso (Loyalty), the girl chosen for him by his parents. At the end of the book we see Boikobo killing Seikokobetso and her children.

The eleventh is the Historical Family of Names which include ancient history, modern times, contemporary and acceptance names such as "Tycoon". In the drama, *Motswasele II* by L.D. Raditladi, we have historical names like Motswasele, Moruakgomo and others whose names can be tracked back from history especially of the Bamangwato tribe in Botswana. We may also cite a name, though not necessarily from any book, that of Khumotsame (My riches). One rich man from Potchefstroom named his only daughter Khumotsame. It is interesting to note that even her second name, 'European' name or 'Christian' name was Myriches. This is, an example of an acceptance name like Tycoon referred to by Alvarez-Altman (1987:7).

The twelfth and last family is Hagiographic Names. Included in this category are names of saints and their lives. No traces of such names could be found in our literature.

2.4 THE ROLE OF LITERARY ONOMASTICS IN LITERARY ANALYSIS

The above exposition on onomastics or naming practices in

literature seems to be not conclusive enough, nonetheless the possibilities are there to discuss this aspect in our Setswana literature and especially in J.M. Ntsime's drama *Pelo e ja Serati*. The family names discussed above might not all be applicable in our discussion but we shall try by all means to be as broad as we possibly can. We are further encouraged by the fact that Batswana writers in general seemed to have taken naming of characters and places very seriously. J.M. Ntsime who has written more books than any other Motswana writer has employed naming techniques in all his books.

Literary onomastics therefore seems to play a very important role in literary analysis. Nevertheless, literary critics seem to have neglected or made an oversight on this valuable technique in their works. Malope, R.M. (1977) in "Tshekatshekotsenelo ya dipadi tsa ntlha tse tlhamo tsa ga D.P.S. Monyaise" (Critical analysis of the first five novels by D.P.S. Monyaise) and S.J. Shole in "Mefama ya diterama tsa Setswana" (Aspects of Setswana drama), both M.A. theses, touch this technique of literary onomastics in passing. They don't delve too much on it. We are perturbed by this oversight by our Setswana critics just like Msimang (1983) who is disturbed by both the Zulu folklorists and novelist who do not make use of this literary technique. He (Msimang) says:

Our biggest problem is why should the Zulu artist fail to utilise naming as a characterization device when naming a child is such an important aspect of Zulu culture (1983:101).

We have already indicated that in Setswana, the artists have used this technique but critics have not exploited the technique fully.

2.5 NAMING PRACTICE IN A.K. ARMAH'S - *TWO THOUSAND SEASONS*

Ngara (1982:117-119) asserts that Armah in his novel, uses

both character and place names, like most African people do in literature. He says:

The most obvious example of Armah's attempt to assert the oneness of the African people, is his use of names.

The above assertion is supported by Ullman (1983:72) when he says:

The concept of proper name is ... deeply rooted in tradition.

It is interesting to note that Armah's names of characters and places, come from all over Africa. We shall illustrate by making reference to a few of them as follows:

(1) Character names

Inse, a Ghanaian name and the name of Armah's own son from West Africa.

Kamuzu, from East Africa, who reminds us of Dr Kamuzu Banda of Malawi.

Isanusi, a Zulu name, from South Africa. This name is the same that Thomas Mofolo, a Mosotho writer, has used in the well known novel called *Chaka*.

(2) Place names

Azania, the African name for South Africa.

Mali, though called 'the Bright Country,' the savanna land is implied.

(3) *Rejection of European or White names*

Ngara (1982:119) quotes Isanusi's rejection of Christianity in:

They say it will be reward enough when we have lost our way completely, lost even our own names; when you will call your brother not Olu but John, not Kofi but Paul; and our sisters will no longer be Ama, Naita, Idawa and Ningome, but creatures called Cecilia, Esther, Mary, Elisabeth and Christina.

Naming of characters and places, in Setswana, is therefore not an isolated phenomenon, but rather an African culture. We are more encouraged therefore, that E. Ngara in *Stylistic Criticism and the African Novel*; S.M. Serudu in "Character Delineation in Some Novels of O.K. Matsepe" and M.J. Mafela in "The Narrative Techniques in some Novels of T.N. Maumela", to mention but few, have shown a necessity and importance of this stylistic device in their discussion. They have shown that the study of literature, is not only the discussion of narration of plots, themes and characters, but also other aesthetic aspects of literature like naming technique.

It is our aim, therefore, to discuss this literary stylistic device further, by looking into its function in the development of both the plot and theme, in *Pelo e ja Serati* by J.M. Ntsime.

CHAPTER THREE

3. NAMING PRACTICES IN SETSWANA

3.1 Naming of children in Batswana families

Naming of children in Batswana families is a conscious and deliberate event. G.H. Pirie (1984:44) in discussing 'The Naming of Soweto' says:

... naming is not only the outcome of private and impenetrable contemplation. In varying degrees the naming of places is a social activity. This is so either by virtue of it involving joint decision-making and/or in respect of it occurring within a given social milieu in which there are formal or informal conventions of names selection, assignment and adoption.

The same can be said about naming of children in Batswana families. Naming of children is also a social and or a community activity. The elders in the family i.e. parents of the newly borne child and the grandfathers and grandmothers are all involved in the naming process. They formally or informally gather around the "lelapa" (traditional courtyard) to make a selection of names in order to give a child a better name. The elderly people will always lead the discussion and guide the young parents in selecting a good name. This they do by warning the young parents to make a good choice since a bad name might result in affecting the behaviour of the child. The two proverbs:

Ina lebe seromo (A bad name is an evil omen)

Leina le ile boreelelong (Give a dog a bad name and hang him)

will always be uttered by the elderly people. It is believed that if you give a child a name like Matlakala (Refuse or Dirt), later on in life the child becomes a nuisance (refuse/dirt) to his/her parents. Good names such as Boitumelo (Happiness), Mpho (Gift), Kgosietsile (The king has arrived) and many such names are preferred.

There is also a general practice in Batswana families to name a child after one of the members of the family or after a king or a hero in the tribe. Names such as Molefi (Recompenser or Levite) a well known King of the Bakgatla ba Mochudi (Bakgatla of Mochudi in Botswana) and Kebalepile (I have watched them), King of Barolong in Montshiwa near Mafikeng (place of rocks) are common among Batswana families.

It is also possible to give children bad names such as Matlakala (Refuse) or Kebabaletswe (I have had enough) when there is a friction or dispute in the family. Instances such as when in-laws interfere in the affairs of a married couple will always give rise to such names as Kebabaletswe (I have had enough) implying that a wife is enough with parents or brothers and sisters of the husband interfering in their affairs. What the wife is saying is that, please leave us alone, give us freedom to make decision on our own matters, matters affecting my husband and me.

3.1.1 Naming of boys

Most names of boys are deverbatives i.e. derived from verbs. Examples are Molemi (one who ploughs) derived from "lema" (to plough). Moremi (one who chops) derived from "rema" (to chop), Mogami (one who milks) derived from "gama" (to milk) and many others.

The above names are names that A. Koopman (1979:155) calls

... names derived from nouns that are in turn derived from verbs.

The morphology of these nouns/names is that a verb system is prefixed i.e. a noun class prefix *mo-* is attached to the verb system and *-i* as an agentive suffix is attached at the end.

There are also names derived from passive verbs where we find that only prefixing is done and the verb stem is left uninflected. Examples are *Motlogelwa* (one who has been left), derived from the passive verb stem "*tlogelwa*" (having been left). *Mosejwa* (one gossiped about) derived from "*sejwa*" (gossiped about). *Molebalwa* (one who has been forgotten) derived from "*lebalwa*" (having been forgotten), and many others.

Phrases as names (Alvarez-Altman 1987:7) or what A Koopman (1979:158) calls complete sentences are abound in Setswana. Names like *Kgosietsile* (the king has arrived), *Gobuamang* (who is speaking), *Goitsewang* (who knows) and many others are typical Setswana names particularly among the Barolong, Batlhaping and Bahurutshe tribes.

Naming of boys is not done haphazardly but careful considerations are undertaken. When the first child in the family is a boy, he will either be named *Kgosi* (king), *Kgosietsile* (The King has arrived) or *Modise* (the herdboys) and *Modisaotsile* (the herdboys have come). The above names are also considered when after two or more children borne in the family are girls and now a boy comes.

When the first born is a boy and the second-born is also a boy, this second-born is going to be called *Mosimanegape* (a boy again).

There is also a rare instance of a boy given a female name like *Gaongalelwe* (You cannot be angry with God). This usually happens when in a family there is a need for a boy but to no avail i.e. perhaps a boy is borne after eight to ten girls are borne in a family. Such instances are no longer in practice in many Batswana families.

Names such as Boy or Seun (a boy in Afrikaans), and Oupa (old man in Afrikaans) do occur. Influence of both English and Afrikaans is the cause of this new inclination.

3.1.2 Naming of girls

The same procedure followed in naming of boys is followed in naming of girls. There are deverbatives also found under naming of girls. Examples are Mosebi (Gossip) derived from "seba" (to gossip), Motshedisi (one who gives life or one who condoles) derived from the verb stem "tshedisa" (to condole) and Mosidi (one who grinds corn) derived from "sila" (to grind corn).

The morphology of the above is the same as that of boys names under deverbatives i.e. the class prefix "mo-" is attached to the verb stem and the agentive ending "-i" is suffixed.

Names derived from passives are also found. Morongwa (one who has been sent), derived from "rongwa" (has been sent) with the prefixing of "mo-". The ending is uninflected.

Phrases as names like Goitsemang (who knows), Bothoboile (humanity has gone) and Gaolelelwe (thou shalt not cry to God i.e. don't blame God) are commonly found among Batswana families.

Most first-born girls are named Mosidi (one who grinds corn) because she is going to help her mother in the house and Segametsi (one who draws water). These names also occur when a daughter is born after two or more sons were borne.

Names such as Mphoentle (a beautiful gift), Mapule (mother of rain i.e. born immediately after rain) and Sentlenyane (a beautiful thing) occur when there is happiness in the family. Mosetsanagape (a girl again) is given when the first is a girl and then the second child is also a girl. In some instances

this shows gratitude but in some instances it shows disappointment or despondency. Disappointment or despondent in the sense that parents were crossing fingers for a boy.

Influence of English and Afrikaans in naming is found e.g. Meisie (a girl in Afrikaans) and Girlie (a small girl).

Both naming of boys and girls in Setswana is a phenomenon found also in our literature. In *Pelo e ja Serati* we have Dithole (dusts) - a boy, Lefufa (jealousy) - a girl. These names used by J.M. Ntsime in his book are to be found used in the everyday life of Batswana. We should perhaps stress a point here that bad names as well as most beautiful and sweet names are given to girls.

3.1.3 Biblical names

Giving children names from the Bible is a common practice in African societies. As an illustration, we divide these names into three categories, viz the commonly used ones; those of the pioneers of protestant movements who broke away from the Roman Catholic church and those that allude to Biblical texts.

The most commonly used names from the Bible are Isaac (laughter), Adam (earth), Saul (desire), Peter (the rock), Immanuel (God with us), Maria (Mother of Christ or the woman who is the first to see the risen Christ), Magdaline (who anointed Christ with oil) and Susanna (a woman who gave aid to Christ and the apostles, and thus suggesting goodness or gentleness).

Names of the protestants like Ignatius, suggesting Ignatius Loyola, the founder of the Jesuits; Martin i.e. Martin Luther who formed the Lutheran Church and Wesley referring to John Wesley, the founder of Methodist Church, are also found in our societies.

The last category of Biblical names is that of names alluding to Biblical texts. P.F. Ferguson in Alvarez-Altman and Burelbach (1987:123) asserts:

The name Motes ("Wise blood") alludes to the Sermon on the Mount: "And why beholdest you the mote that is in thy brother's eye, but considerest not the beam that is in thine own eye", Matthew 7:3.

Also:

The name Meeks ("The Violent Bear It Away") alludes to the Sermon on the Mount: "Blessed are the meek: for they shall inherit the earth", Matthew 5:5.

And:

... the name Sheppard ("The Lame Shall Enter First") evokes the parable of the good shepherd - John 10.

It is unfortunate that in most cases there is no meaning or connotation attached to these names. The reason, perhaps, is that these names were given and or enforced by the White missionaries during baptismal ceremonies. This practice was later rejected by many Africans. Armah (Two Thousand Seasons) as quoted by E. Ngara (1982:119) says:

In his rejection of the White man's Christian Isanusi says: 'They said it will be reward enough when we have lost our way completely, lost even our names; when you will call your brother not Olu but John, not Kofi but Paul; and our sisters will no longer be Ama, Naita, Idawa and Ningome but creatures called Cecilia, Esther, Mary, Elizabeth and Christina'.

American Negroes in the sixties began to change their White names and adopt the African names. R. Rosenberg in Alvarez-Altman and Burelbach (1987:219) says:

In the sixties a fourth mode of naming arose from racial politics. The Black militants began to name themselves. Repudiating European forms, they adopted African ones.

In South Africa, the Black Consciousness movements hinted this rejection of the so-called Christian names in the late sixties but it was not generally endorsed by many. All the same, now of late, the tendency to change the order of our names i.e. the African name coming first is rife e.g. Molefi Daniel Molefe (Molefe as the surname). The order used to be the Christian name first and then followed the African name(s).

There are traces of these Biblical names in our literature. J.J.S. Lebethe in *Mosele* has Moss (Moses) and Peter; D.P.S. Monyaise in *Ngaka, Mosadi Mooka* has Stella and Naomi (the two nurses); and S.A. Moroke in *Ngwanaka, o tla tsoga o ikotlhaya*, has James Letsholonyana (a teacher). The names of these characters cannot be associated with those in the Bible. Nonetheless, there is special significance of their names in the development of themes and their relevance to the setting. Lebethe's and Monyaise's setting is urban area and thus such names are common there. As for Monyaise's naming of nurses, we are aware of the fact that they usually do not call themselves by their African names. We may also assert that generally teachers prefer White names to African names and that is why Moroke named his character, James.

3.1.4 Procedures followed in naming of children: An example from G.C. Motlhasedi's *Moepatshipi ga a bone* (The iron digger does not see).

From the text below, men gathered at the royal kraal to

discuss many issues affecting the tribe in general. Whilst discussing, a messenger from Mmonadilo's (seer of things) home arrived to report that a daughter has been borne. Then the following discussion ensued:

"Kana go batlega leina, ngwana o tla sewa lefe?"

"Kana ke ao bagaetsho, ntsheka - tshekisang leina".

"Leina ga le ke le batlwa, leina le tswa mo phefong".

"Nnyaa, le tswa mo tlhogong, le gale le tswa ka molomo".

"Ga ke batle lengwe le lengwe, ga ke batle ina je lebe,
Ke batla ina ja tlhomamo, ina je le lolameng".

"Wa reng ka Montlenyane? Nna ke bona le siame,
Gongwe e e maswi e itsetse, Tsholofelo o montle".

"Monna, leo ke a tshaba, bontlenyane o a itse,
Ga bo age bo le bosu, e ka bo e le ka botlhodi.

A ko o gopole le lengwe, le le gaisang leo".

"Raya ngwana la Seabe, ke seabe o abetswe,
Ga o ka ke wa bona lepe, go gaisa ina jeo".

"Leina le ke a le tshaba, le bogale le sa sege,
A o itse boSeabe ba ba leng mo motseng?

O ba itse ruriruri; ba ntse jang mo dijong?

'Ina leo le bosula, motho wa lone ga a kgore,
O aga a ngongola fela, a re o timilwe tsa gagwe.

Sehuba sa kgomo sa gagwe ka gonne ke Seabe,
Seabe o batla letsogo, ga se seabe sa ba bangwe.

Serope le sone sa gagwe, o tshwanetse go abelwa,
O batla le one molala, ntswa o se na epe nama.

Gopola le lengwe leina, o le bale la Seabe".

"O mmitse Mmaphuthegelolo go bo re ne re phuthegile
'Tsatsing jeno a goroga, re opela re ipela"

"A o sema ngwanake seaka, ke tlhoile ina jeo,
Kana o ka re a tlhalefa a phutha a ba a phutha,
A gogola dikgogodi tsa merwalela e feta.

A phuthegelwa gotlhegotlhe mme le ena a phutha.
Leina leo o le latlhe, o se ka wa le bua gape".

"Morena kgosi o le foo, le wena o ka re thusa,
Re thuse ka leina kgosi go le fa ngwana wa gago"

"Ngwana yo o mo abetswe, o mo filwe ke Modimo,
Mmitse ka tebaganyane, leina lentle ke Mpho."
Tau ya me, mong wa me, fa o bona ke le fano,
Leina leo ga ke bolo go le gopola mo pelong.
Pharologanyo e le nngwe, ke tla re ke Mphoentle."

"Ga go leina lepe gape, le le gaisang leo,
Mphoentle ke leina le le gaisang otlhe".

"Morongwa wa batho tsamaya, leina o le utlwile
Ka tsa gago tsoopedi tse di dikileng tlhogo,
E bile gape o a bona ke leina le lentle" Motlhasedi
(1964:9,10).

[By the way a name is needed, the child will be
given which name?

By the way my people those are important words,
help me choose the name.

It is not necessary to look for a name, a name
comes from the wind.

No! It comes from the head, of course it comes
through the mouth.

I don't want any name, I don't want a bad name
I want a proper and appropriate name

What about Montlennyane (small beauty)? I found it
fitting.

Most probably, like mother like daughter,
Tsholofelo (Hope) is beautiful.

Man, that one I am afraid, beauty you know,
Does not go alone, that could be miracle.

Think about another name, a better name for that
matter.

Give the child the name, Seabe (something allotted to, or allocated to), it is gift given to you. You will never find any other name better than that one.

I am afraid of that name, it is sharp though it does not cut like a knife.

Do you know all the Seabe's in our village?

Do you really know them, how are they in eating?

That name is bad, a person of that name is never satisfied.

He/she complains a lot that he/she is refused his/hers.

The chest of the slaughtered animal (or donation given to the King) is his/hers because he/she is Seabe.

Seabe needs a shoulder of a slaughtered animal because it isn't other people's gift.

The hind leg of a slaughtered animal is his/her, it should be given to him/her.

He/she wants even the neck, even though there is less meat on it.

Think about another name, forget about that of Seabe.

Call her Mmaphuthegelo (mother-of-where-people-have-gathered) because we were gathering here

The day when she arrived, we were singing and enjoying ourselves.

Do you regard my daughter a prostitute (a whore), I hate that name,

By the time she grows older and cleverer, she might gather and gather,

And scrape of or sweep away all that is left behind by the moving flood.

Everything might gather around her, and she also might collect or gather them.

That name you must throw it away, never talk about it again.

My honourable king, you could also help us.

Help us with a name to give it to your child.

"That child has been given to you, given to you by God.

Name her appropriately, a beautiful name is Mpho (gift)".

"My lordship, my boss, where I am,

That is the name that I have been thinking about in my heart (mind).

The only slight difference is that, I shall call her Mphoentle (a beautiful gift)

There is no other better name like that,

Mphoentle (a beautiful gift) is best name among all other names.

Poor messenger, you may go now, you have heard the name,

With your two ears surrounding the head

More so, you also realise that it is a beautiful name.]

The above discussion or rather discourse is an indication to illustrate the importance and seriousness of naming a child in a Setswana family. The role of the parent(s) is also emphasised. The concern of Mphoentle's father cannot be over-emphasised. The reason he gives in dismissing other names such as Montlentyane (small beauty), Seabe (something allotted to you) and Mmaphuthegelo (mother-of-where-people-have-gathered) should be understood in the light of the proverbs we have used i.e. "ina-lebe-seromo" (a bad name is an omen) and "leina le ile boreelelong" (give a dog a bad name and hang him). It is essential and very important amongst the Batswana to carefully consider the meaning and implication of the name

given to a child. Most of our authors have shown this and thus our discussion of naming practice in Setswana literature but more specifically to J.M. Ntsime's *Pelo e ja Serati*.

CHAPTER FOUR

4. NAMING PRACTICES IN *PELO E JA SERATI*

4.1 CHARACTER NAMES AND THE DEVELOPMENT OF THE PLOT

Most of the character names in *Pelo e ja Serati* can be classified as charactonyms i.e. attributive names. Alvarez-Altman (1987:6) includes charactonyms in the family of diactinic names because as she says:

I've chosen the word diactinic because these names are capable of transmitting intellectual actinic rays of light upon the characters and their attributes.

The above assertion is also found in Ducrot and Todorov (1983:225). They say:

... they (characters) are manifested by the name that announces in advance the properties that will be attributed to a character.

In the same vein, Ragussis says:

... the name designates character (1986:8).

He further says that the name shapes the destiny of the character in plot (1986:9).

We have already shown earlier that Batswana critics have not fully exploited name-giving as a stylistic device. In Northern Sotho and Venda this is not the case. Serudu, the Northern Sotho critic, points out that:

In giving names to his characters Matsepe takes into account the role a particular character has to fulfil (1979:31).

Mafela, the Venda critic, is also of the same opinion. He says:

Name-giving is a technique which is used by authors to reveal the traits of characters. The names which are given to the characters often reveal their actions. Readers are able to associate a character's action with his name (1988:20).

In *Pelo e ja Serati*, Ntsime has just done that. The name Dithole (dust) seems to be 'ina lebe seromo' (a bad name is an evil omen). To his parents, Serame (ice) and Nteseng (leave me alone or you leave me alone), he is as nuisance as dust. Serame says:

E kete o tla re thunthunyetsa dithole (*Pelo e ja Serati*, 1982:8).

(It would seem he would blind our eyes with dust).

Dithole tries to dispute this when asked by his father about his love affair with Nombini. He says:

Ke kile ka thunthunyetsa rre dithole kae? (*Pelo e ja Serati*, 1982:9).

(Where did I blind my father's eyes with dust).

But when he is with Nombini at the river, he says:

Tshireletso ke a e go solofetsa moratiwa.
Ke Dithole ke tla thunthunyetsa bagoumaki dithole;
Ke ba fatlha matlho a kilo le letlhoo ... (*Pelo ...*
1982:39).

(Protection I promise you my love,
I am Dithole (dust) I shall blind the eyes of those
who mention your name.
I shall blind their hateful eyes ...)

Nteseng, Dithole's mother, also says:

Ke raya gore o sotlile rraago, ngwanaka,
Ka go suputsa leina la gagwe mo ditholeng (*Pelo ...*
1982:50).

(I dare say that you have ridiculed your father, my
son,
By rolling about his name in the dust).

Dithole is young and wants to bring change in his tribe. The change he would like to bring about is that of allowing a young man to choose a love-partner himself. The old tradition of parents making a choice for their sons and daughters still prevails. This is further complicated by the idea that Dithole, is the prince and for that matter the only child of king Serame. Accordingly, therefore, his wife as the mother of the tribe, should be chosen by the tribe. Gaotingwe (literary meaning it (fire) won't be put off), one of the village men says:

Ka Setswana morwa kgosi o batlelwa mosadi ke
morafe,
Mosadi wa kgosi ke mosadi wa morafe,
Ka a tlile go tsalela morafe modisa (*Pelo ...*
1982:28).

(According to Setswana tradition the prince's wife
is chosen by the tribe
The wife of the king is the wife of the tribe
Because she is going to give birth to a shepherd
for the tribe).

The above idea is emphasised by Itumeleng (be happy), another tribesman, when Dithole is called to clarify his stand pertaining to the allegation that he is in love with Nombini (literally meaning a second attempt), a Ndebele girl. Itumeleng says:

Re ka se laolwe ke ngwana re mo tsetse.
Mosimane yo o tshwanetse go tsenngwa mo tseleng;
O tshwanetse go lemoswa boikarabelo jwa gagwe
Gore lenyalo la gagwe ke boikarabelo jwa morafe;
Gore mosadi wa gagwe ke mmamorafe;
Gore mosadi wa gagwe ke motlhanka wa morafe
Gore mosadi wa gagwe ke modiredi wa morafe
Gore mosadi wa gagwe o na le boikarebelo mo morafeng.
Ke ene kutu le matshego a tswelopele ya morafe
(*Pelo* ... 1982:53).

(We won't be controlled by a child we gave birth to
This boy needs to be put right i.e. shown the
correct way

He needs to be shown his responsibility
That, his marriage is the responsibility of the
tribe

That his wife is the mother of the tribe

That his wife is the tribe's servant

That his wife is the employee (worker) of the tribe

That his wife has a responsibility to the tribe

She is the backbone of the tribe's progress).

Despite all these and his father's wish to marry Mosidi (the corn grinder), his cousin, Dithole is still determined to marry Nombini. He has already told his friend and confidant, Batshipile, also a charactonym (literally translated - they are cheap i.e. they have swallowed their pride) about his love to a Ndebele girl. He says:

Nka itumela fa nka tshipisa baba,
Ka tshipisa dira ka diragatsa maikutlo ...
Pelo ya me e loigile,
E loilwe kan dipheko tsa Setebele,
Ke mosetsana yo motshwana wa Letebele ... (*Pelo* ...
1982:2).

(I would be happy if I can make my enemies look
cheap i.e. swallow their pride
Make them (enemies) look cheap to fulfil my
thoughts or wishes
My heart is bewitched
Bewitched with medicinal charms of Ndebele origin
Bewitched by a Ndebele black beauty).

Dithole's determination is seen in his actual proposal to Nombini. He promises her to overcome the barriers created by the tradition that a Motswana should not marry a Ndebele woman and for that matter children's love partners should be chosen by their parents. According to him 'pelo e ja serati' (a loving heart knows no bounds) and also 'Mosarwa ke yo motonanyana, wa mosadi Motswana' (literally - A Bushman is a male one, a female one is a Motswana) i.e. if you are a Motswana man and marries a non-Motswana woman, you give that woman Setswana status since she is going to learn all Setswana traditions. Batshipile, Dithole's confidant has indicated this more than once. Before Dithole could propose love to Nombini he has said:

Ntlhang o ka re o lebala jaaka Setswana se bua.
A ga se re Mosarwa ke yo motonanyana
Wa mosadi ke ena Motswana (*Pelo* ... 1982:4).

(Why do you seem to forget what Setswana says
Doesn't it say a Bushman is a male one
A female one is a Motswana).

And before they part, Batshipile, who suggested to Dithole, to write her (Nombini) a letter, says (*Pelo* ... 1982:4):

Letebele ke motho, molekane.
Le farologana le rona fela ka puo.
Mogologolo le ene o otlile kgomo lonaka,
Fa a re Mosarwa ke yo motonanyana,
Yo monamagadi ene ke Motswana (*Pelo* ... 1982:15).

(A Ndebele is a person like us, my friend
The difference is only in the language
An elderly person has hit the nail on the head
When he says a Bushman is a male one,
A female one is a Motswana).

All the other characters on the side of Dithole support this idea of changing the old tradition of parents choosing love partners for their children. Nkileng (hate me i.e. you can hate me I will say what I deem fit and right), repudiating Ditshebo (gossips) who goes about gossiping about Dithole and Nombini's love affair, says:

Kana molekane o se ke wa lebala
Gore mogologolo o rile pelo e ja serati (*Pelo* ...
1982:18).

(By the way my friend do not forget
That the ancestor has said that love knows no
bounds).

She further says:

Jaanong se makale fa pelo ya Motswana
E ya kwa Tebeleng go batla mosadi,
Gone teng e bone boitumelo, e bone botshelo.
Selo se sa go tllhopolela se tenne ditshaba,
Ke sona se tllisang poelamorago.

Kana botlhe re bana ba mmala wa sebilō,
Bana ba mmu o montsho wa Aferika (*Pelo* ...
1982:18).

(Now do not be surprised when the heart of Motswana
Goes to a Ndebele area to look for a woman
Because there it has found happiness, it has found
life

This thing of discriminating against others has
angered many tribes

It is the very thing that brings about retro-
gression (backwardness)

By the way we are all the children of the black
colour i.e. We are all Africans (Black)

Children of the black soil of Africa).

Nkileng says this whilst they i.e. the village girls are
discussing the affair of Dithole and Nombini. What actually
made her to take this stand is that Lefufa (jealousy) and
Ditshebo (gossips) are unashamedly showing jealousy and hatred
to Nombini. Ditshebo says:

Ke tlotse ke ntlwile Dithole a bua le Batshipile,
A re o rata Nombini ka pelo yotlhe,
A re o ikaelela go mo nyala ... (*Pelo* ... 1982:16).

(I over-heard Dithole speaking to Batshipile
Saying that he loves Nombini with his whole heart
Saying that he intends marrying her ...)

Lefufa on the other hand is of the opinion that since Nombini
is not a Motswana, she should not be married by Dithole. She
emphatically says:

Mme lo raya gore go ka tshwanela,
Fa mohumagadi wa kgosi e se Motswana,
E le lesele, e le motswa-kwa?

Ka rre a bina khudu nka se mo obamele (*Pelo ...*
1982:19).

(Do you really say it would be proper
If the queen is not a Motswana,
She being a foreigner (derogatorily used), an
outsider
I swear by my father who venerates a tortoise, I
won't obey her i.e. abide by her rules and
regulations).

We need to make a point here that what Ditshebo and Lefufa are saying is mere gossip since Dithole has not as yet proposed love to Nombini. It is only in Act 3 Scene 1 where we meet Dithole proposing love to Nombini but already in Act 2 Scene 1 the village girls are talking about their marriage. In Act 2 Scene 2, the village women take the gossip of their daughters further. MmaDitshebo (mother to Ditshebo - gossip) says:

Barwadi ba rona le bona ba jewa ke bohumagadi
ditshenko
Ba ka se ka ba buswa ke lesele,
Lesele tota, mmina ntswa ya mokotou.
Nna tota ga ke ikutlwe go obamela Letebele (*Pelo ...*
1982:23).

(Our daughters too are worthy to be queens
They can't be ruled by a foreigner,
An absolute foreigner, one who venerates a very
lean and emaciated dog.
As for me, I don't feel to obey a Ndebele).

In support of MmaDitshebo, MmaLefufa (mother to Lefufa - jealousy) comments as follows:

Mohumagadi wa kgosi ke ene mmamorafe ...
O tshwanetse go nna mohumagadi yo o pelotshweu,
O tshwanetse go nna morwadia kgosi.
A itse go rua morafe, a ka rua masiela.
Jaanong Letebele le itse eng ka mekgwa le melao ya
Setswana? ...
O tlile go tswaka Botswana ka Botebele,
Segarona se be se nyelela.
Gonne go tlile go rena Setebele.
Bogosi ba rona bo tla nyelela,
Gonne re tla bo re buswa ke Matebele le Matebejana
... (*Pelo* ... 1982:23).

(The queen is the mother of the tribe
She must be generous and kind-hearted,
She must be of a royal blood i.e. a princess
She must know how to look after the tribe, and take
care of the orphans
Now what does a Ndebele know about Setswana customs
and laws?
She is going to mix both the customs of Batswana
and that of Ndebeles
Then our customs would disappear
Because only Ndebele customs would prevail
Our kinship would disappear
Because we would be ruled by old and young
Ndebeles).

These two women speak just like their daughters. They are jealous of Nombini becoming the queen of the tribe. Like their daughters they spread the unfounded stories about Dithole marrying Nombini. At this point, Act 2 Scene 2, Dithole has not as yet proposed love to Nombini hence a mere village gossip.

MmaNkileng, mother to Nkileng (hate me), disagrees with MmaDitshebo and MmaLefufa. In support of her daughter and

Dithole that 'pelo e ja serati' (a loving heart knows no bounds), she says:

Gompieno pelo e ja serati.
Tlhaloganyang, basadi, botshelo bo fetogile,
Puso ya morafe e fetogile le metlha ya gompieno,
Mekgwa ya morafe e fetogile, go rëna ya gompieno;
Gompieno monna o letlelelwa go nyala mosadi a le
mongwe,
Jaanong o tshwanetse go itlhophela yo a mo ratang
ka pelo yotlhe (*Pelo* ... 1982:24).

(Today a loving heart knows no bounds
Understand this ladies, life has changed,
The government (rule) of the tribe has also changed
with modern times
Customs and traditions of the old have changed,
only modern ones prevail
Today, a man is allowed to marry only one woman
And therefore he should be allowed to choose the
one he loves best).

We may deduce now that all those who support Dithole in his intention to propose love to Nombini seem to be moving along with the wind and that is why their eyes are not blinded by the moving dust. They are able to see the light ahead - the light that will bring progress and prosperity in the village. But those who are against Dithole's intention are like people moving against the wind and their eyes will be blinded by the dust. They are unable to see the light ahead because time and again they have to try to wipe off the dust from their eyes.

Dithole's name, therefore, does not only depict his character but also helps in the development of the plot. The names of other characters and their actions do also contribute to the development of the plot. We have made references to Batshipile, Modiegi, Nkileng and MmaNkileng as characters who

support Dithole and Serame, Nteseng, Lefufa, Ditshebo, MmaLefufa and MmaDitshebo as those who are against Dithole's intention of marrying a non-Motswana. The concern of both these parties carries the plot further.

In Act 2 Scene 3, MmaLefufa continues with her lie that Dithole intends marrying Nombini, a Ndebele girl. We say it is a lie because she has no evidence to that effect but of course as readers we know that it is true because Dithole has already indicated this to Batshipile, his confidant. The actual proposal is in Act 3 Scene 1 but MmaLefufa in Act 2 Scene 3 asserts:

Motse o, o duma kgang ya bona,
Dithole o ikaelela go nyala Nombini,
Selo se, se re utlwisa botlhoko ruri,
Gore barwadi ba rona ba tle go obamela Letebele
Ga ke itse gore lona banna lwa re eng;
Le lekgotla la re eng ka dilo tse (*Pelo ...*
1982:28).

(This village roars with their news
That Dithole intends marrying Nombini
This thing really hurts us
That our daughters should obey a Ndebele
I don't know what you men are saying
Even the tribal ward is saying about these things).

In a way MmaLefufa is inviting tribal men to be involved in this affair of Dithole and Nombini. Already Gaotingwe (it won't be extinguished) and Keoagile (I have built it - the village) are taken up. By the way Gaotingwe, is MmaLefufa's husband and Keoagile their family friend. We are not surprised when Gaotingwe says:

Kana monna Keoagile, mme yo o bua mafoko.
Ka Setswana morwa kgosi o batlelwa mosadi ke

morafe.

Mosadi wa kgosi ke mosadi wa morafe,
Ka a tlile go tsalela morafe modisa
Morwa kgosi o tla bo a tlotse molao
Fa a ka tsaya kgato e e bosula e (*Pelo* ...
1982:28).

(By the way, Keoagile, this woman speaks real words
i.e. there is a sense in what she is saying
According to Setswana culture the prince's wife is
chosen by the tribe
The king's wife is the wife of the tribe
Because she is going to give birth to the tribe's
leader (shepherd)
The king's son would have broken the law
If he can take such a bad step).

The author probably gave him this name to mean that the
tradition - that the prince's wife should be chosen by the
tribe - should not be abandoned but we suggest that the more
appropriate name could have been RraLefufa. Our suggestion
comes out from the idea that Gaotingwe does not say anything
different from MmaLefufa's and Lefufa's utterances.

Keoagile (I've built it - the village) also seems to have been
given a wrong name. Most probably the author might have given
him this name because of his suggestion that they should first
investigate the matter of Dithole and Nombini. He says:

Re tshwanetse re sedisise kang e sentle,
Fa e le nnete ra e itsise Itumeleng monnaa Kgosi
Ka ene ra e fetisetsa kwa mosate;
Gore re tle re utlwe maikutlo a kwa mosate (*Pelo*
... 1982:29).

(We need to investigate this matter thoroughly,
If it is true we need to inform Itumeleng, the

king's younger brother
Through him the news could reach the royal kraal
So that we could hear the views of the royal
kraal).

Our impression on the name of Keoagile is dismissed by his
later utterances when he says:

Nna banake ba ka se buswe ke Letebele
Ka rre ka monna a bina khudu nka se loma!
Re tshwanetse ra tlhokomela kgang e, ka pele,
Gompieno Dithole o tla re itse,
O re sema Makgalagadi! (*PeJo* ... 1982:29).

(As for me, my children won't be ruled by a Ndebele
I swear by my father who venerates a tortoise, I
can bite my elbow (i.e. I swear that it will never
happen)

We need to consider this matter very quickly,
Today Dithole will know us
He takes us for serfs (Makgalagadi)).

Keoagile (I've built it) therefore does not build anything but
rather breaks up what Dithole is trying to build i.e. a good
relationship between the ethnic groups, in particular between
Batswana and the Nguni's (Matebele). The dialogue further
shows how disrespectful he is towards Dithole, the future
king. How dare he say that Dithole will know them and that
he (Dithole) takes them for Makgalagadi. It is inconsiderate
of him to speak like that, to say the least.

Both Gaotingwe's and Keoagile's dialogue, also help to develop
the plot. The conflict is intensified, more so that they say
they are taking the matter to the king.

In Act 3 Scene 2 we see Dithole proposing love to Nombini.
The latter accepts the proposal after the former promised her

protection from the Bakhudung tribe. Immediately after Nombini leaves the scene, Dithole tells his friend, Batshipile, his stand. He says:

Fa go nyala Letebele e le phoso nka tlogela bogosi,
Le Letebele ka inaya naga e tshetlha (*Pelo ...*
1982:41).

(If to marry a Ndebele is so wrong, I would rather
leave the kingship
And run away with a Ndebele into the bare veld).

Batshipile, Dithole's friend, promises him his support. He says:

Nna ke teng motlamedi wa gago,
Fa badimo ba rata maikaelelo a rona a tla direga
(*Pelo ...* 1982:41).

(I am with you, your guardian (defender)
If it is the wish of our gods, our intentions shall
be fulfilled).

Now that Dithole has achieved his aim i.e. proposed love to Nombini and the latter accepted the proposal, he has to face his parents. When his mother, Nteseng, tells him about the rumour from the villagers, he dismisses that as unfounded story. He retorts:

Nna ga ke ratane le Nombini,
Le e seng tota, mma (*Pelo ...* 1982:51).

(I am not in love with Nombini,
Not at all, mother).

He goes further to say that what the people are saying is just to create unnecessary conflict between the king and his tribe.

Accordingly, what they are doing is to try to stop him from succeeding his father. He emphatically says:

Fa badimo ba rata ba ka se ntlose bogosing
Gonne ke mpho ya badimo ga e ganetswe (*Pelo* ...
1982:51).

(If the gods want, they - the villagers - won't
remove me from the kingship
Because it is the gods' gift, it needs not be
opposed or denied of him).

Whilst Dithole and his mother are talking, the tribesmen (Keoagile and Guotingwe) together with Itumeleng, Dithole's paternal uncle, arrive at the king's place to report the villagers' rumour. These men's eyes are so blinded with the dust that they even forget the correct procedure of first greeting the king or even reciting a short praise to him (the king). Itumeleng, the king's younger brother, just bounced:

Mokhudung re tlile go go bona,
Motse wa gago o tsogile modumo;
Morwa kgosi o tla thuba motse wa gago
Ka maitseo a gagwe mo motseng.
Go utlwala gore o ratana le Letebele,
Morwadi wa ga Dlamini wa Mofaladi (*Pelo* ...
1982:52).

(Mokhudung we have come to see you
There is a cry (rigmarole) in your village
The king's son will break up your village
With his manners in the village
It is alleged that he is in love with a Ndebele
The daughter of Dlamini, the foreigner).

Keoagile supports Itumeleng and suggests that Dithole be called to clarify his stand. Serame (ice) accepts Keoagile's

proposal but still emphasises that Dithole should marry Mosidi, his cousin. This uncompromising attitude of Serame seems to suit his name. We deduce that, just like ice, the frozen water that cannot flow, Serame does not move an inch from what he believes in. According to him the tradition that a Motswana should not marry a Ndebele and that a love partner for a boy should be chosen by his parents, should be maintained. Another implication, which is not far from the one above, is that Serame is so frozen on to the tradition that he cannot realise the change his son is bringing into the tribe.

The plot now reaches the highest point. The tribesmen cross-question Dithole about his love to Nombini. Serame tries to bribe Dithole by saying that Bakhudung love him very much and that his wife should be chosen by them. In response to his father, Dithole says:

Rra ke itumelela lerato la batho ba gago mo go nna,
Fela ke utlwa botlhoko gonne ke tlile go ba swabisa
Mosadi wa me ke wa pelo ya me
Mosadi wa me ga se wa morafe
Ke wa me ka a nkgapile maikutlo -
A ke Letebele kana ga se Letebele
Mosadi wa me ke yo ke mo ratang ka pelo yotlhe,
Nombini ke mo rata ka pelo yotlhe ...
Fa ke sa mo nyale ke swa le ene (*Pelo* ... 1982:55).

(Father, I so appreciate your people's love to me
But I am grieved because I'm going to disappoint
them.

My wife is that one of my heart
My wife is not that of the tribe
She is mine because she has stolen my heart
Whether she be a Ndebele or not
My wife is the one that I love with my whole heart

Nombini is the one that I love with my whole heart

...

If I don't marry her I die with her).

The above outburst by Dithole is the last thing that Serame expected of him. He (Serame) is so disappointed that he calls his own son a dog and throws a knobkierie at him. Dithole runs away. The author says that he is taken by an unknown animal to the mountain of the gods (Thaba ya badimo).

Usually, the storm after sweeping over an area, moves away and settles on high mountains. Dithole (dust) also after causing trouble to his father and his tribe goes away and settles on Thaba ya badimo.

Serame, still frozen in the tradition, orders Nombini's family to be driven out of the village. Whilst Nombini and her parents are on their way out, she also runs away and arrived at Phalaborwa (better than the south). It is from this place that we see Nombini (a second one) taking the position of Dithole to develop the plot further. The meaning of her name i.e. a second one, seems therefore to imply that she is the second main character to carry the plot further. Needless to say that she is the second one to be forced to run away from her parents.

Nombini, after running away from her parents, arrives at Matwetwe's home. Matwetwe (an expert in traditional medicinal charms) is used by the author as 'deus ex machina'. He comes late in the story or plot to help Nombini in achieving her aim of returning Dithole to his parents and tribe. Serame's traditional doctors have failed to bring Dithole home but Matwetwe with his extraordinary expertise succeeded. It is unfeminine, to say the least, that Nombini could climb high mountains in the night to fetch the medical charms Matwetwe wants.

During her first expedition to go and fetch the excreta of Mmadipela (a snake staying with rock-badgers in the caves) she came across the most frightening snakes like pythons and tree snakes; wild animals like baboons and leopards. The second expedition was just frightening as the first one because besides the snakes she had to pluck a feather from a vulture. This also had to happen in the night at a very high mountain. All these things Nombini - a young girl - managed to do.

The author seems to have over-exaggerated the powers of Matwetwe's medicinal charms. We may suggest that the author was just concentrating on the naming of this character and that his deus ex machina should work so as to bring Dithole home, and that the plot should end.

Serame and his tribe now have to clean up the mess caused by the storm i.e. they have to look for Dithole so as to instal him as a new king. The king orders all the traditional doctors and amongst them there is the chief tribal traditional doctor, to find out the whereabouts of Dithole. All the doctors agree with Moremi (the chopper), the chief tribal traditional doctor, that Dithole has been taken by an unknown animal to Thaba ya badimo. The king still persists that Maganelwa (those whose thing has been taken and refused by ...) i.e. Dithole's initiation group. What transpired at Thaba ya Badimo is just as Moremi (the chopper) has said. After spending some days at the foot of the mountain, they returned home without Dithole.

Moremi's name means one who chops with an axe. We are not surprised to hear him speaking or advising the king to forget about enforcing that tribesmen should go and fetch Dithole. Unlike others he does not hide the truth and thus he is as sharp as a chopper (axe) and as the chief medicine man, the king was supposed to have listened to what he said.

The impression we gain from the above discussion on character names and the development of the plot is that the author has tried by all means to give his characters meaningful names. We are also tempted to say that the author's success lies in his use of pure Setswana names except those of other tribes like Dlamini's family. All the same there are instances where we have indicated that the author seemed to have concentrated on naming at the expense of considerations like plausibility e.g. Matwetwe's expertise in helping Nombini to bring Dithole from Thaba ya Badimo.

4.1.1 Names and action

Shipley defines action as:

The series of events that together form the plot of a play or narrative (1979:5).

He further says:

The action of a play may be conveyed by physical movement, by the clash of dialogue, or by the narration of events supposed to have taken place off stage (1979:6).

In 4.1 above we have shown how character names help in the development of plot i.e. the role the names play in the series of events that form the plot of a play. Here under we intend to show the role names play in the action of the story events. Ragussis (1986:21) says:

Names assume the role of verbs and thereby literally seem to take over the central action of the novel.

He goes on to say:

... you are not allowed to be named by the body you are equal to (through the "natural" system of naming); instead, you are named by the "unnatural" act you perform (1986:198).

The assumption that "by their names you shall know them" (Ferguson in Alvarez-Altman and Burrelbach, 1987:119) can be taken further by suggesting that by their actions you may guess their names. To illustrate his assertion Ferguson (Alvarez-Altman and Burrelbach, 1987:121) explains the naming of a character called Misfit as follows:

The Misfit calls himself "The Misfit" because "I can't make what all I done wrong fit what all I gone through in punishment".

In *Pelo e ja Serati*, Dithole seems to suggest the same when he says:

Ke kile ka thunthunyetsa rre dithole kae (*Pelo* ... 1982:9).

(Where did I blind my father's eyes with dust).

The above words were uttered by Dithole himself when his parents asked him about Nombini. It is interesting to note that after denying that he is in love with Nombini he goes on to propose love to her. When asked by Nombini to promise her protection against the Bakhudung tribe, he says:

Tshireletso ke a e go solofetsa moratiwa.
Ke Dithole ke tla thunthunyetsa bagoumaki dithole,
Ke ba fatlha matlho a kilo le letlhoo (*Pelo* ... 1982:39).

(Protection I promise you my love.

I am Dithole - dust - I shall blind the eyes of those who mention your name with dust.

I shall blind their disliking and hateful eyes).

Nteseng, Dithole's mother is worried and concerned that her only son might not inherit the kingship of the Bakhudung. Her concern can be seen in her dialogue with Dithole when she says:

Ke raya gore o sotlile rraago, ngwanaka
Ka go suputsa leina la gagwe mo ditholeng.
O ipholositse mo maemong a magolo a segosi,
Wa gagaba ka mpa ya sebeta wa latswa dithole (*Pelo ...*
1982:50).

(You have really disappointed your father, my son
By messing his name up in the dust
You have denigrated your high royal status
By crawling down on your belly and licking the
dust).

In the context above the name Dithole is used synonymously with "dithungthung" (dust-storm), an onomatopoeic word, that suggests the sound made by a strong blowing dust-storm. From the noun "dithungthung" a verb stem "thunthunyetsa" (to raise dust) is derived and that is why when Dithole's parents are angry with him say he raises dust for them (O ba thunthunyetsa dithole). We therefore say that the name Dithole suggests an action; an action which he undertakes in proposing love to Nombini, a Ndebele, to prove that "pelo e ja serati", a loving heart knows no bounds.

We have already indicated that Dithole's action is approved by Batshipile, Modiegi, Nkileng and Mma Nkileng. Their names also indicate an action. Batshipile, which is derived from "tshipa" (to make cheap or rather to make your opponent swallow his pride) says:

Molekane, a mekgwa le ditso di tshipisiwe (*Pelo ...*
1982:4).

(My friend, let tradition and customs be made cheap).

In responding to what Batshipile has just said, Dithole says:

Nka tshipisa mekgwa le ditso jang? (*Pelo* ... 1982:4).

(How can I make tradition and customs cheap).

Dithole seems to have forgotten what he has already said to Batshipile in:

Dumela molekane, Batshipile!
Nka itumela fa nka tshipisa baba,
Ka tshipisa dira ka diragatsa maikutlo (*Pelo* ... 1982:2).

(Greetings, my friend, Batshipile!

I can be happy if I can make my enemies cheap
If I can make my enemies cheap by fulfilling my
wishes feelings).

The impression we get from the name, Batshipile, is that of making all those people (characters) who are against Dithole's marrying a non-Motswana swallow their pride. This name therefore indicates an action of encouragement to Dithole. We are not surprised that every time when Dithole is in trouble confides in Batshipile. Serame, Dithole's father also gives Batshipile all the responsibility of bringing Dithole home after escaping to Thaba ya Badimo (Mountain of the gods). In a way, Serame, is swallowing his pride that Dithole should marry the girl of the tribe's choice.

Nkileng and MmaNkileng (Literally meaning hate me and mother of hate me) in supporting Dithole in his action of marrying Nombini, openly and without any fear of being reprimanded by the jealous women in the tribe, talk about "pelo e e jang

serati" (a loving heart that knows no bounds). According to them, Nombini is the most beautiful girl in the village and therefore it is not surprising that Dithole, the prince, is attracted to her. Nkileng says:

Ke ngongoregela fa le tshwenya Nombini;
Le fa a ka nna mohumagadi go siame
Ke maemo a a mo tshwanetseng sentle
Bohumagadi bo ja ngwana wa Letebele ditshenko (*Pelo*
... 1982:18).

(I complain when you worry Nombini
Even if she can be a queen it does not matter
It is the position that suits her so well
The status of a queen befits the daughter of a
Ndebele so well).

MmaNkileng also says:

Iaanong Dithole a ka nna a nyala Letebele
Gonne bontle jwa lone ke kgogedi e e maatla
Bo mo gogetse Tebeleng a sa ipone.
E se re lo bona Nombini a le montle
La fufegela bontle jwa gagwe
Gonne seo ke mpho e Modimo o mo fileng yona (*Pelo*
... 1982:24).

(Now Dithole can marry a Ndebele
Because her beauty is a strong attraction
Beauty has blindly attracted Dithole to a Ndebele
place
When you see that Nombini is beautiful
Do not be jealous of her
Because that is a gift given to her by God).

The name Nkileng is derived from the verb stem "ila" (to hate). It would appear that there is no action implied but

for the mere fact that both Nkileng and MmaNkileng support Dithole in his action of marrying Nombini we deduce that "ila" (to hate) presupposes an action. Our deduction is in line with what Shipley (1979:5) refers to as:

The action of a play which is conveyed by the clash of dialogue.

The above assertion is also applicable to names like Ditshebo and Lefufa. Ditshebo, is derived from the verb stem "seba" (to gossip) and Lefufa (jealousy) is a noun from which we can derive a verb stem "fufega" (to be jealous of somebody). Both these characters are jealous of Nombini who Dithole, the prince of Bakhudung, so loves. Even, before Dithole could propose love to Nombini, they spread the gossip in the village that the two (Nombini and Dithole) are in love. Ditshebo says:

Ke tlhotse ke utlwile Dithole a bua le Batshipile,
A re o rata Nombini ka pelo yotlhe,
A re o ikaeleka go mo nyala ... (*Pelo* ... 1982:16).

Lefufa (jealousy) supports her friend Ditshebo (gossip) by saying:

Mme lo raya gore go ka tshwanela,
Fa mohumagadi wa kgosi e se Motswana,
E le lesele, e le motswa-kwa?
Ka rre a bina khudu nka se mo obamele (*Pelo* ...
1982:19).

(Do you really say that it is befitting
If the queen is not a Motswana,
If she is a foreigner, one who comes from far away?
I swear by my father who venerates tortoise, I
won't obey her).

What Ditshebo and Lefufa are talking about has not as yet materialised i.e. Dithole has not as yet proposed love to Nombini. It is just a mere gossip and jealousy. They are jealous of Nombini because she is more beautiful than they are. Their parents too are jealous of Nombini. MmaDitshebo says:

Dithole o tla bo a nyaditse morafe wa gabo,
Fa a ka dira morwadi wa nkasele Mohumagadi (*Pelo*
... 1982:22).

(Dithole would have belittled their tribe,
If he can make a daughter of a foreigner a queen).

She further says:

Barwadi ba rona le bona ba jewa ke bohumagadi
ditshenko
Ba ka se ka ba buswa ke lesele,
Lesele tota, mmina ntswa ya mokotou.
Nna tota ga ke ikutlwe go obamela Letebele (*Pelo*
... 1982:23).

(Our daughters too suit to be queens
They can't be ruled by a foreigner,
A real foreigner, who venerates an emaciated dog.
As for me, I don't feel like being ruled by a
Ndebele).

MmaLefufa supports MmaDitshebo by saying:

Fela rona ga re rate go buswa ke Letebele
Ga re ikutlwe go obamela Nkasele (*Pelo* ... 1982:25).

(As for us, we do not like to be ruled by a Ndebele
We do not feel to obey a foreigner).

The gossip about Dithole intention of marrying Nombini is taken further by MmaDitshebo and MmaLefufa. The jealousy spread by their daughters seems to have gone into their heads and that is why MmaLefufa reports this gossip to her husband Gaotingwe. She retorts:

Borra, ga go sepe se se nkokonangmafatlha,
Fela rona bommabasetšana re a lela,
Gonne barwa ba motse ba itshetse moriti o tsididi.
Ga ba rate barwadi ba rona, le go ba bona tota
Ba ratana le barwadi ba bonkasele,
Ba rata go dira ngwana wa nkasele mohumagadi,
Re ntse re na le barwadi ba ba tshwanelang
bohumagadi (*Pelo* ... 1982:28).

(Men, there is nothing that worries me
Even though we mothers of our daughter are crying
Because the village sons disregard our daughters
They don't love our daughters, not even to see them
They love the daughters of foreigners
They want to make a child of a foreigner a queen
Even though we have daughters who suit to be queens).

What MmaLefufa is suggesting is that the village men should do something to stop Dithole from marrying Nombini. Her dialogue also seems to suggest an action that has to be taken by all village men to disappoint Nombini from being married by Dithole, the prince of Bakhudung tribe. We are not surprised when Keoagile and Gaotingwe decide to go and report this matter to the king. Gaotingwe says:

Ka moso re isa dikgang tse kwa kgosing,
Fela ke a itse kgosi e ka se letlelele dibese tse
(*Pelo* ... 1982:49).

(Tomorrow we are taking these news to the king
I know that the kind would not just allow this
rubbish).

Serame (Ice), the king, instead of taking heed to what Dithole intends doing becomes angry and throws a knobkierie at him. By the way, Dithole's intention is to bring piece and harmony between Batswana and Ndebele by marrying Nombini. He also wants to change the unfair and old tradition of parents choosing love partners for their children. Serame's refusal to allow Dithole to make his own choice as far as a love partner is concerned retards progress that his son envisages.

It is only Matwetwe (an expert in medicinal charms) who understands what Dithole is contemplating about. As an expert, he helps Nombini to return Dithole from Thaba ya Badimo (mountain of the gods) to his own people. The king's traditional doctors failed to bring Dithole home but Matwetwe succeeded. Nombini's actions also played a major role in bringing Dithole home. Her willingness to go and fetch the charms that Matwetwe wanted, helped in reuniting her with Dithole who then married her.

Most of the names the author has given to characters in *Pelo e ja Serati*, therefore seem to imply action. We need to emphasize what we have already indicated that our discussion is based on the meaning and implication of the two proverbs:

Ina lebe seromo (a bad name is an omen) and
Leina le ile boreelelong (give a dog a bad name and
hang him).

The bad names given to Lefufa (jealousy) and Ditshebo (gossip) suit their actions. Dithole (dust) also is such a bad name that suit his actions. He is a nuisance to his father and the villagers as his name implies. Serame (ice) is frozen in the old tradition of not allowing children to choose love partners for themselves.

J.M. Ntsime's success in giving names to his characters in *Pelo e ja Serame* cannot be over-emphasized. They suit the

actions of the characters and thus can be classified as diactinic (charactonyms) and paronomastic names (Alvarez-Altman and Burrelback, 1987:6 & 7). Our understanding and appreciation of *Pelo e ja Serati* as a work of art (literature) lie therefore in the examination of names and the way in which they reflect or expand the author's intentions (Ashley in Alvarez-Altman and Burrelback, 1987:11).

4.1.2 Place names and the development of the plot

The setting of *Pelo e ja Serati* is in a rural area. Serame is the king of the Bakhudung tribe. Dithole is the prince who has to take over the kingship from his father, Serame. This is only possible in a rural area and for that matter in a village. People still lead a traditional life and that is why king Serame wants Dithole to marry his cousin Mosidi. Bakhudung want Dithole to marry a Motswana because as they put it, they want their children to be ruled by a Motswana. Their total rejection of Dithole's intention to marry Nombini, a Ndebele, shows their unwillingness to change their tradition. But time is against them. The events in this text seem to take place during a transitional period. This is evidenced by an opposition Dithole is facing when he wants to be allowed to choose a love partner for himself and not letting the parents do the choice for him.

There are few places that are mentioned by names in the text. These are Tebeleng (a place of Ndebeles), motse wa ga Serame (king Serame's village) or motse wa Bakhudung (Bakhudung village), Thaba ya Badimo (Mountain of the gods), molatswaneng wa Boswela-nku (a Boswela-nku river, literary meaning a river where a sheep died) and Phalaborwa (better than the South). As we can see all these are typical Batswana place names. The author has used these names to portray the traditional Batswana lives. This is in line with what Alvarez-Altman (1987:7) calls typonymical family names. A.W. Read in Alvarez-Altman and Burrelback (1987:201) says:

One of the devices used by regional writers is to incorporate into their work the place names that evoke the spirit of their origin.

At the beginning of the book (story) we find Dithole walking along the river, most probably Boswela-nku, speaking to himself about his love for Nombini. In his monologue, he speaks as if Nombini is far away. He says:

Nkabo ke na le diphuka tsa lephoi,
Nkabo ke fofela Tebeleng;
Ke ya go latlhela bofofu teng
Ke tle ke jese matlho bontle,
Bontle jwa ngwana wa mmala wa sekilo.
(*Pelo* ... 1982:2).

(If I had wings of a dove
I would fly to Matebeleland
To marvel in her sight
And witness beauty worth seeing
The beauty of the black daughter of the soil).

Boswela-nku is used here as a place of refuge for Dithole. He goes to this river to meditate about his love for Nombini and about the problem he is facing i.e. the problem of convincing his parents that there is nothing wrong for a Motswana to marry a Ndebele woman. In his dialogue with Batshipile, his friend, he says:

Ke rata ngwana wa Letebele,
Mme pelo ya me e rotha madi.
Go leokoriba magareng a me le mosetsana
Leo le agilweng ke mekgwa le ditso,
Leo melao ya lona e gagametseng
Melao e e sireletsang katamelano ya merafe,
Melao e e nyatsang merafe e mengwe.
(*Pelo* ... 1982:3).

(I love a daughter of Ndebele origin,
But my heart drips blood i.e. I am bitter
There is a bridge between me and the girl
A bridge made by customs and culture
Whose laws are tight
Laws that protect or stop tribes to meet
Laws that despise other tribes).

Batshipile promises him his support. He encourages Dithole to pursue his intention of proposing love to Nombini. He says:

Ke go solofetsa thuso ya me ka pelo yotlhe (*Pelo*
... 1982:6).
(I promise you my help with all my heart).

Dithole now seems to gain some confidence and when Batshipile leaves he says:

Tsamaya sentle molekane,
Ka diphutka tsa lorato ke tla leka go tlola
letsibogo,
Ka diphuka tsa lorato ke tla fofela Tebeleng (*Pelo*
... 1982:6).

(Go well, my friend
With wings of love I shall try to go over the
bridge
With wings of love I shall fly to Tebeleng).

Tebeleng (a place where Ndebeles stay) is used here derogatorily to mean a place where any person of a Nguni origin stays. It is interesting to note that Nombini's father is called Dlamini and we know the Dlaminis to be of Swazi royal family. Dithole, like all the other characters, uses Tebeleng to refer to a place from where people who speak any Nguni language come from. To them, it does not matter whether

a person speaks Isizulu, Isiswati or Ndebele, he/she is a Ndebele (Ke Letebele).

Dithole now returns home to face his parents. Before he could even greet, his mother, Nteseng (leave me alone) questions him about his absence from home. She even tells him that it is their (parents') wish if he could marry Mosidi, his cousin. She says:

Fa bana ba ka bo ba laolega
Re ka bo re re tsaya ntsalao ka lenyalo
(*Pelo* ... 1982:7).

(If children were controllable
We could be saying take your cousin as your wife).

Politely and with respect Dithole answers as follows:

Mma ke a go ntlwa sentle ka tse pedi,
E bile ga ke ganele bosadi jwa ga Mosidi.
Ke ntsalake ke a mo rata;
Fela ke mo rata ka lerato la botsala,
E seng ka lerato la monna le mosadi.
Maikutlo a me ga a tshikinngwe ke bosadi jwa ga
Mosidi.
Ke kopa maitshwarelo fa ke fose tsa batsadi (*Pelo*
... 1982:7).

(Mother, I do hear you with my two ears,
And I do not reject Mosidi's womanhood.
She is my cousin, I love her;
But I love her with a friendly love
Not with love of a man and a woman.
My feelings are not moved by Mosidi's womanhood
I do ask for an apology if I have wronged my
parents).

We deduce that from the river where Dithole was alone and later joined by Batshipile, the plot is developed further at his home. It is the place, where he is supposed to find comfort but to the contrary it is where he is mostly rejected.

When his father, Serame, comes from where he was, instead of consoling his only son, he quarrels with him. The author says that king Serema is drunk. What a disrespect the author is showing? All the same, his dialogue with Dithole shows such a disrespect. He says:

O ntheela eng o re ntate,
Ka o le seganana o gana taolo,
O gana molao wa batsadi ba gago?
O nthaya o re ntate?
Ke ntate ke laile mang?
Ka ke laile selo sa seganana,
Selo se se dinaka di mebitlwa ...
Se se itseelang molao gongwe le gongwe.
(*Pelo* ... 1982:9).

(Why do you call me father,
Because you are a delinquent that shuns commands
You neglect your parents' commands
You call me father?
Whom do I command?
I have commanded a delinquent
A thing with thorned horns ...
That takes commands from the streets).

After some further deliberations Dithole decides to tell his parents his intentions. He tells them that his wife is going to be chosen by him and not his parents because he is the one who is going to live with her. Serame becomes angry and throw a knobkierie at him. Dithole runs away. He moves back to the veld to meditate again.

It is dark in the night and he meets with Batshipile to whom he reports what transpired at his home. The determination he had seems to have disappeared. He thinks of committing suicide. He says:

Batsadi ba me ba ne ka nkgakgautha,
Ba nketsa sekatana ba ntshobotlha
Ka mafoko a a botlhoko ba ntshobola,
Ba re ke nyale ntsalake Mosidi ...
Ka ikutlwa fa go le molemo fa nta swa
Gonne botshelo bo nkganne bo ntshotlile.
Ka bitsa badimo ba le golo go se fa,
Gore ba nkamogele ke goroga ka dilelo.
(*Pelo* ... 1982:13).

(My parents were reprimanding me
They tore me apart like a wornout cloth
With bitter words they scolded me
They say I should marry my cousin, Mosidi
I felt I better die
Because life has rejected and ill-treated me
I called on the gods from afar
That they should welcome me as I arrive in tears).

Batshipile, like a bosom friend, consoles him. He still encourages him to fulfil his wish i.e. to propose love to Nombini.

Nombini at this time is being tormented by the village girls like Lefufa and Ditshebo. They call her names like Letebel, (Ndebele), nkasele (a foreigner) and many such derogatory names. According to them she should not entertain the idea that Dithole could marry her. Their parents also join them in discrediting Nombini as a future queen.

Despite the gossip of the villagers and his parents' wish to marry Mosidi, Dithole now takes a firm stand to propose love Nombini. They meet at the river called Boswelanku. It is here where Dithole seems to feel free and inspired. He says:

Nombini, mphe pelo ya gago ke tle ke tshela,
Ka wena ke bone botshelo ke bone boitumelo,
Ka wena lefatshe le tla bona botshelo
Ka wena morafe wa gaetsho o tla bona lesedi (*Pelo*
... 1982:36).

(Nombini, give me your heart that I may live,
Through you I can find life and happiness
Through you the world can see life
Through you our tribe can see light).

It is clear from the above that Dithole does not only want to marry Nombini but more than that he wants to enlighten his tribe. According to him their marriage would obviously show the traditional Bakhudung that there is nothing wrong in a Motswana getting married to a Nguni. There is also nothing wrong for a boy to choose for himself a love partner. The old tradition of parents choosing love partners for their children should be abandoned and the new trend of "pelo e ja serati" (a loving heart knows no bounds) should be practised.

Dithole is so determined that he feels he could rather leave the kingship. He confesses as follows to Batshipile:

Fa go nyala Letebele e le phoso nka tlogela bogosi
Le Letebele ka inaya naga e tshetlha,
Ra ya go ruiwa ke Abasarwa a dimpa ditshetlha,
Masarweng ra tshela ka boitumelo le kagiso (*Pelo*
... 1982:41).

(If it is wrong to marry a Ndebele
I could rather leave out the kingship,

With a Ndebele I could run away into the empty veld
So as to be reared by Bushmen with grey bellies
At the place of the Bushmen we would live with
happiness and peace).

Batshipile still shows his support to Dithole. He says:

Nna ke teng motlamedi wa gago,
Fa badimo ba rata maikaelelo a rona a tla direga
(*Pelo* ... 1982:41).

(As for me, I am here your guardian,
If the gods want our intentions would be fulfilled).

Ditshebo (gossip), one of the village girls has seen Dithole kissing Nombini at the river. She reports the incident to Lefufa (jealousy) who also reports that she saw Batshipile giving Nombini a letter from Dithole. They are disappointed and angry that what they have been gossiping about is true - Dithole and Nombini are in-love. Instead of admitting the defeat, they intend killing Nombini with medicinal charms. Ditshebo says:

Nombini ga se motho, mothwana.
Ka dipheko tse dintsho re ka mo hudusa
Ra mo isa badimong a sa le moswa (*Pelo* ...
1982:44).

(Nombini is not a person, she is a small one.
With black medicinal charms we can drive her away
We can take her to the place of the gods, young as
she is).

These two girls are prepared not to let this matter lie low. They inform MmaLefufa (mother to Lefufa) about Dithole's love to Nombini. MmaLefufa reports this affair to Gaotingwe (her husband) and Keoagile. She even insists that they should do something to stop Dithole marrying Nombini. She says:

Fa lo ka se ka lwa tsaya kgato
Lo tla bo lo se banna ba sepe.
Ka re Lefebele ga le nyalwe!
A lo a nkutlwa! (*Pe1o* ... 1982:49).

(If you cannot take any steps
You would be good-for-nothing men.
I say, it is a curse to marry a Ndebele
Do you hear me!).

The above discussion is taking place in Gaotingwe and MmaLefufa's home. Keoagile and Gaotingwe after drinking sorghum brew (bojalwa) prepared by MmaLefufa decide not to disappoint her and take the matter of Dithole and Nombini to the king.

At the king's home (mosate) which the author seems not to name it as such, the deliberations do not take long. King Serame still insists that Dithole should marry Mosidi, her cousin. He says:

Ke a lo utlwa borra,
E bile ke itumelela dikgakololo tsa lona.
Fela ke lekile go bua le mosimane yo,
Ka mmolelela gore a nyale go ise go ye kgakala
Ka eletsa gore a nyale ntsalae Mosidi
Ngwana wa ga kgaitsadiake ke mo ratile thata (*Pe1o*
... 1982:53).

(I do hear you gentlemen
And I do appreciate your advice
I have persistently tried to talk to this boy
That he should marry very soon
I wished that he should get married to his cousin,
Mosidi
My brother's daughter, I have loved so much).

What followed hereafter is the tribes men insistence that Dithole should know that the wife he is to marry is not his but that of the tribe (mmamorafe) and therefore the choice should be that of the tribe. Dithole is now called and the king reiterates what his tribe's men have said. He says:

O tshwanetse go tlhaloganya gore mosadi wa gago
Ga se wa gago, ke wa morafe (*Pelo* ... 1982:55).

(You should understand that your wife
Is not yours, but that of the tribe).

Dithole responds as follows:

Rra ke itumelela lerato la batho ba gago go nna
Fela ke utlwa botlhoko gonne ke tlile go ba swabisa.
Mosadi wa me ke wa pelo ya me,
Mosadi wa me ga se wa morafe
Ke wa me ka a nkgapile maikutlo -
A ke Letebele kana ga se Letebele
Mosadi wa me ke yo ke mo ratang ka pelo yotlhe;
Nombini ke mo rata ka pelo yotlhe ...
Fa ke sa mo nyale ke swa le ene.
Ga ke boife sepe mabapi le ditshiamelo tsa bogosi
Fa lo bo batla lo ka nna lwa bo tsaya (*Pelo* ...
1982:55).

(Father, I do appreciate the love for me by your
people
Nevertheless I feel grief because I am going to
disappoint them
My wife is that one of my heart
My wife is not that of the tribe
She is mine because she has won my feelings
Whether she is a Ndebele or not
My wife is the one that I love with my whole heart
Nombini, I do love her with my whole heart ...

If I don't marry her I die with her
I am not afraid of anything concerning the kingship
rights
If you do want this kingship you might as well take
it).

Serame could not believe his ears. He does what is typical of him by throwing a knobkierie at Dithole. As usual, Dithole runs away. Immediately hereafter, Serame gives a command that Dlamini's family (Nombini's family) be driven out of the village. The king's command is carried out and Nombini's family left Bakhuding village. We need to indicate here that Dlamini too called Nombini and asked her about her affair with Dithole. Nombini responded as follows:

Ee, ke ratana le ene rra,
Ke mo rata fela jaaka a nthata (*Pelo ...* 1982:59).

(Yes, I love him father
I love him as much as he loves me).

Dlamini like Serame cannot believe what his daughter is saying. He is so angry that he throws a dish at Nombini who like her lover runs away from home. Thandiwe (one who is loved) then consoles her husband by saying:

Se utlwise pelo botlhoko rra,
Mmoloki o teng o tla re balalela
Batswana ke baikgantshi ruri
Ba tsaya gore rona ga re batho.
Ruri Batswana ke banyatsi, baikgogomosi!
A re huduge mogatsaka,
Selelo ga se thuse sepe (*Pelo ...* 1982:59).

(Do not be heart-broken, dear
The Saviour will protect us.
Batswana are really boastful

They do not take us for human beings
Batswana are really dispiseful and boastful
Let us change residence my dear
Crying is of no use).

Bakhudung now mourn for the disappearance of Dithole. Serame orders his medicinal men to come and throw the divining bones (ditaola) so as to assess where Dithole would have gone. Moremi (the chopper) who is the chief tribal medicinal man tells the council (lekgotla) that Dithole is at Thaba ya Badimo (mountain of the gods) and that he would be brought back by a woman on a horse back. Despite what Moremi is saying, Serame orders Maganelwa (those who are denied of something), Dithole's regiment to go and climb Thaba ya Badimo and bring him back home. Maganelwa failed because the gods refused with Dithole.

Nombini arrives at Phalaborwa (better than the South) and stays with Matwetwe (an expert). What transpired at Phalaborwa is that Nombini with the help of Matwetwe succeeded in bringing Dithole to his home. Later, Dithole and Nombini are allowed to marry. The place name, Phalaborwa seems to have been used appropriately by the author since what failed in the South succeeded in the North (Phalaborwa). Matwetwe as a medicinal man from Phalaborwa can be said to be better than the medicinal men of Bakhudung from the South.

We may deduce therefore that place names in *Pelo e ja Serati* do play a role in the development of the plot. Our deduction is based on the point that Dithole, in particular, the protagonist, moves from one place to the other and the events of the story develop along with his movements. The following summary elucidates our contention.

1. *At the river:* Dithole meditates about his love for Nombini. Batshipile comes in and encourages him to go ahead with his intention.

2. *At home:* Dithole's parents want him to marry Mosidi. Dithole does not agree with them and runs away to the veld.
3. *At the veld:* He meets with Batshipile who consoles and continues to encourage him to propose love to Nombini.
4. *In the village:* Nombini is accused by Ditshebo and Lefufa for stealing Dithole from them. Nkileng and Modiegi supports Nombini. MmaLefufa and other village women discuss Dithole's love for Nombini.
5. *At home:* Dithole returns home. Serame still insists that he marry Mosidi, his cousin.
6. *At the river again:* Dithole proposes love to Nombini. They are now in-love.
7. *In the village again:* The tribe is told about Dithole who is now in-love with Nombini.
8. *At Mosate (king's kraal):* Keoagile and Gaotingwe report to the king Serame that Dithole is in love with a Ndebele girl. Dithole is accused and admits that he loves Nombini very much. Serame is angry and throws a knobkierie at him. Dithole runs away.
9. *At Thaba ya Badimo:* Dithole is taken to Thaba ya Badimo by an unknown animal. The gods refuse to let Dithole go.
10. *At Phalaborwa:* Matwetwe helps Nombini to return Dithole to his home.
11. *At home:* The tribe accepts Nombini as the legitimate wife of Dithole. Dithole and Nombini are married.

4.2 THEMES IDENTIFIED

Before identifying themes we need to look at some definitions of the concept theme. Fowler (1987:249) defines theme as:

... a line or thread running through a work.

The above definition is in line with what Cohen (1973:198) calls:

The essential meaning or main concept in a literary work.

Peck and Coyle (1990:141) say:

In order to grasp the theme of a work we have to stand back from the text and see what sort of general experience or subject links all its details together.

They (Peck and Coyle) further suggest that "the easiest way of doing this is to sum up the work in as few words as possible" (*Ibid.*)

The essential meaning or the thread running through *Pelo e ja Serati* is two-fold i.e. there are two themes treated in this text. The first theme is that of "pelo e ja serati" (a loving heart knows no bounds) and the second one is that of discriminatory practice of inter-tribal marriage by Batswana parents. This latter theme seems to be the one emphasized by the author at the end of the book. We shall come later on this point.

4.2.1 Naming and theme

Dithole, the protagonist in this drama book is the one who wants to be allowed to make a choice of a love-partner. He is against the old tradition which says that a boy or a girl

should be chosen on a love-partner by his/her parents. His parents still believe in the old tradition and this worries him very much. He says:

Batsadi ba me ke batho ba segologolo,
Ba dumela melao ya maloba le maabane
Ba re ya gompieno ga se melao melaonyana (*Pelo ...*
1982:3).

(My parents are people of the old time,
They believe in the laws of yester years
They say those of today are not laws but inferior
ones).

By the laws of yester years, Dithole refers to old tradition that is still preferred by his parents i.e. that a boy or a girl should be chosen a love-partner by his parents. The inferior laws are those preferred by the young who believe that they should be given the latitude to make their own choice as far as a love-partner is concerned. Batshipile, Dithole's friend is also of the same opinion. He says:

Mekgwa le ditso di tshwanetse go fela
Ga tsena tsa metlha ya gompieno boemong (*Pelo ...*
1982:4).

(Old customs and cultures should go
So that the new ones could come in).

Both Dithole and Batshipile want the new culture of "pelo e ja serati" (a loving heart knows no bounds) to replace the old tradition of "sebatlelwa" (one chosen by parents). They are supported by Modiegi (one who delays), Nkileng (literally - hate me) and MmaNkileng (mother to Nkileng). In response to Ditshebo (gossip) who claims that Dithole wants to marry Nombini, Nkileng says:

Kana molekane o se ka wa lebala
Gore mogologolo o rile pelo e ja serati
Dithole o itlhophela se se jang pelo ya gagwe (*Pelo*
... 1982:18).

(By the way my fellow friend do not forget
That it has been said by our ancestors that a
loving heart knows no bounds
Dithole chooses what eats his heart i.e. he chooses
the one he loves).

Ditshebo and Lefufa disregard what Nkileng is saying because they think that Dithole might choose one of them. They believe that Nombini should not be loved the prince since she is not a Motswana. Their opposition is emphasized by Lefufa who says that if the queen is not a Motswana she won't obey her. One wonders as to why they are not prepared to compete Nombini to win Dithole's love. Perhaps it is because they are aware that Nombini is more beautiful than they are. No wonder Dithole does not bother about them.

MmaNkileng, like her daughter, does not see anything wrong in Dithole marrying Nombini. She opposes MmaDitshebo and MmaLefufa, who like their daughters are jealous of the prince marrying a non-Motswana. MmaNkileng says:

... lo tshwanetse go tlhaloganya gore metlha a
fetogile
Bana ba gompieno ga ba laege,
Ga ba itse fa melao ya maloba e le melao ...
Bona ba itse fa pelo e ja serati (*Pelo* ...
1982:23).

(You should understand that time has changed
Children of today are not teachable
They do not take laws of yester years as laws
They only know that a loving heart knows no bounds).

It is true that time has changed since events in this drama take place in a transitional period. This is evidenced by some characters who still lead a traditional life which discourages children choosing their own love-partners whilst others believe in "pelo e ja serati".

Dithole's parents, Serame (ice) and Nteseng (leave me alone) still believe in the old tradition. They want their son to marry Mosidi (the grinder), his cousin. According to them, the choice should be made by them. Nteseng says:

Fa bana ba ka bo ba laolega
Re ka bo re re tsaya ntsalao ka lenyalo (*Pelo ...*
1982:7).

(If children were controllable
We could be recommending that you marry your
cousin).

Serame too is of the same opinion. They (Serame and Nteseng) seem to forget that their son is a prince and therefore should marry a princess. Mosidi is not a princess. She is the daughter of Serame's younger brother and hence Dithole's cousin. Despite Serame's insistence that Dithole should marry Mosidi, Dithole refuses. Although, Dithole has not as yet proposed love to Nombini, as readers we know that he loves her very much. Batshipile also knows that because his friend has already confided in him.

When Dithole and Batshipile meet at night the former tells the latter how his parents still insist that he should marry Mosidi. Batshipile in support of Dithole's intention of proposing love to Nombini, says:

Wena latela maikutlo le tlhaloganyo ya gago,
O dire ka fa kakanyo ya gago e ratang ka teng (*Pelo*
... 1982:13).

(You should just follow your feelings and thoughts
Do just what your thoughts want).

As a friend and confidant to Dithole, Batshipile knows his feelings and thoughts i.e. he knows that Dithole wants to choose a love-partner for himself and that Nombini is such a partner. They now decide to write Nombini a letter wherein Dithole should state that they should meet the following day at the river. The letter is delivered to Nombini by Batshipile.

The whole scene i.e. Act 3 Scene 2, is dedicated to Dithole and Nombini. What is surprising is that Dithole in his dialogue rarely refers to "pelo e ja serati". After greeting Nombini he says:

Bagaetsho ba go ila le motlhala,
Ga ba batle go utlwa leina la gago le umakwa (*Pelo*
... 1982:36).

(My people hate you very much
They don't want to hear your name mentioned).

It is clear that the theme of discrimination against inter-tribal marriage is the issue here. Our deduction is based on the hatred Dithole is talking about. When Nombini asks him why he then called her, he does not tell her about his choice but rather that his tribe should see light. Probably the light he is talking about is that of letting a Motswana marry a Ndebele. He remarks:

Nombini, mphe pelo ya gago ke tle ke tshele,
Ka wena ke bone botshelo ke bone boitumelo,
Ka wena lefatshe le tla bona botshelo;
Ka wena morafe wa gaetsho o tla bona lesedi (*Pelo*
... 1982:36).

(Nombini, give me your heart so that I could live
By you I would find life and happiness
If you the world would find life
Through you our tribe will see light).

What Dithole is saying here, supports what he said at the beginning of the book. He told Batshipile how he loves Nombini but the bridge that is built by tradition and customs does not allow him to propose love to her i.e. the bridge is so high that he cannot cross over. Now that he is with Nombini, it would seem he is prepared to overcome the problem of marrying a Ndebele. Nombini accepts Dithole's love but with clear undertaking by him to protect her against his tribe.

The gossip that is spread in the village by Ditshebo (gossip) and the jealousy that is in Lefufa (jealousy) indicate that they too are against a Ndebele being chosen as a queen. Seemingly, they are not against Dithole making his own choice but rather against him choosing a non-Motswana. In essence they wish that Dithole could choose one of them. Their mothers too want their daughters be chosen by the prince. MmaLefufa even goes to the extent of suggesting to her husband that they should look for a medicinal man to come and give Lefufa some charms to entice the prince.

After Dithole has proposed love to Nombini, he is called to a gathering of King Serame and his tribes men. It is interesting to note that after Serame has repeated his wish that Dithole should get married to Mosidi, his cousin, the members of the council do not oppose him. In their disregard to what the king proposes, they accuse Dithole for not taking heed the tradition and customs of the tribe. Itumeleng (be happy), the King's younger brother says:

Re ka se laolwe ke ngwana re mot tsetse.
Mosimane yo o tshwanetse' go tsenngwa mo tseleng;

O tshwanetse go lemoswa boikarabelo jwa gagwe
Gore lenyalo la gagwe ke boikarabelo jwa morafe,
Gore mosadi wa gagwe ke mmamorafe ... (*Pelo* ...
1982:53).

(We cannot be ruled and controlled by a child we
have given birth to
This boy need to be put i the right track
He needs to be shown (reminded of) his respons-
ibility
That his marriage is the responsibility of the
tribe
That his wife is the mother of the tribe).

What Itumeleng is culturally correct but time does not allow
it. They are living in a changing time as MmaNkileng has
indicated (*Pelo* ... 1982:24). The time of the tribe choosing
a wife for the king has passed. Dithole has made a choice
already and that is why he responds as:

Mosadi wa me ke wa pelo ya me
Mosadi wa me ga se wa morafe
Ke wa me ka a nkgapile maikutlo -
A ke Letebele kana ga se Letebele.
Mosadi wa me ke yo ke mo ratang ka pelo yotlhe;
Nombini ke mo rata ka pelo yotlhe ...
Fa ke sa mo nyale ke swa le ene (*Pelo* ... 1982:55).

(My wife is that of my heart
My wife is not of the tribe
She is mine because she has stolen my feelings
Whether she be a Ndebele or not
My wife is the one I love with my whole heart
As for Nombini, I love her with my whole heart
If I don't marry her I die with her).

Dithole's words seem to be very harsh but the fact of the matter is that he has heard enough about the uncompromising attitude of the tribe. He has made a choice and he is not prepared to change. This bold stand he has taken made his father very angry and that is why he threw a knobkierie at him. Dithole then ran away. The author says, he is taken by an unknown beast to Thaba ya Badimo (mountain of the gods).

Immediately after the above incident, Serame orders Mogale (the brave one), Gaotingwe (it - fire - cannot be extinguished) and Keoagile (I have built it - the village) to tell Dlamini, Nombini's father, to leave his village. Poor Dlamini is forced to call Nombini and questions her about her love with Dithole. Nombini responds like her lover. She says:

Ee, ke ratana le ene rra,
Ke mo rata fela jaaka a nthata (*Pelo* ... 1982:59).

(Yes, I am in love with him, father
I love him just as he loves me).

Nombini's response angered her father so much that he threw a dish at her. Like her lover, she runs away.

The disappearance of both Dithole and Nombini makes both themes to collapse. Dithole in particular seems to have abandoned his aim of showing the village people that the old tradition of choosing love-partners for their children and the practice of discrimination of inter-tribal marriage should go.

All the same at the end of the book we see Nombini through the help of Matwetwe (an expert) bringing Dithole home. Serame and the tribe now allow Dithole and Nombini to marry but Ditshebo and Lefufa are still adamant. Ditshebo remarks:

Ba batla go ba nyadisa (*Pelo* ... 1982:97)
(They want to marry them).

And Lefufa referring to Nombini, says:

O gopela gore Dithole a ka fola
A ba a nyala ngwana wa motho (*Pelo* ... 1982:98).

(She thinks that Dithole can recover
And that he could marry a person's child).

Our ultimate deduction is that the author by letting Dithole and Nombini marry, he solves the problem of inter-tribal marriage. We therefore endorse Shole's argument that Ntsime, the author, is just pushing in the victory of inter-tribal marriage. He (Shole) concludes:

Ntsime o tebetse phenyo ya lerato la tlhaolele kwa
bofelong ... (1988:99).

(Ntsime is just pushing the victory of discriminatory love at the end).

4.2.2 Themes developed

Dithole wants to bring change in his tribe. The change he wants to bring to his people is that of giving young men and young women the latitude to make their own choices in marriage. The old tradition of parents choosing love-partners for their children should be abandoned. In their choices therefore, young men might just as well choose women from other ethnic groups. It is not surprising to see Dithole insisting on his own choice because he intends choosing Nombini, a Ndebele, as his wife. He is aware that his parents won't allow this and that is why when we meet him for the first time we find him alone in the veld meditating about the means and ways of convincing his parents to leave the choice to him.

We have already indicated that the name Dithole means dust or storm and so the change he is envisaging should come very fast

to his people. Again, his unwillingness to sacrifice his stand could be likened to a moving storm that destroys everything on its way. The opposition that his parents and most of the Bakhuding tribe are bringing in is dashed by his courage to pursue his aim.

Both themes are developed by him in rejecting his parents' wish to marry Mosidi, his cousin. Serame, his father, in particular still believes in the old tradition of choosing a love-partner for his son. Like ice which does not flow like water does, he does not want to move an inch from the tradition. His opposition to change is further entrenched by the idea that his only son, the prince of Bakhudung tribe, wants to marry a non-Motswana. The support he gets from his people who do not want to hear a thing about their prince marrying a Ndebele, gives him courage to completely reject Dithole's suggestion of being allowed to make his own choice. According to him what Dithole is doing is just but blinding their eyes with dust. He says:

Mosimane yo o re eng e kete o tla re duba mmele;
E kete o tla re thunthunyetsa dithole (*Pelo ...*
1982:8).

(This boy seems to make our body tired i.e. he is bringing trouble to us

It would seem he would raise dust against us).

We are not surprised to hear Dithole saying the same thing to Nombini. After Nombini has accepted his proposal, he says:

Ke Dithole ke tla thunthunyetsa bagoumaki dithole;
Ke ba fatlha matlho a kilo le letlhoo ... (*Pelo ...*
1982:39).

(I am Dithole (dust) I shall make storm to those who mention your name

I shall blind their abhorrent and hateful eyes).

The actual proposal of Dithole to Nombini obviously develops both themes. In doing so he has disregarded two things that his parents and the tribe consider very essential i.e. making his own choice and for that matter choosing a Ndebele woman. The girls in the village, their parents and Dithole's parents are up against him. We need to point out here that only a handful of the Bakhudung tribe support him. They are: Modiegi, Nkileng, MmaNkileng and Batshipile. This latter group also wants change. They want Dithole to marry the woman he loves. According to them the choice of a marriage partner should be left to Dithole. Whether he marries a Motswana or a Ndebele, they don't care.

Serame, instead of thinking carefully about Dithole's stand, becomes angry and throws a knobkierie at him. He even calls his own son, the prince of Bakhudung, a dog. Dithole then runs away. We have already made an observation that at this juncture, both the plot and theme seem to collapse. Why can't Dithole face his parents and the tribe to prove that it is wrong for a child to be chosen a love-partner by his/her parents? Why can't he stay and show them that Ndebeles are also human beings who could be married by Batswana? Obviously, if he could have stayed we could have been more convinced that "pelo e ja serati" (a loving heart knows no bounds). By the way, Nombini has also run away. We can't believe Shole (1988:99) more when he says:

Ena (Nombini) le Dithole ba ne ba tshwanetse go itshokela dingalo tsa go itewa le go kgojwa ka ntlha ya lerato le le tlolang melelwane ya tlhaolele.

(She and Dithole should have persevered recurrent pains caused by beating and mocking because of the love that crosses over the boundaries of separation or discrimination).

The author seems to have realised the mistake of removing Dithole and Nombini from the scene and therefore brings in the gods (badimo) to come and resolve the problem Bakhudung are faced with. Their prince, who is the heir to the throne, has disappeared. They now rely on the gods to bring Dithole home as Mogale, the chief tribal medicinal man, has indicated.

Matwetwe (an aspect in medicinal charms) is brought in to help Nombini in bringing Dithole back home. He succeeds where Bakhudung and their medicinal men have failed. Nombini brings Dithole home and they are allowed to marry. Their marriage, the way we see it concludes the theme of inter-tribal marriage and not that of allowing children to make their own choice.

The author has nevertheless succeeded in giving his characters meaningful names. Dithole (storm or dust) brought confusion in the tribe by making his own choice and for that matter choosing Nombini, a non-Motswana. Serame (ice) did not want to move away from the tradition of parents choosing love-partners for their children. It is only after the ice has melted that the water flows i.e. it is only after Serame is completely convinced that Nombini is meant for Dithole that he allows them to marry.

CHAPTER FIVE

5. CONCLUSION

5.1 LOOKING BACK

In order to develop his plot and theme, Ntsime gives the main character a name, Dithole (dust) which suggests some movement. Dithole wants to change the old tradition that prevents young men from choosing their lovers i.e. wives. The decision that Dithole takes in proposing love to Nombini (the second one) is supported by Batshipile (they are cheap) i.e. make Bakhudung look cheap if they intend stopping you (Dithole) from getting married to the woman of your choice.

Other names like Nkileng (hate me), MmaNkileng (mother to hate me) and Modiegi (one who delays), the author has used to strengthen the support Dithole needs. It is in the meaning of these names that we see both the plot and theme developed.

On the other hand we realise that all those who are opposing Dithole, are given names such as Serame (ice), Lefufa (jealousy), Ditshebo (gossip), MmaLefufa (mother to jealousy), and MmaDitshebo (mother to gossip). As for Serame (ice), the father to Dithole, his name implies resisting the change that is brought about by his only son. This resistance is further realised in the above mentioned names (Lefufa and Ditshebo). They are jealous of Nombini who is not a Motswana to be married to their prince.

After Dithole has caused a problem to his father and the rest of the village people, he runs away and arrive at Thaba-yabadimo (mountain of the gods). This place serves a place of refuge for him (Dithole) in that Serame and his kinsmen who tried to bring him back home to marry a Mokhudung failed. It

is only after Nombini (the second one), who takes the role of the main character, with the help of Matwetwe (an expert), succeeds in bringing Dithole home that they are allowed to get married. By the way, Matwetwe comes from Phalaborwa (better than the south). Generally Batswana stay in the south and that is why only a medicine man from a place better than the south could manage to bring Dithole from the mountain of the gods.

Most of the character names cited above seem to belong to what Alvarez-Altman (1984:6) calls the diactinic family or attributive names. Neethling (1984:89) says

One of the most obvious categories and the one in which characterization through naming is well manifested, is the category Alvarez-Altman calls the diactinic family or attributive names - as these names are capable of transmitting intellectual actinic rays of light upon the characters and their attributes.

Place names referred to above belong to what Alvarez-Altman calls toponymns (1987:7).

Ntsime, in *Pelo e ja Serati*, has used Setswana names with exception of two Nguni names in Nombini and Dlamini. These names are used to create a conflict in area that is occupied by Batswana. They are a tool or even a stylistic device to enhance the action in the text. To this point Ashley (in Alvarez-Altman and Burelbach, 1987:25) says:

If a British author introduces an American character, an American-sound name is as essential in the novel as an American-sounding accent in a play or a film.

5.2 CONCLUDING REMARKS

In this mini dissertation we have focused our attention on name practices in *Pelo e ja Serati* without any claim that our discussion is broad enough to include everything on literary onomastics. Nonetheless, we have shown how names in a text can be used in characterization (Alvarez-Altman's Charactonym), in the development of the plot, action and theme.

Dithole (dust) caused trouble to his parents and the whole tribe by making his own choice of a love-partner/against the tradition of parents making a choice for their children. The stand he took of making his own choice and for that matter choosing a Ndebele, characterise him as a determined and a strong character. His action therefore helped in the development of both the plot and theme.

Batshipile (they are cheap) in supporting Dithole also shown that the old tradition can be changed. The elderly people in the village have therefore been made cheap i.e. they have been forced to abandon the old and discriminatory laws. Through his help and support Dithole married Nombini, a non-Motswana.

Nkileng (hate me) and MmaNkileng have shown Bakhudung that time has changed and therefore children should be left alone to make their own choices in matters of marriage. Together with Dithole and Batshipile, they have made the jealous people like Ditshebo, Lefufa and their parents swallow their pride.

Last but not least, Nombini (the second one) has proved that where Dithole has failed in showing Bakhudung that a Ndebele could be married by a Motswana, she can do.

Matwetwe (an expert in medicinal charms) has proved beyond the reasonable doubt that the best medicine or charm can only be found at the north (Phalaborwa - better than the south).

We have also shown that place names do play an important role in the development of the plot. Every time Dithole moves from one place to the other the events change and cause others to happen e.g. when he is away from home he feels secure and brave except when he was at Thaba ya Badimo (mountain of the gods). He planned, proposed love to Nombini and found refuge outside his home.

We hope that we have not just collected names in *Pelo e ja Serati* but have considered L.R.N. Ashley's remarks that:

It is time to go beyond vague comment that the names in a work are "unusual" or many or few and to pay more attention to how names function in the work of art, whether they have "meanings that can be looked up" or not (Alvarez-Altman and Burelbach, 1987:28).

And that the implications of the two Setswana proverbs: "Inalebe seromo" (An evil name is a bad omen) and "Leina le ile boreelelong" (Give a dog a bad name and hang him) have been considered. Bad names such as Lefufa and Ditshebo depict the characters concerned. They are just as bad as their names imply. From the beginning of the book up to the end, they have shown their jealousy and hatred for Nombini who is married to Dithole, the new king.

5.3 LOOKING FORWARD

Naming practices in *Pelo e ja Serati*, by I M Ntsime, is just but a beginning. There is still a lot to be done on this aspect of naming in Setswana literature.

Most of the books written by Ntsime needs to be considered. But Ntsime is not alone in using this technique of character and place names. Authors like Moloto in *Motimedi* and Kitchin in *Molotlhanyi* have successfully used this naming technique as well.

We are inclined to emphasise our concern that Batswana critics have overlooked this technique for too long. Neethling (1984:90) sums it well up when he says:

The study of onomastics (naming), literary and otherwise, yields a large challenge in a fairly unresearched field of study as regards the black languages of Southern Africa.

REFERENCES

Alvarez-Altoyan, G. and Berrillbach, F.A. 1987. Essays in
Literature: Essays from Literary Onomastics.
University Press of America, New York, U.S.A.

Frank, A. 1982. "The Thousand Names". Heinemann
Foreign Language Series, London, England.

Frank, A. 1984. "The Thousand Names". Onomastics as
a Tool of Criticism and Critique in Alvarez-Altoyan, G. and
Berrillbach, F.A. 1987. Essays in Literature: Essays
from Literary Onomastics Studies. University Press of
America, New York, U.S.A.

Burch, G. 1988. Language, Literature and Critical Practice.
Routledge, London, Great Britain.

Corbett, G. and Shree, L.M. 1988. "Telling Stories: A
Statistical Analysis of Narrative Fiction". Routledge,
New York and London.

Crystal, D. 1981. Onomastics in Applied Linguistics.
Academic Press, Orlando, Florida U.S.A.

Richard, S. and Tompkins, J. 1983. Encyclopedic Dictionary of
the Science of Language. Translated into English by
Richard S. John Hopkins University Press, London,
England.

BIBLIOGRAPHY

TEXT

- Ntsime, J.M. 1982. *Pelo e ja Serati*. Via Afrika. Goodwood. Cape.

REFERENCES

- Alvarez-Altman, G. and Burrelback, F.M. 1987. *Names in Literature: Essays from Literary Onomastics*. University Press of America. New York. U.S.A.
- Armah, A.K. 1982. "Two Thousand Seasons". Heinemann African Writers Series. London. England.
- Ashley, L.R.N. 1980. "Mudpies Which Endure". Onomastics as a Tool of Literary Criticism in Alvarez-Altman, G. and Burrelback, F.M. 1987. *Names in Literature: Essays from Literary Onomastics Studies*. University Press of America. New York. U.S.A.
- Birch, D. 1989. *Language, Literature and Critical Practice*. Routledge. London. Great Britain.
- Cohan, S. and Shires, L.M. 1988. *Telling Stories: A theoretical analysis of narrative fiction*. Routledge. New York and London.
- Crystal, D. 1981. *Directions in Applied Linguistics*. Academic Press. Orlando, Florida U.S.A.
- Ducrot, O. and Todorov, T. 1983. *Encyclopedic Dictionary of the Science of Language*. Translated into English by Porter, C. John Hopkins University Press. London. England.

- Fergusson, P.F. "By Their Names You Shall Know Them". Flannery O'Connor's Onomastics Strategies (1980:Vol. 1) in Alvarez-Altman, G. and Burrelback, F.M. *Names in Literature: Essays from Literary Onomastics Studies*. University Press of America. New York. U.S.A.
- Fish, S. 1980. *Is there a text in this class?* Harvard University Press. Cambridge, Massachusetts U.S.A.
- Fowler, R. 1987. *A Dictionary of Modern Critical Terms* (Revised and Enlarged Edition). Routledge and Kegan Paul. London. England.
- Hampton, C. 1990. *The Ideology of the Text*. Open University Press. Milton Keynes. Philadelphia U.S.A.
- Hawthorn, J. 1992. *A Concise Glossary of Contemporary Literary Theory*. Edward Arnold (A division of Hodder & Stoughton). London/Great Britain.
- Koopman, A. 1979. "Male and Female Names in Zulu". *African Studies* edited by D.T. Cole. Vol. 38:1979. Wits University Press. Johannesburg.
- Lebethe, J.J.S. 1972. *Mosele*. J.L. van Schaik. Pretoria.
- Mafela, M.J. 1988. "The Narrative Techniques in Some Novels of T.N. Maumela (M.A. Thesis). UNISA. Pretoria.
- Magoleng, B.D. 1983. "Moipolai" in *Mpolelele Dilo* by Magoleng, B.D. and Ntsime, J.M. Via Afrika. Goodwood. Cape.
- Malope, R.M. 1977. "Tshekatshekotsenelelo ya dipadi tsa ntlha tse tlhano tsa ga D.P.S. Monyaise" (M.A. Thesis). University of the North. Pietersburg.

- Moloko, M.S. 1992. "Literary Onomastics and its Application to the Novels: *Mopheme* by S. Matlosa and *Masoabi* by K.E. Ntsane". An Honour's article in the Department of African Languages. University of the Witwatersrand. Johannesburg.
- Moloto, D.P. 1953. *Motimedi*. Bona Press Ltd. Johannesburg.
- Monyaise, D.P.S. 1965. *Ngaka, Mosadi Mooka*. J.L. van Schaik. Pretoria.
- Moroke, S.A. 1976. *Ngwanaka, o tla tsoga o ikotlhaya*. Via Afrika. Goodwood. Cape.
- Motlhasedi, G.C. 1964. *Moepatshipi ga a Bone*. J.L. van Schaik. Pretoria.
- Msimang, C.T. 1983. Folktales Influence on the Zulu Novel (M.A. Thesis). UNISA. Pretoria.
- Neethling, S.J. 1985. Naming in Xhosa folk-tales: A literary device. *South African Journal of African Languages*. Vol. 5. S.A. Blackshaws (Pty) Ltd. Cape Town.
- Ngara, E. 1982. *Stylistic Criticism and the African Novel: A Study of the Language, Art and Content of African Fiction*. Heinemann. London. England.
- Ntsime, J.M. 1983. "Letshwao la Kolobetso" in *Mpolelele Dilo* by B.D. Magoleng and Ntsime, J.M. Via Afrika. Goodwood. Cape.
- Ntsime, J.M. 1987. *Ntlotlele tsa Maloba*. Via Afrika. Goodwood. Cape.

- Peck, I. and Coyle, M. 1990. *Literary Terms and Criticism*. Macmillan. London. England.
- Pirie, G.H. 1984. Letters, Words, Worlds - The Naming of Soweto. *African Studies*. Volume 43:1984 edited by Hammond-Tooke, W.D. Wits University Press. Johannesburg.
- Plaatje, S.T. 1916. *Sechuana Proverbs with Literal Translations and their European Equivalents*. Kegan Paul, Trench, Trubner and Co., Ltd. London. England.
- Rosenberg, R. 1987. "And the Children May Know Their Names". Toni Morrison's Song of Solomon (1981, vol. 8) in Alvarez-Altman, G. and Burrelback, F.M. *Names in Literature: Essays from Literary Onomastics*. University Press of America. New York. U.S.A.
- Raditladi, L.D. 1945. *Motswasele II*. Wits University Press. Johannesburg. R.S.A.
- Ragussis, M. 1986. *Acts of Naming: The family Plot in Fiction*. Oxford University Press. Oxford. England.
- Read, A.W. 1987. "The Evocative Power of Place Names in the Poetry of Carl Sandburg" in Alvarez-Altman, G. and Burrelback, F.M. *Names in Literature: Essays from Literary Onomastics Studies*. (1979, Volume 6).
- Serudu, S.M. 1979. "Character Delineation in Some Novels of O.K. Matsepe" (M.A. Thesis). UNISA. Pretoria.
- Shipley, J.T. 1979. *Dictionary of World Literary Terms* (completely revised and enlarged edition). The Writer, Inc. Publishers. Boston. U.S.A.
- Shole, S.J. 1988. *Mefama ya Diterama tsa Setswana*. J.L. van Schaik. Pretoria. R.S.A.

- Sibeko, X.T. 1986. "The Significance of Names and Naming in A.C. Jordan's *Ingqumbo Yeminyanya* (The Wrath of the Ancestors). Honour's article in the Department of African Languages. University of Cape Town. Cape Town.
- Snyman, J.W., Shole, J.S. and Le Roux, J.C. 1990. *Setswana English Afrikaans Dictionary*. Via Afrika. Goodwood. Cape.
- Turner, G.W. 1979. *Stylistics*. Penguin Books Ltd. Harmondsworth, Middlesex England.
- Van der Walt, B. 1985. Kersoordenking: Die Kersevangelië in Name. *Woord en Daad*. P.U.C.H.O. Potchefstroom.
- Wright, W.J. 1986. *A Dictionary of Thematically related words*. Educum Publishers. Johannesburg. R.S.A.