

**STYLE IN MOLEFE'S NOVELS**  
***IKHIWANE ELIHLE AND***  
***ISIGANGI SENDODA***

by

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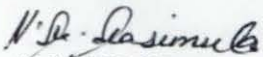


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## ACKNOWLEDGMENTS

I declare that:

"STYLE IN MOLEFE'S NOVELS *IKHIWANE ELIHLE* AND *ISIGANGI SENDODA*" is my work, that all sources used or quoted have been indicated and acknowledged by means of complete references and that this dissertation was not previously submitted by me for a degree at another university.

  
V M MASIMULA

## Summary of the contents of this Dissertation

### Chapter 1

This is an introductory chapter which the author explained is critical. The scope and the nature of research is also stated. A description of the study is provided in this chapter. A review of literature is also included so that the reader may have a

### ACKNOWLEDGEMENTS

I would like to thank Professor Chaphole for his efforts in supporting and guiding me throughout the research that preceded this dissertation.

I also praise and thank the Almighty God for giving me strength to go on when I felt I could do no more.

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# Summary of the contents of this dissertation

## Chapter 1

This is the introductory chapter in which the problem statement is made. The scope and the method of research is also stated. A short biography of the author is included in this chapter. A review of literature is also included, so that the reader may have a glimpse of what has already been published on style. Literary terms will also be defined.

## Chapter 2

In this chapter, style is discussed in detail. Ideas on style, common to many critics, but which are approached from different perspectives, are clearly highlighted. As has been said, language cannot be separated from style, terms like imagery, metaphor and simile are discussed. The recurrence of patterns is also discussed as a part of style. Naming, as a style of revealing characters, is dealt with and, thus, characterisation comes in.

## Chapter 3

This chapter focuses on the language used by Molefe to express his ideas in order to draw the attention of his readers. He chooses words and forms patterns in various ways.

## Chapter 4

This chapter continues to focus on language usage, particularly on Molefe's use of imagery.

## Chapter 5

This chapter deals with the manner in which Molefe portrays characters. The way he uses direct and indirect presentation and his naming of characters. Names which have particular significance to the character concerned are discussed.

## Chapter 6

This chapter gives a summary of the content of the research and a general conclusion.

# Chapter 1 – Introduction

## 1.1 Stating the problem

### 1.1.1 Language

When a writer decides to write a book, he decides on the language that he wants to use. Based on his background knowledge of the language, he makes his own creation. He works as an artist and creates something with his own imagination.

His creation may differ from a standard language, and it may also differ from the language used by other writers. Thus, this may form the style of a particular writer.

In this research, the discussion is based on the investigation and the analysis of the stylistic features in Lawrence Molefe's novels. It will focus on the manner in which he deviates from "ordinary" language to bring distinctive features to the fore and how he handles these features. The investigation also includes character portrayal as a technique, together with the use of "naming" as a means of emphasis.

The motivation behind this investigation is my belief that Molefe is one of the greatest Zulu writers still writing today. Another reason is that his novels have never been investigated from this perspective, and through this study, the significance of his art of writing may, I trust, be highlighted.

## 1.2 Limiting the scope

The research will be limited to Molefe's two novels, i.e. *Ikhiwane Elihle* and *Isigangi Sendoda*.

## 1.3 Methodology / approach

The stylistic approach will be used and supported with the written sources.

## 1.4 Literature review

N.R. Raselekoane has done research on style, and his investigation was based on Madima's novels. He highlights Madima's use of language and style as far as characterisation is concerned.

This current research focuses on the style of Molefe's novels. Style cannot be separated from language, therefore, his language usage is investigated as well. "Language usage" refers to the author's choice of words and their combination. The sentence structure (including omission and addition of words) will also be highlighted in this discussion, especially in his use of proverbs and idiophones. His style in character portrayal includes "naming" as a form of style, thus this aspect is also investigated.

## 1.5 Biography

Lawrence Molefe was born in 1961 into a Zulu-speaking Sotho family at Loteni. He completed his matric in 1979 at Pholela when he was inspired to write by A.J. Dladla, the author of *UNTombazi*. In 1980, Molefe began writing the first of his novels, three of which have been published by J.L. van Schaik. The author describes himself as having been bitten by the writing bug and can think of nothing else he would prefer to do.



## 1.6 Summary of the novels

Although this discussion will not be based on the themes of the novels concerned, a brief summary of the contents will be given.

### *Ikhiwane Elihle*

This novel is about a young woman named Thoko. She lived with her grandmother and her nephew, Mhlonipheni. Despite being a very beautiful woman and owning a prosperous shebeen, her behaviour left much to be desired. Thus the theme, "*Ikhiwane elihle ligewala izibozi*", which literally means "a fig which looks nice on the outside, but is rotten inside", is introduced. In English it has a similar meaning: "all that glitters is not gold".

She fell in love and had relationships with three different men at one and the same time. She refused to take advice from her nephew. She carried on living in that manner until one of her boyfriends, Magaya, became aware of his rivals. Magaya became very bitter and killed Macingwana (one of Thoko's other boyfriends). People from Macingwana's place avenged his death by killing both Thoko and Magaya.

### *Isigangi Sendoda*

This novel is about two men, Matsheketshe and Ntethezeqele, who, when they were younger, were rivals for the love of a lady called Nomashinga. Matsheketshe and Nomashinga married and Ntethezeqele became bitter and planned revenge. He bewitched Matsheketshe, who was knocked down by a

car as a result. Fortunately, Matsheketshe was not killed in the accident, he was precipitated into a river and floated downstream where he was rescued by passersby. After Matsheketshe's disappearance, Ntethezeqele had an affair with Nomashinga. He even lived with her without marrying her. He caused conflict in the family and her elder children tried to kill him but they did not succeed. Later, when Matsheketshe recovered, he fought with his enemy and defeated him.

## **1.7 Defining the terms**

### **1.7.1 What is a novel?**

According to Cowie (1992:843), a novel is a "book-length story in prose about either imaginary or historical characters".

Therefore, it may be said that a novel is a story in prose form, of which the length is more than that of other forms of prose fiction. Its characters are created by the author himself, but in some cases the author uses historical personages.

Cohen (1973:15) calls it prose fiction, he says:

"The word fiction means something imagined or invented."

Hawthorn (1985:1) has a similar idea about prose fiction:

"The novel is a fictitious-fiction, as we often refer to it."

According to the ideas cited above, a story is an account of inventions. It may include some elements that are not true to real life, thus it is called fiction.

According to Hawthorn (1985:1):

"A novel may include reference to real places, people and events, but it cannot contain only such references and remain a novel."

Thus, a novel is not just an account of historical events, it includes imaginary occurrences, characters and even places.

Hawthorn (1985:1), says further:

"However, even though its characters and actions are imaginary they are in some sense representative of real life ..."

Abrams (1981:20) has this view about realism in a novel:

"The novel is characterized as the fictional attempt to give the effect of realism [...]"

It is clear, then, that a man, as a creator of a story, cannot separate himself from the reality of life that he is experiencing, but in telling his story, he uses much of his imagination and this will make the story fictitious. The authors mentioned above have the idea that as imaginative as the story may be, it still represents realism in some sense.

Peck and Coyle (1987:104) elaborate on these views about the elements of reality in a story when they say:

"A general point we can make here, though, is that, although our first response might be to think that novelists are mainly interested in presenting an accurate picture of life, because novels also involve a

made up thing, the story, the novelist can tilt the balance away from a direct picture of life and make more of the fact that a story is being told."

So, a novel is a creation that is based on imaginary things and, therefore, novelists do not aim to present a real and accurate picture of life, as they can move away from this and make it clear to us that they are telling a story.

Critics make a distinction between the novels that tell a realistic story and the ones that are romantic. Peck and Coyle (1987:104) say:

"Critics sometimes divide novels into those in a realistic mode and those which present a more dramatic story, the latter being referred to as prose romance. In reading a realistic novel we are most impressed by the picture of life that is presented, but in a romance we are far more aware that we are reading a story."

A similar view is held by Abrams (1981:152-3):

"Realistic fiction is often opposed to romantic fiction: the romance is said to present life as we would have it to be, more picturesque, more adventurous, more heroic than actual; realism to present an accurate imitation of real life as it is."

According to the postulations above, romantic fiction is more of a story or more fictional. It does not represent the reality of life. It presents an idealistic world because of its romantic nature. On the other hand, a realistic novel presents a more accurate picture of life. It is based on real-life situations.

Abrams (1981:153) adds:

"In realism, the subject is represented, or 'rendered', in such a way as to give the reader the illusion of actual experience."

The reader gets the impression of the real situation in realism, it is the way the novelist presents the subject to him.

The central idea of the above discussion is also addressed by Peck and Coyle (1987:115), who say:

The realistic novel can seem like a clear window on the world – and as readers we can become fully involved with characters and events – while non-realistic novels seem to look at the world through a distorting mirror, with the result that we are forced to consider the relationship between the work of art and life."

As the realistic novel is based on human life and experience, the readers can identify with the characters and the events. They can actually get involved in the emotions of the characters.

Peck and Coyle (1987:116) say:

"In talking about a realistic novel, however, we should resist the temptation to discuss it as if it is real life."

From the above quotation one understands that a realistic novel has a lot of artwork, which makes it deviate from presenting an accurate portrayal of real life. So one should not accept it as if it is true or factual.

The distinction between poetry and prose based on language usage and the arrangement of syllables and words is not clear, since novelists, just like poets, may use the same literary language and word arrangement. The style in which a poem is written may be the only way of distinguishing it from prose.

The unclear distinction between prose and poetry, as far as literary language is concerned, is discussed by Hawthorn (1985:1), who says:

"The novel is in prose rather than a verse, although novel can well include 'poetic' elements so far as language is concerned."

According to Cohen (1973:15):

"The most important fact is that plot generally distinguishes prose fiction from most of the poetry. At the same time, most of the resources of a poet are available to a writer of prose fiction."

So, from the above quotation, it is evident that although both the poet and the novelist share the other's language resources, the major difference between prose fiction and poetry lies in the incorporation of a plot.

Hawthorn (1985:2) says:

"Moreover, the novel has characters, action(s), and a plot: it involves people who do things in a total context ruled over by some sort of connective logic: chronology, cause-and-effect or whatever. There is, however, in some novels a connection between these three elements such that they form some sort of unity."

Plot is composed of characters and their activities. Plot includes a series of events, the cause-and-effect and the characters in action as they form a unity.

Peck and Coyle (1987:110) say:

"The simple sequence of events in a novel is the story. Plot is slightly different."

They then add:

"[...] the time sequence is preserved, but the sense of causality overshadows it."

According to the views mentioned above, it is clear that plot is not just a series of events, but it includes the sense of causality. Thus, every occurrence has a cause.

According to Hawthorn (1985:2):

"The novel is a narrative: in other words, it is in some sense a 'telling' rather than an 'enacting', and this distinguishes it in an important sense from the drama. Of course novels can contain very dramatic scenes, and often the reader may forget that we learn of character and event not directly (as in the theatre or the cinema) but mediation through a particular telling, a narrative source."

The narrative literature (i.e. a novel) can be distinguished from a drama, since the latter is based on performance. However, there are characteristics of a drama employed by a novelist that may make the reader forget that he is reading a novel (something which is not direct). The novelist makes use of both the direct and indirect methods of presentation.

Novels, novelettes (or novellas) and short stories differ according to their length. Peck and Coyle (1987:102) discuss this further:

"The term novel is now applied to a great variety of writings that have in common only the attributes of being extended works of prose-fiction. As an extended narrative, the novel is distinguished from the short story and from the middle length called the novelette; its magnitude permits a greater variety of characters, greater complication of plot (or plots), ample development of milieu, and more sustained and subtle exploration of character than do the shorter, more concentrated, modes."

Leibowitz (as quoted by Ian Reid, 1977:44) also draws a distinction between the three types of literary works mentioned above when he says:

"In general terms, this means that the novel's selectivity differs from the short story's because the novel's narrative task is elaboration whereas the short story's is limitation [...]"

Cohen (1973:17) also holds a view similar to that of the writers cited above. He says:

"Prose-fiction, however, embraces plots ranging in length from a paragraph to thousands of pages. A plot involves characters in a sequence of events arranged in any order deemed suitable by the author. Within the suggested, three terms are used: short story, nouvelle or novella (little novel), and the novel. The distinction among these are primarily of length and, to some extent, of complexity."

Another characteristic (besides length) that distinguishes these three genres, is plot. The novel includes, amongst other things, a greater complication of plot which builds up to the climax and this makes it far more complex than a short story or a novelette.



The novel has an elaborate base, everything is discussed in detail on every page, whilst in a short story, the narration is limited to, for example, one event. In a novelette, the narration is in a shorter form than that of the novel, everything is compressed, but longer than that of a short story.

The other way in which the three genres may be distinguished from each other lies in the number of characters involved in the story. A novel has a larger cast of characters than those found in the other two genres.

To emphasise what has been discussed above, Peck and Coyle (1987:102) say:

"Novels, however, are long works with great amounts of detail on every page. They thus present all complicating facts that need to be taken into account before we can reach some sort of judgement. The effect of this detail is that we come to recognise the complex reality of a character or event in a story."

In addition, in a novel one can see the development of a character as the story unfolds, because everything is discussed in detail.

To present his views to the readers, the author makes use of characters and narrators, and sometimes they get inside the story to explain certain aspects.

According to Cohen (1973:17):

"In the story of prose fiction the problems of perspective are usually referred to as point of view. Since prose-fiction generally has a plot, point of view is essentially the source from which the story is being unfolded. By his choice of point of view the author establishes or masks

the degree of distance between himself and his own views and those of the characters whose actions he delineates."

The author chooses a point of view from which a story is being unfolded, he also distances himself from his own views to a certain extent, as he delineates the actions of the characters.

Cohen (1973:17) adds:

"In the first, the author directly tells the story and participates actively to some degree. Within this major category – the author's perspective – three approaches are possible. First is the omniscient author, who chooses whatever perspective he wants at any time in the plot and who intrudes directly as much as he cares to.

Second, the term limited omniscience is useful to describe the point of view whereby the author tells the story, but focuses on a single character, [...]

The third approach in the author perspective is the most objective of all. It is called dramatic point of view. Here the author of prose fiction, like the dramatist, puts his characters into action, building his plot and weaving around the dialogue."

There are, thus, various approaches which the author may use to tell the story. Firstly, there is the omniscient author who fully participates in the story and intrudes upon the mind of other characters because he knows everything. Secondly, there is the author with limited omniscience – his point of view is focused on a single character. And thirdly, there is the dramatic approach; this last approach is said to

be very subjective. Here the characters are put into action and interact with one another.

"In the second general type of point of view, the author seemingly steps aside and turns over the telling of the story to a created character, the narrator." (Cohen, 1973:77)

To elaborate on this, the views of Peck and Coyle (1985:2) regarding a narrator are quoted below:

"The telling is such that we can visualize what is described — that is often the mark of an accomplished narrative — but we see what is pointed to us by a narrator or a narrative voice or source."

A novelist creates a narrator and steps aside so that he (the character) tells or narrates the story. Through the narrator, then, the reader will visualize what is being unfolded.

Lastly, the author may choose different points of view to tell his story to the reader:

"In the third person narrative, the narrator is sometimes outside the story which refers to all the characters in the story proper by name or a 'he', 'she', 'they'." (Abrams, 1981:143)

According to Cohen (1973:19):

"The narrator may simply be an observer reporting events; he may or may not react to the people and events which constitute the story he tells."

Peck and Coyle (1987:112), maintain that it is apparent that:

"In other methods of narrative the narrators are principally observers of the events."

The central idea in the above discussion, is that a narrator may stand outside a story or be an observer, and report the events from that angle. In this case, he does not take an active role inside the story.

According to Abrams (1981:143):

"In the first person narrative, the narrators speaks as 'I' and is himself a character in the story."

A similar view is held by Peck and Coyle (1987:112), who say that:

"In a first-person narrative, the central character relates the events he or she experiences."

A first-person narrator is himself involved in the story, he is a principal character and is part of the narrative.

The novelist unfolds his story in various ways: the author may be involved in the telling of the story; in a dramatic method, the characters themselves may be used to unfold the story through their active participation in the dialogue and action; or, thirdly, the author may employ an "outside" narrator through which his message can be brought to the readers.

## 1.7.2 What is language?

For the purpose of communication, the author uses language. His aim is to create images which the reader can think about and interpret. Thus, he uses the artistic language of literature. This language appeals to a person's emotions and feelings, as well as to his visual and auditory perceptions.

According to Shipley (1979:173):

"Language may be defined as a set of habits, learned in childhood by each member of a speech community, that consists in the utterance of typical sounds (phonemes) in the recurrent patterns (morphemes, units of linguistic form; and togetherness features of arrangement). The function of these utterances is to relay stimuli from one person to another, so as to provoke reactions in the person who hears the uttered signals of linguistic forms."

Cowie (1992:700) says that:

"Language is a system of sounds, words, patterns, etc., used by humans to communicate thoughts and feelings [...]"

A language is learnt from infancy as a way to communicate by every member of a society. These spoken communications are composed of:

- (i) sounds that are typical, i.e. they have qualities distinctive to a particular community; and
- (ii) words that form patterns.

These utterances are used to form a method of communication. Communication is a two-way process, and thus, calls for a response from the hearer.

Shipley (1979:173) maintains that:

"The use of language as an artistic medium depends largely upon the combination of varying degrees of social and individual aspects of any given author's speech. The author's purpose is to arouse certain reactions in his auditor or reader, usually reactions similar to those which the author ascribes to himself or to other real or fictional persons in certain situations. He will choose forms that, in his judgement, will call forth these reactions in his readers [...]"

Language, in the hands of an author, becomes his artwork. It is the source from which he can draw and he then manipulates the words into combinations with the aim of eliciting certain responses from his readers.

According to Peck and Coyle (1987:137-8):

"The use of the word 'emotive' in particular tends to encourage the idea that a discussion of literary language is concerned with the emotional effect a text has upon the reader rather than with the meaning of the words."

Literary language, thus, has an effect on the reader's emotions as he reads the text. The author's choice of words and their combination is aimed at bringing forth some intended results.

Peck and Coyle (1987:138) add:

"A much more productive and precise way of talking about the language is to concentrate on style. This involves describing how a particular piece of writing functions and discussing what words are used and what for."

Literature cannot be separated from the language any more than style can. The author uses literary language to communicate his views. His way of writing and his word or language usage has a particular intention or purpose. The critics, therefore, look for the author's individual way of putting his ideas across and try to discern the reason behind it. This constitutes his style.

"An ability to talk about style depends mainly upon taking a conscious decision to look at a text's language, but we cannot analyze how the words create the appropriate mood, feeling or idea unless we have already arrived at some idea about what the subject matter of the work is." (Peck and Coyle, 1987:137)

In other words, Peck and Coyle believe that one has to find out about the author's subject matter before one can analyze the mood, feeling or idea that has been created by the language of the text.

Abrams (1981:63) says that:

"Figurate language is a deviation from what the speakers of a language apprehend as the ordinary, or standard, significance or sequence of words, in order to achieve some special meaning or effect. Such figures were long described as primarily 'ornaments' of language, but they are

entirely integrated to the functioning of language, in fact indispensable not only to poetry, but to all modes of discourse."

The authors use figurative language in their discourse, and this causes them to deviate from the standard language of the community. These figures of speech are used by both poets and novelists and form an important part in the way the language functions.

Hawkes also talks about figurative language as a language that is not literal. He says:

"Figurative language is language which does not mean what it says."

(1972:112)

He then adds:

"Language which means (or intends to mean) what it says, and which uses words in the 'standard' sense, derived from the common practice or ordinary speakers of the language, is said to be literal. Figurative language deliberately interferes with the system of literal usage by its assumption that terms literally connected with one object can be transferred to another object. The interference takes the form of transference, or 'carrying over', with the aim of achieving a new wider 'special' or more precise meaning." (Hawkes, 1972:112)

The central idea from the above discussion is that there is literal language, i.e. the ordinary or standard language used by the members of the community. Authors subvert the literal usage of the language by transferring terms connected with one object to another object to achieve a new meaning.



## Chapter 2 — Views on style

The aim of this chapter is to discuss the views held by different writers in defining the concept 'style'. The definition of style as a deviation from the norm goes hand in hand with language usage.

According to Ngara, the stylistitian uses the principle of general linguistics to single out the distinctive features of the author and account for the reason why such features are used (1982:11-12).

The same view is also held by Abrams (1981:193) who says:

"The concepts of modern linguistics are used to identify the stylistic features, of 'formal properties', which are held to be distinctive of a single work, or of an author, or of a literary tradition, or of an era."

Ullman (1973:133) says that opinions differ as to what constitutes the essence of style, but he is of the same opinion as the above writers. He says:

"However different these approaches may seem to be — and some are really complementary rather than mutually exclusive — they have one thing in common: they all assume that the existence of some feature or features which are peculiar to style and distinguish it from language. It follows that stylistics is not a mere branch of linguistics but a parallel discipline which investigates the same phenomena from its point of view."

The views quoted above suggest that the stylistitian or linguist investigates the features that are distinctive to a particular author. They also do research to show how

those features are distinctive from the language of a particular community. Those features, therefore, illustrate the uniqueness of an author.

Weathers and Winchester (1967:xvi) say a good style is primarily a matter of wise choice from a wide range of possibilities.

The same view is expressed by Enkvist (1964:15):

"A modern version of the very frequent view of style as a choice is that of Cleanth, Brooks and Robert Penn Warren [...] in this book [*Understanding fiction*], style is used merely to refer to the selection and ordering of language."

Jakobson's famous dictum of selection and combination is quoted by authors like Eagleton (1985:99), his expression is as follows:

"What happens in poetry, however, is that we pay attention to 'equivalences' in the process of combining words together as well as in selecting them: we string together words which are semantically or rhythmically or phonetically or in some other way equivalent."

This is why Jakobson says in his famous definition, that:

"[...] the poetic function projects the principle of equivalence from the axis of selection to the axis of combination".

The above quoted statements suggest that writers are faced with a choice which is based on the availability of material. Style is based on the selection of words and their combination. Combined words are equivalent in one way or the other. Equivalence may be displayed phonetically or semantically.

Hough (1969:8) also views style as a choice. He says:

"Whatever view we may take of its nature, it is clear that in talking about style we are talking about choice – choice between lexical and syntactic resources of a particular language."

The above quotation suggests that a writer has to make a conscious choice to have a style of his own.

Words are selected and used to communicate ideas. Ngara (1982:16-17) says:

"The story of the novel is told in words. The writer selects lexical items, grammatical structures and symbols, to talk about his subject, to bring about his theme. In other words, he uses a linguistic format. The linguistic format is the realisation of content, character and narrative structure into verbal object, what we call the novel."

To communicate with the reader, words are selected by the author. He uses words to reveal the content of his story and to expose his characters to the readers' scrutiny. So the writer has to make wise choices to attain his goal.

Stevick (1967:200) agrees with this opinion. He says that:

"One way in which style is meaningful, is one kind of choice which really exists for the author. The choices are important, for they are the critic's key to a writer's mode of experience. They show what sort of place the world is for him and what parts of it are significant or trivial. They show how he thinks, how he comes to know, how he imposes order on the ephemeral of a grammar of possibilities."

Stevick is of the opinion, then, that through the writer's choice, the critic is able to see how the author perceives the world. His thoughts, knowledge and experience are brought to the fore through his style of writing or selection of words.

The writer of a novel, like any writer in the literary world, is regarded as an artist. According to Hough (1969:39):

"The claim of stylistics rest essentially on the propositions that the farthest ranges of a writer's art, the depth of his emotional experience, the heights of his spiritual insight, are expressed through his words and can be apprehended through examination of his verbal art."

Fowler (1977:3) also talks about writing as an art when he says that:

"There is a dreadful tradition of rapid reviewing which treats novels as if they were unedited, uncrafted, windows of life — the reader is supposed to look straight through the words and the pictured characters and settings just as one peers through a spotless pane on one's next door neighbour. But the 'world out there' of the novelist an artifice constructed through the novelist's technique, and we must be inquisitive about the means by which the shaping takes place."

Therefore, the author expresses what is inside of him (i.e. his thoughts, experience, art of writing) through writing. He uses his own techniques (i.e. choosing words and making a combination) to formulate this literary work of art.

Ngara, in his proposed stylistic critique, also regards poems, novels and plays as art forms. Language plays an important role in literature as it is used to communicate ideas. Ngara (1982:12) says:

"Like other conventional critic the stylistic critics are interested in theme, plot, and character except that this interest is always the role that language played in delimiting these features."

The expression above suggests that language plays an important role in limiting the boundaries of features like plot, theme and character.

According to Enkvist (1964:23):

"To get to style, obviously the investigation must begin with the laborious task of setting up a corpus of reference to find the norm, or norms from which a given text differ."

It is the task of an investigator to find a collection of references which formulate the norm/s from which a text differs, to establish a style.

Hough (1969:21) discusses Bally's views, who sees style as a deviation from the norm. He says:

"Bally considers all these living characters of language as deviations from a norm. At first Bally used the word 'affective' to describe each deviation, but this proved too narrow and later he talks of 'affective and impressive' characteristics. The first norm proposed is the logical or intellectual mode of expression, which one might call the language of the abstract, or the language of pure ideas."

In addition to the reference quoted above, Enkvist (1964:23) says:

"We have already entered upon the definitions of style as a deviation from the norm, which inevitably overlaps the definitions based on individual traits."

The writer of the novel deliberately exploits the grammatical rules by using words that formulate abstract ideas, thus deviating from the norm. In so doing, the different writers use various techniques.

To add to the above views, Freeman (1970:4) has this view about style:

"[...] a deviation from the norm, style as recurrence or convergence of textual pattern, and style as a particular exploitation of a grammar of possibilities."

Further to the above views, it should be added that style includes, among other things, a particular pattern of recurrence and this makes it differ from the daily language usage.

It is interesting that Freeman (1970:121) says that the most significant feature in poetic language is that language is encountered there that would not be expected or tolerated in a normal language situation.

In addition to the above views, Freeman (1970:6) talks about Mukarovsky's views, which characterise poetic (i.e. literary) language as "a purposeful distortion of standard language: to varying degrees, different kinds of literature make a business of violating the rules of grammar".

Furthermore, Mukarovsky, as quoted by Freeman (1970:6), says:

"Poetic language deliberately breaks the rules in order that a given passage be noticed as language, the hallmark of language is foregrounding."

It, therefore, becomes clear that in breaking the grammatical rules, the writers are aiming to draw the reader's attention or to make him focus on something that has been made to appear strange or something that has been highlighted. Novelists, just like poets, therefore, acquire some variations from a standard language to bring certain characteristics to the fore. That is why Saussure made a distinction between 'la langue' and 'la parole' (Hough, 1969:24-25):

"Saussure made a distinction between la langue and la parole. For Saussure la langue is a definite element abstract from the heterogeneous facts of language in general. It is the public, conventional aspect of language, the system established by a sort of social contract among the members of the community which alone makes it possible for them to understand each other. It is la langue that is described in dictionaries and grammars; and they are only possible because la langue exists; necessary and unalterable by individual volition.

For la langue is always eternal to the individual; he inherits it, he is born into it as he is born into a society; it is not a function of his individual will.

La parole on the other hand, is individual utterance, an act of will and intelligence, serving individual ends. La langue is a code, and la parole is the way the code is used in an actual situation, or the ways in which it is used habitually by an individual speaker."

Saussure's distinction between *la langue* and *la parole* suggests that the former is a means of communication among members of a society, it is not based on the will of an individual because it is inherited by the people who are born into that society. The latter is based on the act of will of an individual person in the different situations in which he finds himself. Therefore, *la langue* may be seen as a source from which stylisticians draw and formulate the features of their choice in the literary language.

Abrams (1981:193) highlights the different stylistic features as follows:

- (a) phonological (pattern of speech, metre or rhyme), or
- (b) syntactic (types of sentence structure), or
- (c) lexical (abstract vs. concrete words, the relative frequency of nouns, verbs, adjectives), or
- (d) rhetorical (the characteristic use of figurative language, imagery, etc.)

Ngara (1982:16-17) agrees with the view held by Abrams concerning the classification of the linguistic format (as he calls them). He says:

"The linguistic format is the sum total of minute linguistic choices, which are divisible into two sub-sets: linguistic features proper, and para-linguistic affective devices. Para-linguistic affective devices such as symbolism, myth, allusion, allegory, which are not analyzable in terms of normal linguistic description."

Furthermore, Ngara (1982:16-17) isolates several levels of descriptions under linguistic features proper as follows:

- The grammatical level, where we consider questions of syntax, sentence type and the relationship between meaning and form.



- The phonological level, which includes rhyme, rhythm, alliteration, assonance, etc.
- The lexical level, where we consider writer's choice of words, the collocation of words, metaphors, similes, their effects and their meanings.
- The level of tenor discourse which comprises tone, the degree of formality and informality between the participants in the drama of the novel and between the author and the novel.
- The graphological level at which we consider how the print, the colour and shape of printed marks, punctuation and paragraphing contribute to the aesthetic appeal and readability of a work of art.

The above views are merely an indication of the different levels of the stylistic features discussed by stylisticians.

On the phonological level, repetition of words is employed to form patterns. This level includes features such as alliteration and assonance in the literary work of art. Poetry includes rhythm and rhyme.

Cohen (1973:49-50), like other contributors to the concept of style, involves factors such as sentence patterns, the arrangement of words into phrases and sentences.

To elaborate on this, a quotation from Eagleton (1985:99):

"Another way of saying this is that, in poetry, similarity is superinduced upon contiguity. Words are not just strung together for the sake of the thoughts they convey, as in ordinary speech, but with an eye to the

patterns of similarity, opposition, parallelism and so on, created by the sound, meaning, rhythm and connotations."

The main idea of the above quotation is that the words are arranged to form patterns which have some similarity, oppose each other or are parallel. The patterns are created on the basis of sound, rhythm and meaning.

On the grammatical level the sentence structure is employed in different forms in different situations for a specific purpose. Van Drop, as quoted by Strachan (1987:71), talks about the short sentence as a style. He says:

"Short sentence is a stylistic feature. It is a series of phenomena which forms a linguistic unit. It can be referred to with the description short sentence."

To sum up the above views, formulation of figures of speech through imagery is taken into account on the lexical level. Imagery is created through the use of metaphor, symbolism, simile, personification, etc.

In addition, Cohen (1973:60) discusses the use of imagery in the literary work:

"Although the author of prose fiction is likely not to employ imagery to the same degree a poet does, he nevertheless has access to the stylistic devices discussed above. To demonstrate that, prose writers also use figures of speech [...]"

The idea is that a novelist is not restricted from employing imagery in his art of writing, he also has access to the stylistic features that a poet uses.

In addition to the employment of stylistic features, Ngara talks about the tone and its level among the participants in the novel. He also discusses the graphological level where the print is taken into account.

The stylistic features like semantics and phonetics are interpreted on two different levels, according to Freeman (1970:14):

"According to this theory of grammar, language can be characterised at two levels of representation: deep and surface structure. Semantic interpretation proceeds from deep structure: only phonetic interpretation proceeds from surface structure."

According to the postulations above, on the phonological level the interpretation is on the surface structure, whilst semantics seek for the deeper meaning. One has to reach the deeper semantic meaning to understand the exact message of what is said.

Enkvist (1964:10-11) defines style, basing his theory on the basic stages of the communication process, as follows:

"First, there are definitions based on the point of view of the writer, such as Goethe who regards style as a higher, active principle of composition by which the writer penetrates and reveals the inner form of his subject. Style is opposed to a passive imitation of nature or to the facile application of mannerism to the subject.

Secondly, there are definitions that deal with characteristics of the text itself, attempting analysis on style entirely in terms of objective investigation of textual features.

Thirdly, there are definitions based on the impressions of the reader. They are extremely common in most works of literary criticism and literary history that characterise individual or group styles."

The above-mentioned opinions suggest that the definitions of style are based on:

- (a) the author's point of view, i.e. the manner in which he communicates the depth of his subject;
- (b) the objective way of investigating the textual features; and
- (c) the reader's impressions.

Novelists often use characters to unfold their subject matter. Cohen (1973:37) discusses characterisation in this way:

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

From the above quotation it is apparent that characterisation is regarded as an art of character portrayal in novels. The novelist creates his characters in the imaginary world. These characters are made to imitate human behaviour, therefore they seem to have certain qualities that a reader can identify with. The reader can also analyze those qualities.

There are artistic ways used by writers to unfold their characters. Rimmon-Kenan (1983:61) says in this regard:

"A presentation is indirect when rather than mentioning a trait, it displays and exemplifies it in various ways."

According to Abrams (1981:20):

"Characters are persons presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what they say – the dialogue – and by what they do – action."

The author clarifies the fact that indirect presentation is used to reveal the character's traits through their actions, speech, modes of dress, etc. Thus they (the characters) interact with one another in dialogues to expose those qualities.

Through this method the reader is given the opportunity to form his own picture by observing a character develop through this actions and behaviour.

In the expository or direct method of presentation, the character's traits are presented directly to the reader. In this case the reader is not given the chance to formulate his own picture about the character because he is given a clear explanation of the character.

Another technique which is used in character portrayal is called 'naming', which is also a manner of emphasising a character's traits. In a broader aspect there is literary onomastics, as discussed by Alvarez-Altman (1987:1), who says:

"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. This includes names of places, characters, cosmic symbols, etc., as they relate to theme, structure, and other literary considerations."

On the basis of the above statement, naming does not only refer to the names of characters, but it also includes the names of places. Naming is very significant because it contributes to the development of the plot, theme or character. This is why the meaning of names has a special attribute that should be investigated.

Alvarez-Altman (1987:1) also says that:

"Scholars must be able to determine what the author intended names to mean and then what they really mean to us."

In other words, an investigation has to be made to find the author's intention with regard to the naming of his characters, and also to find out the implications of the names to the reader.

In Zulu culture, name giving is very important, thus cultural names are meaningful in most cases.

Van Rooyen *et al.* (1984:139) are of the opinion that:

"A name is an integral part of each individual. Certain names which are given to some individuals may have an influence on their behaviour and personalities. Most of the Northern Sotho authors make use of naming as a device of characterization. Here the characters are given names which have a direct bearing on their actions, behaviour and attitudes towards their fellow characters."

Asante (1991:11) is of the same opinion, stating:

"Names are also important because they may affect a person's behaviour. I believe that the proper name for a child has a psychological effect on her or him."

Madubuike (1976:8) says:

"Many Africans believe that the name a person bears is sometimes a key to understanding his character and behaviour."

He cites an example of the Swazi name 'Mona', which implies jealousy traits in one's conduct.

To add to these views, Alvarez-Altman (1987:6) discusses diactinic or attributive names:

"I have chosen the word diactinic because these names are capable of transmitting intellectual actinic rays of light upon the characters and their attributes. Most lower social characters have diactinic [names]."

On the basis of the previous statements, it becomes apparent that meaningful names have an influence on a person's behaviour. A name may indicate the type of person a character is intended to portray.

In his classification of literary names, Alvarez-Altman (1987:6) mentions a wide variety of name giving. He includes, among other things, "national identity names", which reflect a country, capital, village, town or suburb. He refers to both a simple national identity and a multiple one. The idea seems to be that the names of places may have a meaning that reflects the kind of people living in that area.

In addition, when Alvarez-Altman (1987:7) talks about paronomastics, he says:

"We have puns-simple, puns-combined, straight or ironic, nicknames, disease names, combinations, change of gender, childish distortions of names, phrases as names, and nonsense words."

In paronomastics, the author's creativity in playing with words when naming a character is exposed.

Names may change according to the times. Adler (1978:142) says:

"Personal names are closely connected with the economic and social history. The structure of the naming changes according to the economic and social conditions and their shifts, it is connected with locality and period. In the development of the personal names it is possible to follow the stratification, the cultural currents, the penetration by foreign influences, Christian Western Europe name, but also those from the east."

The main idea which may be deduced from the above statement is that changes which occur in the society influence the name structure. Thus, when Christianity was received by the African people, they adopted Christian names from the Bible. Some names show western influence. The state of politics in a country may also influence name giving. In South Africa, names like 'Nkululeko', which means Freedom in Zulu, were given to the children who were born after Mr Nelson Mandela was released from prison. Writers are not immune to these influences in their writing.

In the light of what the critics say about style, the investigation to reveal Molefe's way of writing follows in the next chapter.



# Chapter 3 — Language usage

## 3.1 Phonological aspect

In this chapter the writer's choice of words and their combination, when used to draw the reader's attention to something in particular, is investigated.

According to Jakobson the poetic function projects the principle of equivalence from the axis of selection into the axis of combination. It is also said that the term 'equivalence' in this dictum gives rise to parallelism which is the essence of poetic structure. Parallelism also occurs in novels.

Molefe, for instance, uses repetition freely in various ways to emphasise his point of view. He also makes extensive use of it.

Van Rooyen (1984:177) says:

"Not only do these repetitions in a poem give it a pleasurable variation and rhythm; they also draw our attention to some words or images, and thereby reinforce meaning."

When writing a novel, the author does not use repetition to show rhyme or rhythm, but to create images and the reader's mind focuses on his words.

Two types of repetition are dealt with in this chapter, namely, alliteration and parallelism.

### 3.1.1 Alliteration

Molefe employs alliteration in his novels to bring about harmony, and, in some cases, clarification.

Alliteration concerns the repetition of sounds or words in a sentence or successive sentences. Alliteration is composed of consonance and assonance.

In consonance, the consonant sound of surrounding words are repeated in one or more sentences. (Please note: All underlining is by me.)

(1) "... ziyakhala ziyahleka zizomthanda lezo zingane."

... these children will love whether they like it or not.

(*Isigangi Sendoda*:20)

(2) "Besanwaya amakhanda kuphonseke uthoko ngaphakathi. Aphonseke bethuke kodwa bangakhombisi."

(*Ikhiwane Elihle*:53)

The repetition of z in (1) brings about concordial agreement and thus creates harmony. It emphasises the fact that Ntethezeqele wants to use force to manipulate Matsheketshe's children to love him (by bewitching them). In the second example, the aspirated sound ph is repeated to create harmony.

In assonance, the vowel sound is repeated through the sentence, for example:

- (3) "Athule uNonhlanhla. Akazisoli kodwa kakhulu ngokutshobotshela lezi zinkwa; akaboni yena ukuthi ikhona into engabayingozi angayinikwa ngunina ezandleni."

Nonhlanhla kept quiet. She does not regret eating the bread, she does not suspect anything wrong in something that has been given to her by her own mother.

(*Isigangi Sendoda:35*)

- (4) Amehlo akho awasaboni Gatsheni.

(*Isigangi Sendoda:35*)

The repetition of the vowel 'a' in both (3) and (4) creates harmony.

### 3.1.2 Parallelism

Parallelism concerns the repetition of words or parts of words in successive lines. Sometimes the repeated words or phrases are followed by details to add more information.

Parallelism occurs through the use of synonyms, or in some cases, antonyms. Molefe exploits the grammatical rules and formulates patterns in an extraordinary way. The repetition occurs horizontally in most cases in his novels.

#### *i. Parallelism through consecutive words*

- (5) "... abeselivula kancane kancane."

... he opened it slowly, slowly.

(*Ikhiwane Elihle:25*)

(6) **"Isivalo siye siye ..."**

The lid moved slowly, slowly ...

Molefe uses parallelism in this case to emphasise the slowness in opening the lid of the box that contained Magaya's dangerous weapons. He was not in a hurry as he was selecting the weapons that he could use to kill his enemy.

(7) **"Athule athule unina, amshiye."**

She kept quiet and left him.

(*Isigangi Sendoda:13*)

Qephuka's mother could not say a word when she saw him looking so sad. She thought that he was still mourning his late father. The emphasis here is on the fact that Nomashinga was not just silent, she had nothing to say at that moment.

ii. ***Parallelism where the repeated word occurs in different syntactic positions***

(8) **"... hhayi lokhu okuthiwa ukujeziswa, kepha UKUJEZISWA."**

... not just punishment but real punishment.

(*Isigangi Sendoda:10*)

The emphasis of this parallelism falls on the form of punishment that was to be inflicted on Matsheketshe by Ntethezeqele. It was not ordinary punishment but real punishment. Thus the repeated word "UKUJEZISWA" (punishment) is written in

capital letters. This could mean capital punishment since Ntethezeqele was aiming to kill Matsheketshe by bewitching him.

(9) **"Kuthe ngezikhathi zehora lesishiyagalolunye watheleka uMacingwana.**

**Watheleka sengathi uyaqala uDiesel woqobo, ..."**

At about 9 o'clock Macingwana arrived. He arrived as if it was for the first time, the real Diesel ...

*(Ikhiwane Elihle:72)*

Repetition occurs in two consecutive sentences to emphasise Macingwana's arrival. It was a surprise to Thoko because she was not expecting him. Literally the word "watheleka" means "pouring", which may explain that he arrived in full force.

(10) **"Kuthe lapho uQephuka eseqale nokuthi ukuhlahluba kancane emzimbeni, wabuya. Wabuya eseyisiphepho esezokwedlula nakho konke-ke manje azimisle ukwedlula nakha."**

When Qephuka was getting older he became physically stronger so he stood up to face his enemy. He stood up in full force to destroy anything in his way.

*(Isigangi Sendoda:12)*

The use of parallelism here links the idea that is contained by the two sentences. The emphasis is on Qephuka's gain of physical power to be able to face his enemy and destroy him.

iii. *Parallelism also occurs where the repeated word appears in the same syntactic position, i.e. to occupy the final position of two successive sentences*

(11) "... kanti yingenkathi sezivutha ngempela-ke ngalesosikhathi. Yingenkathi kwasekubonakala ngempela-ke ngalesosikhathi."

... and it was at the time when the children started to be furious. It was at the time when anger manifested itself.

(*Isigangi Sendoda:20*)

The emphasis is on the time when anger manifested itself in the children. They were extremely angry with Ntethezeqele.

iv. *Phrase parallelism*

(12) "Ngeke impela dadewethu! Ngeke impela! Umuzi kababa uphenduke ... hhayui ngeke ..."

I swear by my sister's name. It will never happen. My father's house turned into ...

(*Isigangi Sendoda:13*)

The whole phrase, "Ngeke impela", is repeated to emphasise Qephuka's anger about the situation at home, as Ntethezeqele was already living there after bewitching Qephuka's father. He wanted revenge. That is why he repeatedly vowed that it would never happen.

(13) "Zake zathula zathi du izingane zika-Mlotshwa ezimbili ezindala kwangathi kazinalutho ezilucabangayo, kwangathi kazinalutho ezilukhonondelayo ..."

The two older children of Mlotshwa kept quiet as if there was nothing that they were thinking about, as if there was nothing that they were complaining about ...

(*Isigangi Sendoda:20*)

The repetition of the phrase emphasises the silence of the children, who were pretending that nothing concerning the disappearance of their father and the presence of Ntethezeqele in their house was affecting them. Whereas, they were really burning with anger and unspoken words.

v. ***Parallelism through the use of antonyms***

Here the words balance each other by means of contradiction. For example:

(14) "... bezana bengazani kuyovalwa amehlo."

... knowing each other or not, there's going to be chaos.

(*Ikhiwane Elihle:69*)

The antonyms, "bezana" (knowing each other) and "bengazani" (not knowing each other), emphasise Magaya's anger as he was preparing to attack his enemy. He was going to kill him whether or not they knew each other.

(15) "Nengwe kuthiwa iyabweba nje cisha ayinwebi ..."

Even a leopard which is known for stretching its legs when running could perhaps not match it ...

*(Isigangi Sendoda:10)*

The emphasis of the two antonyms, "iyanweba" (it stretches) and "ayinwebi" (does not stretch), is on the speed that Qephuka used when he was chased by Ntethezeqele after asking questions about his father's bull which was found bleeding after being released from Ntethezeqele's kraal. As Ntethezeqele was the person who cut its testicles, he became angry when the boy asked questions. He chase him with a sjambok. The boy ran extremely fast.

**vi. *Parallelism occurring when the word changes morphologically but retains its root***

Here the author uses prefixes and suffixes artistically to form a particular pattern while retaining the root of the word.

**(16) "Wakutotoba-ke utkutotoba leyondlela okwakutototshwa ngayo."**

He drove slowly as the traffic was moving slowly too.

*(Ikhiwane Elihle:67)*

"Wakutotba" (of being slow) is a verb originating from the verb stem *-totoba* (drive/walk slowly). The writer formed a noun, *ukutotba* (to move slowly), and the last verb, *okwakutototshwa* (a way of moving slowly), is in the passive voice.



Magaya was in a hurry to get to Thoko's place to search for his enemy, Thoko's other boyfriend, so that he could kill him, but because of the traffic that was moving very slowly, he was also forced to move slowly.

**(17) "... abemukelise izamukeliso zabo abemukeliswa bakhe ..."**

... he presented them with their presents ...

*(Isigangi Sendoda:22)*

The repeated word originates from a verb stem, *-emukela* (receive); then the verb has been extended to "abemukelise" (present); the noun, "izamukeliso" (the gifts), is also formulated; and, finally, "abemukeliswa" (the ones who receive). The verbal root, *-emukel-*, is retained in all instances.

**(18) "... uma bethe bambuzabuza nanoma yingani nje ke wayesuke ehleke."**

... when he was asked questions, he simply laughed.

*(Ikhiwane Elihle:39)*

The word originates from *-buz-*, the verbal root. Then the verb stem, *-buza* (to ask), has been repeated to emphasise a few question that were asked of him. Matsheketshe could not answer them, because he has lost his memory. He did not die in the car accident that was intended to kill him (through Ntethezeqele's witchcraft) but he could not remember anything.

### **3.1.3 The use of initial linking**

Here similar syllables recur in the beginning of several paragraphs.

(19) **"Watshelwa ..."**

He told ...

**"Wedlulela ..."**

He passed ...

**"Wethuka ..."**

He was scared ...

**"Wahlangabezana ..."**

He met ...

(*Isigangi Sendoda:9*)

The use of the semi-vowel in the paragraphs creates harmony as the idea held by them flows onward. The main issue here is about the bull, whose testes were cut off by Ntethezeqele, while kept in his kraal. This caused conflict between the two families.

### 3.2 The syntactic level

On this level, the arrangement of words into phrases and phrases into sentences is taken into consideration. There are grammatical rules that govern these arrangements.

The existence of meaningful relationships between the words in words in a sentence must also be examined.

### 3.2.1 The use of proverbs

A proverb is a sentence that forms a complete statement. It does not change its structure according to tenses, for example.

Molefe makes use of proverbs in several ways. He even breaks grammatical rules to show his creativity in punning.

#### *i. Ellipsis in proverbs*

This occurs when some words are deleted or omitted in a sentence. The gaps are left deliberately to give the readers a chance to fill them.

Let's examine Molefe's use of this:

#### **(20) "Kuyoqhuma nhlamvana ..."**

Seeds are going to burst ...

(*Ikhiwane Elihle:27*)

The next line is the proverb's full structure:

#### **(21) "Kuyoqhuma nhlamvana ezinye ziyofekela."**

This means that some of Magaya's plans may succeed and some may not. The omission of words by Molefe does not change the actual meaning of the proverb but succeeds in focusing one's attention to the proverb's message.

(22) "Asole uMsiphoziukuthis engathi usazohlangana nazo zithutha la kulomlisa wansondo."

Msiphozi sensed that he may meet trouble.

(*Ikhiwane Elihle:40*)

The proverb's basic structure is:

(23) "Uhlangne nezimbila zithutha."

He met with (the rock rabbits) trouble.

Msiphozi was thinking about his new lover, Thoko, when he imagined that he saw her in a bus and nearly caused an accident by jumping into the moving bus. When he looked at the bus driver, he sensed some trouble because the bus driver was very angry with him.

## ii. *Replacements*

In some cases a gap in a proverb is filled by the writer's own words.

(24) "... sekuyoqhuma nhlamvana ezinye zenze ezikubonayo."

(*Ikhiwane Elihle:20*)

The basic structure of the proverb is given in (21) above. Molefe uses words from a known proverb in a creative way (he makes some alterations) and still retains its original meaning.

(25) "... noma ube nguzumekile yini kulesi esiphatha yena nozenzile."

(*Isigangi Sendoda:5*)

The basic structure of the proverb is:

**(26) "Uzenzile akakhalelwa kukhalelwa uzumekile."**

This literally means that someone who deliberately got himself into trouble should not seek pity from other people.

The author only used two words from the proverb, i.e. "uzenzile" (someone who has caused trouble for himself) and "uzumekile" (one who got into trouble through fate), to emphasise the fact that Ntethezeqele, who got into trouble by forcing Nomashinga to marry him, should not seek pity from other people when she was taken away from him by Matsheketshe.

**(26) "Ngenkathi uQephuka ephenduka iqhude qede ewusola umgqakazo."**

(*Isigangi Sendoda:11*)

The basic structure of the proverb is:

**Inkukhu iyawusola ummbila.**

There's a feeling that there is trouble looming.

"Inkukhu" (a hen) has been replaced by "iqhude" (a cock) and "ummbila" (mealies) has been replaced by "umgqakazo" (ground mealies). The innate meaning does not change. Qephuka is referred to as a cock, perhaps because he is a man and sensed that Ntethezeqele could be causing trouble for his family.

(27) "... nehluleka noma sezinikhombisile ezakoGatsheni ukuthi yibo laba abala ukwanda ..."

(*Isigangi Sendoda:37*)

The basic structure of the proverb is:

**Ukwanda kwaliwa umthakathi.**

A witch does not want to see someone's success.

In his own structure, Molefe omits "umthakathi" (a witch) and changes the passive to the active. The basic meaning of the proverb remains unaltered.

When Gatsheni says "yibo laba" (these are the ones) he is using a plural form to refer to a well-known witch, Ntethezeqele. The word "umthakathi" is omitted deliberately because the reader knows who is being spoken about.

### iii. ***Shifting of words in a proverb***

Molefe shifts the basic structure of the proverb as it pleases him and adds his own words to make the usage interesting.

(28) "... kuyobhema bona bakholwe ngalelolanga."

(*Ikhiwane Elihle:21*)

He could just have said:

**Bayobhema bakholwe.**

They will get what they want.

Molefe inserts the pronoun "bona" between the two words that form the proverb, to emphasise the point that the very people that Magaya is referring to, Thoko's boyfriends, are going to get what they want.

**(29) "Yena-ke inhlwa uyibamba ayenze akuthandayo nanoma isavele ngekhandu."**

*(Isigangisi Sendoda:20)*

The basic structure of the proverb is:

**(30) Inhlwa kayibanjwa isavele ngekhandu.**

Wait for the snake to come out completely before trying to catch it.

The actual meaning implies that one should wait for the situation to reveal itself completely and not to act hastily before all the facts are clear.

According to the first sentence the opposite happens. Ntethezeqele will not wait for anything. He acts upon his suspicions without discovering the actual plans Qephuka and Phumelele have laid.

He does not fear Qephuka and Phumelele as they are still young. The proverb reveals Ntethezeqele's character as a person who does not respect other people's feelings.

### **3.2.2 Ideophones**

Molefe uses a lot of ideophones in his novels. An ideophone is a word that describes a predicate in a dramatic way.

In many cases ideophones are used after the verb stem *-thi*.

**(31) "... yaphendula isinqekazi yathi tshobe kuso."**

... she disappeared behind her big buttocks.

(*Ikhiwane Elihle:1*)

**(32) "kwakuthule kuthe ewaka"**

there was complete silence

(*Isigangi Sendoda:1*)

**(33) "zake zathula zathi duMizingane ..."**

in the meantime, the children were quiet ...

(*Isigangi Sendoda:20*)

In some cases the verb stem *-thi* is omitted.

**(34) Usuphelile phela nya ubhiya.**

The beer is completely finished.

(*Ikhiwane Elihle:17*)

**(35) "... ngoba wakuyeka, shelele ..."**

(*Isigangi Sendoda:30*)

Ideophones that oppose each other are used for emphasis.

**(36) "Ithe uma ithi ngqwa intokazi ..."**

**"Ivele ithi hushu intokazi."**



*(Ikhiwane Elihle:10)*

The ideophone "ngqwa" (of sudden appearance) emphasises Thoko's sudden appearance before Magaya whom she was not expecting, because she was in the bedroom with Msiphozi. She ushered Magaya into the dining room, which was used by her customers for drinking beer. Then the ideophone "hushu" explains her sudden disappearance to check on Msiphozi, who was left in the bedroom.

**(37) "Isho qede ithi tshobe ekhishini-ke manje"**

**"... umbhekile uHlengwa ukuthi uma nje ethi memfu."**

*(Ikhiwane Elihle:11)*

Thoko disappeared into the kitchen to await Hlengwa's arrival. The idea was to call him quickly into the kitchen, so that he would not meet Magaya (her other boyfriend), who was in the dining room.

Ideophones also have synonyms, let us see how Molefe uses them in his novels.

**(38) "athi nyankunyanku sakuzithoba aphume ..."**

*(Ikhiwane Elihle:12)*

The ideophone "nyanku" describes a stealthy gait. Thoko walked stealthily, as if she was humbling herself before Magaya, when in actual fact she wanted to close the door so that the two men would not see each other.

**(39) "... ivele ithi nje 'thwashathwasha' iqonde ngasemnyango."**

*(Ikhiwane Elihle:13)*

The ideophone "thwasha" has a similar meaning to "nyanku". They both describe a stealthy gait. Macingwana was outside the bedroom and Magaya inside. When Thoko noticed that Macingwana left his cigarette in the bedroom, she walked stealthily to the door and signalled to him that she would fetch it for him.

### 3.2.3 The use of rhetorical questions

According to Cohen (1973:59), rhetorical questions are questions with built-in answers.

Abrams (1981:183) concurs with this viewpoint. In a detailed discussion he says:

"A rhetorical question is a sentence in the grammatical form of a question which is not asked in order to request information or to invite a reply, but to achieve an expressive force different from, and usually more effective than, a direct assertion. In everyday discourse, for example, if we utter the rhetorical question 'Isn't it a shame?', it functions as a forceful alternative to the assertion, 'It's a shame'."

Molefe uses rhetorical questions to emphasise the truth about a particular point.

**(40) "Ubani ozolokhu ezitshela ukuthi kungaba yinto enhle ukuthi iyobhulwa lento?"**

Who will bother by seeking truth from traditional healers concerning this matter?

**"Ekushiso yini lokhu lensizwa iwashiye kahle amabele njengoba bonke abawashiya ngendlela ababedalelwe ukuwashiya ngayo?"**

What could cause him to do that because this man has died normally like any other person who was meant to die like that?

*(Isigangi Sendoda:11)*

Molefe uses rhetorical questions following each other for further emphasis. Ntethezeqele's questions have built-in answers because he was convinced that no-one would learn the truth about Matsheketshe's death in a car accident.

**(41) "Yini yona engadikizelela uQephuka itshwele leli?"**

Who can be scared of Qephuka, a chick?

**"Khona engelona itshwele eyinsizwa njengoba eseyiyona nje angenzani?"**

Even if he was not a chick, maybe a man, as he is now, what can he do?

*(Isigangi Sendoda:31)*

The rhetorical questions above emphasise Ntethezeqele's feelings about Qephuka. He does not fear him. He asks himself questions that have built-in answers that reassure him. He is convinced that Qephuka is too young to act, he is not a threat.

**(42) "Kodwa abantu bazothi sesikhuluma ziphi izindaba?"**

What will the people say we are discussing?

*(Isigangi Sendoda:45)*

Nino (Ntethezeqele's daughter) met with Qephuka, and he indicated that he was attracted to her, by telling her that she was beautiful. When Nino asked Qephuka the

question quoted above, she did not expect an answer from him. Maybe because she knew that the people in the community knew about the relationship between the two families. The conflict which started when Ntethezeqele and Matsheketshe were still young, ended badly. Matsheketshe was bewitched and Ntethezeqele (the caster of the spell) occupies his house.

**(43) "Wesikhotheni! Uyakwanzi ukushayela noma uyakufundela?"**

You hobo! Do you know how to drive, or are you still learning?

**"Ubani okutshela ukuthi uvele uwele nje laphaya ku-STOP STREET ungaqalazanga?"**

Who told you not to stop at the stop street, and pass without even looking?

*(Ikhiwane Elihle:35)*

The man approached Magaya very irately. The questions he asked did not really need answers. He just wanted to beat Magaya who nearly caused an accident.

# Chapter 4 — Language usage

On the lexical level, our main concern is to examine Molefe's use of words to bring about meaning through imagery.

## 4.1 Imagery

According to Abrams (1981:78-79):

"Imagery is used to signify all the objects and qualities of sense perception referred to in a poem or other work of literature, whether by literal description, by allusion, or in the other analogous (the vehicles) used in its metaphors and similes.

Also, imagery includes auditory, tactile (touch), thermal (the heat and cold), olfactory (smell), gustatory (taste), or kinesthetic (sensation of movement), as well as visual qualities."

Cohen (1973:187) says:

"Imagery may be considered as a direct sense appeal, a figure of speech, or both, which lead a reader by a process of association to combine at least two elements inherent in the figure. A consistent pattern of imagery sometimes constitutes symbolism."

Through the process of association, a certain image is created in the mind of the reader. Abstract concepts are created in a person's mind every time he sees something or talks about it. Molefe employs various ways of association to draw the reader's attention. He creates images through simile, metaphor and personification.

## 4.2 The use of simile

Cohen (1973:51) takes this point of view:

"A simile makes a direct comparison between two elements and is usually introduced by like or as."

Ntuli (1984:151) says:

"It is through comparison that poets try to make meaningful communication of difficult concepts to their audience. The poet usually compares two things from otherwise dissimilar fields because those things share a common feature. In a simile this comparison is explicitly announced by the word 'as' or 'like' which in Zulu is the prefix 'njenga' – or similar formatives."

Simile is used to describe the behaviour of characters. Ntuli (1984:52-57) categorizes simile into: common simile;

simile with dominance of undesirable elements;

simile which goes with thought and sense domain; and

compound and extended similes.

Categories which do not apply in Molefe's novels will not be discussed here.

### 4.2.1 Common similes

According to Ntuli (1984:152) there are similes that have lost their effect through repeated use. Such similes are now felt to be ordinary idiomatic language which every person can use.

**(44) "... izindaba lezi wazazisa okwamakhosikazi kanje ..."**

... you know they gossip as women do ...

*(Isigangi Sendoda:36)*

When Gatsheni was talking to the chief concerning Ntethezeqele's issue, he told him all the details. His behaviour here is likened to that of gossiping women. It is common knowledge that most women like to talk and that is why they are often accused of gossiping.

In this case the chief uses irony. Men are believed to be more powerful than women, so it is not politically correct to openly compare a man's behaviour with that of a woman.

**(45) "... yini imigilingwane yakhe yefane nse namanzi ethelwe emhlane walenyoni ebhukuda lingakaphumi ilanga."**

... who does his tricks so similar to water poured on the back of that bird that sweeps before dawn.

*(Isigangi Sendoda:4)*

"Inyoni" represents a duck that has a flat back. When one pours water on the duck's back it will roll off, thus nothing will be achieved.

Ntethezeqele tried several times to bewitch Nomashinga to love him, but he failed. So his efforts are likened to trying to pour water on the back of a duck.

**(46) "Amakhosikazi akhe angempela wona-ke ayeselandela ngemuva kuhle kwemisila."**

His real wives followed last, like tails.

*(Isigangi Sendoda:25)*

Ntethezeqele was now ignoring his first two wives as he concentrated all his attention on Nomashinga. He was already living with her and doing all the duties of a responsible husband.

His wives were no longer important to him. They came last (like tails). A tail is, obviously, the hindmost part of an animal. This emphasises their relegation to secondary status.

**(47) "... usehlahle amehlo kuhle okohlanya...'**

... his eyes were wide open, as those of a mad person ...

*(Ikhiwane Elihle:12)*

"Uhlanya" is an alternative word for "isangoma" (a traditional healer). When the spirit of the ancestors has risen from inside, the traditional healer becomes wild, with wide open eyes. Thus, Thoko's eyes are likened to that of a traditional healer moved by the spirits, as she was moved by fear when Magaya arrived while Msiphozi was in the toilet.

**(48) "... izindlebe zayo zabe sezibukhali kakhulu kunezomuntu onodlebe ..."**

... her ears were sharper than those of a person who is known to be a good listener ...

*(Ikhiwane Elihle:15)*



Thoko's hearing ability was sharpened by fear that day, her listening skills are compared to a person who is "onodlebe" (a good listener). She was on the alert for any movement, so as to prevent her two boyfriends from meeting each other, as this would cause trouble.

**(49) "... seyisele phansi kuhle kwalokho okukhishwa emakhaleni."**

... being left on the ground like mucus.

*(Ikhiwane Elihle:19)*

Thoko was able to keep the two men (Magaya and Msiphozi) from meeting by tricks and strategies. She met them separately and secretly. She lied and prevaricated, telling Msiphozi that her uncle had arrived (when it was Magaya who was there). Msiphozi wanted to show his respect to her uncle and he left. However, when Thoko and Magaya went to buy beer, Msiphozi saw them and stared at them. Magaya remarked on Msiphozi's attention. Thoko wanted to respond, but did not as she was afraid of the consequences. If she told Magaya that Msiphozi was proposing love to her, he might react like a man who has been thrown on the ground like mucus.

**(50) "... hhayi ukwahlukana njengeziklabhu ..."**

... not just to part like sheep ...

*(Ikhiwane Elihle:22)*

Msiphozi wanted to bid farewell to his girlfriend, but at the same time he wanted to show respect to Thoko's "uncle". Msiphozi was unhappy and wondered why Thoko allowed her uncle to accompany her. So they parted without words, like animals who do not bid each other farewell when they part.

#### 4.2.2 Simile with dominance of undesirable elements

Ntuli (1984:153) says that some comparisons in similes are not exactly similar phenomena. Many elements have to be eliminated from the vehicle to leave the relevant ones which compare well with the qualities in the tenor. Sometimes those features which are supposed to be eliminated remain dominant and tend to spoil the comparison.

**(51) "Amashiya ayebonakala esamigqana emincane eyayidweshwe kuhle kwesimo sothingo lwenkosazana ..."**

The eyelashes were like little lines drawn as a rainbow ...

*(Ikhiwane Elihle:2)*

The shape of Thoko's eyelashes are likened to that of a rainbow. This refers not to the colours of the rainbow, but rather to the arch of the brows.

#### 4.2.3 Compounded and extended similes

These similes develop into sophisticated metaphors and sometimes the extension is reached by allusion. (Ntuli, 1984:157)

**(52) "... aphume egijima kuhle kwegundane lithe liyangena emgodini lathola ukuthi kubusa umaqandalingophi, lasabalala labona elifike ngayo."**

... he will come out running like a mouse that entered a hole and finding a very dangerous snake ruling there, dispersed through its own route.

*(Isigangi Sendoda:3)*

The author likens Matsheketshe's running away from Ntethezeqele to a mouse running away from a dangerous snake found in its hole. "Ukusabalala" means to be scattered or dispersed. It is amazing how Molefe describes the running of one mouse as if there were many mice that scattered in different directions after being confronted by a snake.

**(53) "... umqondo wakhe ngolwazi wawulingana nse nowexogo yize iphimbo lokukikiliga ayesenalo."**

... his mind in thinking, was exactly the same as that of a half-grown chicken, though it still had a voice for crowing.

*(Isigangi Sendoda:11)*

"Ixogo" is a half-grown chicken, here used metaphorically and compared to Qephuka's reasoning powers, because he is still a child. A chicken also has very limited reasoning capabilities.

**(54) "Waze wake wathula naye kwangathi uyimbongi ecambalele ngamakhulu amabomu izovuka ngoba isivuka nalukhulu emabhukwini ebiwaphethe."**

He kept quiet like a poet, lying deliberately so that when he wakes up, he would wake up with more information to write in the books that he was inscribing.

*(Isigangi Sendoda:17)*

Matsheketshe, who had been involved in a car accident, lay helplessly next to the river. His sleep is likened to that of a poet, and Molefe tells us what kind of a poet he is referring to. He says that the poet lies there deliberately, not aimlessly, as in his

sleep he is able to gain information from his subconscious to compose more poems. He is compared to someone who is meditating while he is in pain.

### 4.3 The use of metaphor

According to Peck and Coyle (1987:139), a metaphor is a figure of speech in which one thing is described in terms of another. The comparison is direct, unlike a simile where different formatives are used. Molefe uses metaphor to create characters, thus contributing to the development of the action in the storyline.

#### (i) *Human beings are referred to as animals*

(55) "... waze wathola ukuthi ngempela usethe uselithathile ithambo ngenkani walifaka emlonyeni, eyichalaha, kwafika elinye elalikade seliliphawulile njengalelo lalithatha laligalela kowalo umlomo ...

... he believed that he had already taken a bone forcefully and put it in his mouth, being a male dog, then another dog that had already noticed the bone came and put it in its mouth ...

(*Isigangi Sendoda*:5)

Ntethezeqele refers to himself and Matsheketshe as male dogs ("ichalaha") fighting over a bone. The bone referred to here is Nomashinga, for whom they were rivals. (My underlining throughout.)

(56) "Lelikati liyikati nje lapha kimi lephukile kanti linjalo nje."

This cat is just a cat to me, but it has been able to give birth.

(*Isigangi Sendoda* :45)

Here Ntethezeqele is directly referred to as a cat that has given birth to a beautiful kitten (his beautiful daughter, Nino). Qephuka found Nino attractive and fell in love with her.

This contributes to the development of the story, since Qephuka and Nino's love affair leads to Nino's pregnancy.

**(57) "UMadiyeqele uyinyoka endlini kuzona ..."**

Madiyeqele is a snake in the house to them.

*(Isigangi Sendoda: 32)*

Here Ntethezeqele is referred to as a snake. He is a sly and dangerous man. They knew that he was the cause of their father's disappearance.

**(58) "Inkobongela idlile namhlanje, nakanjani iyeza."**

The cow is drunk today, it will definitely be coming.

*(Isigangi Sendoda:49)*

"Inkobongela" is a cow with a crooked horn. Ntethezeqele is called "inkobongela" because of his crooked ways. He is not faithful to his family, causes trouble in Matsheketshe's family and is a well-known wizard.

**(59) "Ambambe ngesandla esisodwa umzimba ubheke ngakulo ibhubesi."**

He holds her by the hand while her body faces the lion.

*(Ikhiwane Elihle:86)*

Magaya is likened to a dangerous animal (a lion). The lion is both proud and merciless – Magaya's aim was to kill.

**(60) "... injakazi yakho le!"**

... this bitch of yours!

*(Ikhiwane Elihle:92)*

This contributes to the development of the theme which is "all that glitters is not gold". Thoko is indeed beautiful, but she is called a bitch because she was amoral and could not resist falling in love with three men at once. Thus, her bad deeds led to the death of others.

After Magaya killed Diesel, people from his family attacked Thoko's family. Magaya and Thoko were killed in revenge.

**(61) "... isiphumile ingonyama isele ingwe."**

... the lion is gone and a leopard is left behind.

*(Ikhiwane Elihle:17)*

When Magaya and Macingwana were both in Thoko's house, they were both dangerous. So they are referred to as dangerous predators.

**(62) "Wo, simile isilwane sakamhlola sakhe la eduze kodonga."**

Here she stands, a wonderful animal next to the wall.

*(Ikhiwane Elihle:26)*

Magaya peeps through the window and sees the beautiful girl, Thoko. She is directly referred to as "isilwane sakomhlola", a wonderful animal. This refers directly to her beautiful body and, implicitly, to her lack of scruples.

**(iii) Metaphoric expression of human actions and non-living objects**

**(63) "Ngiyakucela ngane yabantu ukuthi ungikhulule."**

I am asking you (somebody's child) to set me free.

*(Ikhiwane Elihle:9)*

Hlengwa asks Thoko to accept his proposal of marriage. Instead of using simple language he employs a metaphor. He asks her to set him free, as if he was in prison or a slave.

**(64) "Aheheke ngempela noMagaya alulandele udobo."**

Then Magaya was attracted and he followed the fish-hook.

*(Ikhiwane Elihle:15)*

The beauty of Thoko attracted Magaya in such a way that he followed her like a fish in pursuit of a baited fish-hook when he heard her laughter. He could not resist falling in love with her.

**(65) "Ukwaliwa kwakhe lowo osethuke aliwa usuke akuthathe sengathi akaselutho emhlabeni, umuntu kade ethi uvusa igama lakhe kanti usezifake kwelikhulu ikloba lomlilo."**

The rejection of the one who is spurned, makes him feel as if he is nothing in the world, until he is tempted to kill someone trying to elevate his dignity, only to find that he is getting himself into a consuming fire.

*(Ikhiwane Elihle:37)*

**(66) "... alishaye egazini."**

... he beats it on the blood.

*(Ikhiwane Elihle:48)*

"Ukushaya", literally means 'to beat'. Here, the wearing (of clothes) is directly compared to beating. The body is referred to as blood, as if it can be touched by the trousers.

**(67) "Asondeze izibuko zakhe lezi zelanga athi uma eseziphihlile bamgodolele abangamazi ..."**

He brought his sunglasses nearer, the ones that made those who did not know him tremble with fear ...

*(Ikhiwane Elihle:48)*

"Ukugodola" (to feel cold) is compared to trembling. Cowards who tremble with fear are likened to people shivering from the cold.

**(68) "... aphume nesivalo."**

... she went out of the door.

*(Ikhiwane Elihle:12)*



"Ukuphuma nesivalo" is the act of closing a door. This act is likened to actually going through it and out of the room.

**(69) "Ukuzama okunjeya ukugcina omalunda behlukene ngalendlela enze ngayo ukuze kungadumi izulu lezandla."**

Such efforts to keep these cows with hunches from not meeting, so as to avoid the sound of a gun shot (thunderstorm).

Molefe uses a metaphor to liken the terrible sound of a gun shot to "ukuduma kwezulu" (a thunderstorm).

**(70) "Lavela Ikhiwane Elihle ..."**

There came a beautiful fig ...

(*Ikhiwane Elihle*:90)

Thoko's beauty is compared to that of a fig. A fig is a soft, sweet fruit that attracts people because of its outward appearance. But in some cases, the fruit may be rotten inside. Appearance often deceives, many things are not what they seem to be. Molefe uses this metaphor to show that Thoko was not what people thought she was. She was an immoral person.

## 4.4 Personification

Personification is the treating of inanimate objects as though they were human beings. Ntuli (1984:170-176) includes apostrophe, human actions, human features and human emotion under personification.

(i) **Human actions**

According to Ntuli (1984:173), inanimate things are sometimes made to perform actions that are normally done by human beings.

It is amazing how Molefe has used personification in his novels.

(71) **"... imoto yami ingiphoxile, ibivele yakhwehlela yabhuntshisa uhambo lwami."**

..., my car has disappointed me by coughing, thus my trip was stopped.

(*Ikhiwane Elihle*:13)

Usually only human beings can catch cold and cough. A broken-down car is likened to a person suffering from a cold.

(72) **"Athi angadlanga amahlaba lawo wadlanga naye ngokunyakaza kokuzigingqa. Ngokubona ukuthi cha, lomuntu akasenandaba nawo amahlaba ndini, anxusa izibhobo. Wahlaselwa."**

When the pains were becoming worse, he also kept on rolling. When they saw that he did not care about the pains any more, they requested the worst pains. He was attacked.

(*Isigangi Sendoda*:17)

Here, the pains behave like human beings. After the man ignored them, they requested or pleaded for the worst pains called "izibhobo". Then the man was attacked by these pains.

**(73) "Yashobolozela incwadi. Yathi uma isendleleni iqonde khona lapho yayithunyelwe khona, aphika amagama ayebhalwe emhlane; ayikhipha endleleni eyiyo ayithatha ayikhomba kwamanye nje amajukujuku."**

Then the letter goes on its journey. On its way to where it was sent, the words written on its back refused, took it out of its way and led it to other jungles.

*(Isigangi Sendoda:41)*

This letter behaves like a human being travelling on his way, but getting lost because of the incorrect address. Molefe actually says that the words on the back of the letter refused, took it and led it – actions which human beings are capable of – not words written on an envelope.

**(ii) Human features**

Molefe gives certain parts of the body and certain inanimate objects physical structures to enable them to act like human beings.

**(74) "... amehlo ahlezi esitsheni somlotha."**

... his eyes sat on the ashtray.

*(Ikhiwane Elihle:31)*

The expression simply means that Magaya's eyes were glued to the ashtray which was full of cigarette ashes. This made him suspect that someone had been smoking in Thoko's bedroom. Molefe, however, gives the eyes the ability to sit on the ashtray as if they were an independent entity.

**(75) "Zazimbuka nezimpande zazo izihlahla komhlaselwa."**

Even the roots of the trees of the enemy were looking at him.

*(Isigangi Sendoda:12)*

Molefe describes the roots of the trees as having eyes to see Qephuka, who was growing physically strong. This personification of the trees enhances the feeling of intense observation experienced by the young man.

"Izimpande zakomhlaselwa" refers to Ntethezeqele's "muthi" (medicine for witchcraft) that he used to try to bewitch Qephuka. The implication is that the "muthi" came from these trees, which were, therefore, the trees of the enemy and the roots of the trees having eyes to see him add an eerie feeling to the scene.

# Chapter 5 — Characterisation

The depiction of character in the novel is revealed through characterisation. The author creates imaginary people and gives them human traits and qualities so that the reader can identify with them. There are various techniques that Molefe has employed in his character portrayal.

## 5.1 Indirect presentation of characters

According to Rimmon-Kenan (1983:61):

"A presentation is indirect when rather than mentioning a trait, it displays and exemplifies it in various ways."

In Molefe's novels a character is portrayed through speech and actions. The reader will, therefore, assemble all character indicators throughout the novel to form an impression of a character.

### 5.1.1 Presentation of characters

Through the actions of a character, the reader can identify a trait. This may occur as a result of a one-time action or an habitual one.

(76) **"Wayengasayesheli-ke noma ehlangana nayo. Babencokola kabili, kathathu ithi yethuka abe eyixhakathisa ngengalo, iyothi ibhilita ikhala ngokuthi kodwa ungenwe yini engesheli njengezinye izinsizwa ..."**

He did not propose to her any more when they met. They shared a few jokes and then he would just hold her tight with his hand, when the girl would be trying to set herself free by asking him why he does not propose like other men ...

*(Isigangi Sendoda:3)*

Ntethezeqele's actions show that he is a bully. He could not convince the girl, which is why he used force. He has no empathy for other people. His cruelty is shown when he even used "medicine" to try to bewitch the girl into falling in love with him. After failing, he forced Nomashinga to marry him.

### 5.1.2 Presentation of characters through their speeches

*(i) A reader can identify a trait or traits through conversations, speeches or what goes on in someone's mind*

**(77) "Habe! Ngiphonswa yini lapha esizibeni? Kanti inyamazane yami isiyangipokela yini? Abantu bakoMlotshwa bayapoka yini uma belunjiwe?"**

Oh gosh! What throws me into the pool? Is my animal turning against me? Do these Mlotshwa people turn into ghosts when bewitched?

*(Isigangi Sendoda:51)*

Qephuka, who is hiding nearby, overhears Ntethezeqele make this confession. He realizes that Ntethezeqele has bewitched his father and this reveals to him the evil of the man who is now living with his mother.

(ii) *The author uses other characters to highlight Ntethezeqele's behaviour*

(78) "Uthi uyabona nje ukuthi ukuziphoxa emphakathini lokhu alokhu eqhubeka nokukwenza! Khona kwaziwa ukuthi ngumkhuba wakhe lento ayenzayo uthi kuthiwani-ke uma engasedlulisi nasikhashana-ke nje kulokhu asekwenze namhlanje?"

Can't he see that his behaviour is shameful to society! Even if it is known that this is his behaviour, why can't he wait for a while?

(*Isigangi Sendoda:26*)

Ntethezeqele's behaviour draws the condemnation of his wives. They discuss his shameless occupation of Matsheketshe's house so soon after his supposed death. This shows the lustfulness in Ntethezeqele's nature. Everyone in the community is aware of his bad behaviour, though they did not say anything.

(iii) *Character traits are identified through thoughts*

The author allows the reader into the mind of the character to highlight certain character traits.

(79) "Mhh! Kodwa kona usithathaphi isibindi esingakaya nesinje? Uwuthathaphi umkhuba wokuthanda abantu ababili kanye kanye ngalolohlobo? Acabange ezwe ukuthi uyamthanda uMsiphozi."

Mhh! Where does she get the nerve? Where does this habit of falling in love with two men come from? She felt deep in her heart that she loved Msiphozi.

(*Ikhiwane Elihle:20*)

While Thoko was in her grandmother's bedroom, she was thinking about her habit of falling in love with two men at the same time. To the reader, it is obvious that she has no concept of what faithfulness means and she is inconstant and fickle. She also shows no empathy for the feelings of other people.

## 5.2 Direct presentation of characters

In some cases, Molefe does not make use of dialogue in describing his characters, he explains the situation himself.

(80) **"Wakugcina kuyisifuba sakhe ukuthi eqinisweni wayekade eyofuna izikhali kanye namasu angcono okuhloma ..."**

He kept it a secret that his real aim was to look for weapons and better plans of attacking ...

*(Isigangi Sendoda:23)*

Diesel is presented to the reader as a very secretive person. He refused to tell his girlfriend about his personal life. Diesel never revealed to Thoko that he was a married man nor did he tell her that while he was away he was planning to arm himself. This shows the reader that he was a person with private plans of his own.

(81) **"... athi eseqale wabukhombisa lapho ubunsizwa obunalesi esithe ukuthi gqi isigqi, waphetha ngokuzishaya zalandelana zabheka koWeza njengamabheka, qede wazowuvusa ngalendlela umuzi kayise uSiqopholozzi; kuyaba manje usezohamba ngalendlela!"**



When he had started showing his manhood that has dignity, he ended up paying *lobola* to the Weza family, then extended his father Siqopholozzi's family, after all this he died like that!

(*Isigangi Sendoda:2*)

In this passage, the author explains to his readers what type of person Matsheketshe was. We are told that he was a brave and honourable man who fought for his girlfriend, Nomashinga, and won. He used to know how to fight with a *knobkierie* and in such confrontations Ntethezeqele was always defeated. This is the reason that Ntethezeqele chose to behave in an underhand and sly manner by bewitching Matsheketshe.

(82) **"Sekukaningi lomuntu ekhombisa ukuba Kangincengimuntu uma behamba naye. Sekukaningi ekhombisa ukuba ngumuntu ongamzwele omunye umuntu."**

Many times when they were together, this man showed her that he cared little for other people. Many times he showed that he did not feel for other people.

(*Ikhiwane Elihle:38*)

In this passage, the reader is told about Magaya's character. It is said that he is the type of person who will not ask anyone for favours, nor does he feel sympathy for other people. This is why he decided to solve his problems by eliminating his rivals. He was angry about Thoko's other boyfriends and saw no alternative to killing them.

## 5.3 Naming technique

Parents give their children names according to the situation that occurs when the child is born. At times, a child inherits a name from his or her ancestors. The meaning can either be good or bad, and it is believed that it may have a negative or positive influence on the bearer of the name. Hence the Sesotho proverb – *bitso lebe ke seromo* – which means that a bad name is an evil omen.

Molefe gave some of his characters names that are meaningful and have a direct bearing on the character's actions or behaviour.

### 5.3.1 The use of attributive names

In *Isigangi Sendoda* there is firstly, Qephuka (to break). Qephuka is seen breaking the rules and norms of the community, as his name suggests.

He impregnated Ntethezeqele's daughter out of wedlock. According to Zulu custom, Qephuka's family had to pay a fine of a cow for breaking this law. Ntethezeqele was shocked when he heard that his daughter was pregnant. His wives approached him at Matsheketshe's house demanding that he should cover the damage caused by Qephuka. This brought about confusion since Nomashinga (Matsheketshe's "widow") would not allow Ntethezeqele to pay the fine with her late husband's cows. The situation was embarrassing, as Ntethezeqele was both father to Nino and step-father to Qephuka.

Secondly, the name Ntethezeqele, is actually composed of two words: "intethe" (locust) and "iqele" (side of a mountain).

Locust are winged insects, and when they swarm they destroy all the plants in their path. This is an indication that Ntethezeqele is destructive. Using sorcery, he destroyed Matsheketshe. He then moved into his house and his very presence there destroyed the family unity. The siblings were continuously at loggerheads and they could no longer communicate in a meaningful way with their mother.

The implication of the second part of the name, "iqele", is that the land is barren or fallow – it cannot be used for planting.

The author shows creativity in the way he uses puns on Ntethezeqele's name. He is sometimes referred to as "Maqhwegeqele" and the meaning of the name remains unaltered. "Iqhwagi" is also a type of locust.

**(83) "Wasala efudumala esefuna ukubila uMaqhwegeqele ..."**

*(Isigangi Sendoda:5)*

On the same page, Ntethezeqele is also referred to as "uMadiyeqele":

**"Usezohleka-ke uMadiyeqele ..."**

*(Isigangi Sendoda:5)*

"Idiye" also refers to a type of locust.

**(84) "Uma kungalandelanga impilo yabo kwakuyolandela yena uMicigoyeqle ..."**

*(Isigangi Sendoda:21)*

"Imicigo" replaces "inthete" and the meaning remains the same.

**(85) "Ha! esho embambelela emlonyeni uMicigoyegcaki ..."**

*(Isigangi Sendoda:86)*

The word "iqele" is replaced by "igcaki". These two words are synonyms meaning 'hillside' or 'a place one can sit and bask in the morning'.

**(86) "Bazizwa nje kulokhu kusengathi bangahlala beyibuka nje lensizwa okuthiwa nguMicigoyefusi."**

*(Isigangi Sendoda:23)*

"Ifusi" is a piece of land that has not been prepared for planting, like "iqele".

**(87) "Baningi kabi phela abantu abahlala ngokumhleba uNtothoviyanezeqele ..."**

"Intothoviyane" also refers to a type of locust.

Molefe artistically makes a choice of words and mixes them as he pleases. These names suggest that Ntethezeqele had no fixed place to stay. He flies around like a locust, jumps around like a grasshopper. He is sometimes at his place and at other times at Matsheketshe's house.

The reader is shown that it is not easy to catch Ntethezeqele. Qephuka and Phumelele tried on several occasions to kill him, but they failed each time.

**(88) "Uzwa kahle ukuthi ubuchopho balomkhunkuli uzobusakaza ngewisa butholakale bumanaphanapha emadwaleni kusasa ..."**

He has a feeling that he was going to hit him with a *knobkierie* so that his brains could be found scattered all over the rocks the following day.

(*Isigangi Sendoda:51*)

Qephuka's plans to kill Ntethezeqele by hitting him over the head with a *knobkierie* failed, Ntethezeqele fell into the river and shouted, and the people nearby heard him and rescued him.

**(89) "... wathola ukuthi inyoni yakhe isindizile yaya ehlathini, unoxhaka ususele umile ..."**

... she found that the bird had flown away to the forest, and the trap that was set for it could not catch it ...

(*Isigangi Sendoda:61*)

The passage here refers to Ntethezeqele, who narrowly missed being burnt to death in the bedroom by escaping through the window.

Another plan of theirs was to murder Ntethezeqele by giving him poisoned porridge to eat, but he was inadvertently saved by Nonhlanhla, who did not give him the porridge.

**(90) "... inkunzi lena ababethi nguMafukufuku ngoba ifukuzela ..."**

... the bull was called Mafukufuku (the furry one) because it had a lot of fur ...

(*Isigangi Sendoda:9*)

The presence of this bull caused conflict between the two families. Ntethezeqele dislikes it because of its fur. One day the bull wandered off and was found among Ntethezeqele's cattle. He cut off its testes and kept them. Qephuka searched for the bull and discovered it, bleeding and maimed, at Ntethezeqele's place. When the boy asked questions Ntethezeqele reacted with anger and tried to attack him. Qephuka hated the man from that day onwards.

Qephuka's younger sister is called Phumelele. This name originates from the word "uphumelele" (she has succeeded). Phumelele supported her brother from the beginning. They teamed up together and planned their revenge on Ntethezeqele, who looked down on them and ignored the threat they posed as they were still young.

**(91) "OPhumelele benoQephuka laba izinto ongazibeka entendeni yesandla aziphephethe ziye ziyofulukuhleka laphaya zivuke zingabe zisamqalaza nakumqalaza ..."**

Phumelele and Qephuka are just things that can be put on the palm of his hand and be blown down so that when they wake up they should not even look at him ...

*(Isigangi Sendoda:15)*

Though he belittled them, they succeeded in the end, as the name Phumelele suggests. Ntethezeqele received the punishment he deserved. His daughter was impregnated by Qephuka. While the two families were still discussing the matter of Qephuka and Nino, Matsheketshe appeared on the scene. He bit Ntethezeqele until Gatsheni stopped him. Ntethezeqele then committed suicide and Matsheketshe's family was re-united.

Lindiwe (the one who was waited for) is Msiphozi's girlfriend. He had been courting her and had promised to pay *lobola* for her, but because of his infatuation with Thoko everything came to a standstill. Msiphozi was besotted with Thoko and he ignored Lindiwe.

Msiphozi spent most of his time away from home, while his parents were awaiting the arrival of their daughter-in-law. They were waiting for the go-ahead so that they could pay the *lobola* for her.

**(92) "Akangakulibala futhi ukukhumbuza uyise ukuthi angabe esabamisa abakhongi, nosuku futhi kube yiwo lowoMgqibelo ayekade esewunqumile. Ewu, wajabula uLindiwe! Labonga lanconcoza nekhehla bandla."**

He did not forget to remind his father not to stop *abakhongi* and the day for paying *lobola* should be the very Saturday as it was planned before.

Lindiwe was excited! The old man was also thankful.

*(Ikhiwane Elihle:87-88)*

When Magaya attacked and killed Diesel, Msiphozi managed to escape. When he reached home, he called his father and Lindiwe and asked them for forgiveness. He then requested that the issue of paying *lobola* be continued. Msiphozi's parents were happy because they got exactly what they had been waiting for.

**(93) "Inhliziyo yakhe igaya izibozi kabi ngentombi yakhe."**

His heart was bitter about his girlfriend.

*(Ikhiwane Elihle:65)*

The name Magaya originates from the verb stem *-gaya* (to grind), but in this context it is linked to the proverb, "ukugaya **izibozi**" (to be angry).

Magaya's bitterness caused him to be evil. He was always alone, plotting against his enemies. His house was always closed, this means that he lived in darkness and he was, therefore, always contemplating dark things.

Magaya's name contributed to the development of the theme, since his anger and jealousy caused him to murder Diesel, after discovering that Thoko also had a relationship with him. Thoko's nature allowed her to fall in love with three men at the same time, on discovering this, Magaya became very bitter and his reaction led to the violent confrontation.

### **5.3.2 The use of paronomastics**

According to Alvarez-Altman and Burrelback (1987:7), paronomastics are an indication of the creativity of an author in punning. To pun means to play around with words.

This category includes puns-simple, puns-combined, puns-ironic, nicknames, change of gender, phrases as names, etc. Only those that are used in Molefe's novels will be discussed here.

#### **(i) Puns-ironic**

The name Nonhlanhla is used ironically. Nonhlanhla (feminine form of Nhlanhla) means 'the lucky one'. Nonhlanhla did not have the luck her name suggests. She was unlucky as may be seen in the passage quoted below:



(94) "Nonhlanhla, kodwa uyokhula nini ukwazi ukwehlukana nokubhamazela uthathe noma yini ohlangana nayo uyiphonse emlonyeni?"

Nonhlanhla, when will you grow up and stop putting everything you come across into your mouth?

(*Isigangi Sendoda:22*)

Nonhlanhla fell into a trap when she ate the bread which was poisoned ("isidliso") by Ntethezeqele. Because she was immature she did not question it. She was always seen with Ntethezeqele's children, who also ate the bewitched bread. These bewitched children followed Ntethezeqele everywhere. They even followed him into his private house, which was not entered by anyone other than Ntethezeqele, not even his wives. At one point in the novel, they find him there naked and practising his witchcraft.

Qephuka's mother is called Nomashinga, and this name originates from the word "ishinga" (a cheeky person). This name is used ironically, as Nomashinga is not a cheeky person, but actually a very docile, biddable woman.

When the children were in serious conflict, she did not quarrel with them, but remained calm. The ironic use of her name contributed to the development of the plot, as Ntethezeqele was able to take advantage of her nature and make her his third wife without obeying tradition and paying *lobola*.

Mhlonipheni (respect him) is Thoko's nephew. According to Zulu custom, a person should respect both old and young people. One should not take advantage of the young ones and do shameful things in front of them.

Mhlonipheni was unhappy about his aunt's behaviour, but his voice could not be heard.

**(95) "Wayethanda ukukhononda kancane ngoninomncane nalabakhwenyana bakhe abona sebathanda ukwanda."**

He used to have complaints about his aunt's boyfriends who were increasing in number.

*(Ikhiwane Elihle:45)*

The comings and goings of his aunt's boyfriends were happening in front of him, but he could not say a word, because even his grandmother ignored these happenings.

Mhlonipheni was not respected as his name would suggest. The development of the plot is noted here, because at one stage Mhlonipheni tried to advise his aunt, but she would not listen to him. Instead of admitting her mistakes, she told him that he was nothing and that he was her dependent, so there was nothing that she could learn from him.

**(96) "Yeka uMhlonipheni osengahle afele ubala kade eyikhuza kodwa lentombazane enguninomncane."**

Just imagine Mhlonipheni dying for nothing, whilst he used to guide this girl, his aunt.

*(Ikhiwane Elihle:75)*

At least Magaya, an evil man, saw the good deeds that were done by Mhlonipheni. Though Thoko had to be punished, he felt that he should not burn the house because

innocent people like Mhlonipheni would suffer the consequences of his deed. Thus, Magaya finally realised that Mhlonipheni was worthy of respect.

**(ii) Nicknames**

According to the *Oxford advanced learner's dictionary* (Cowie, 1992:834):

"A nickname is a familiar or humorous name given to a person instead of, or as well as, his real name, often a short form of the real name or a reference to a person's character."

At one stage, Qephuka is called Qephukasikethi, which means 'tearing of skirts'. This nickname is used to emphasize Qephuka's character, as it could mean that he was admired by every woman (isoka).

**(97) 'Wu Qephukasikethi nje kungoba ziyaqephuka ngempela uma eseqhamukile kulabo bohleko.'**

He is called Qephukasikethi (tearing of skirts) just because they become torn when he approaches the girls.

*(Isigangi Sendoda:45)*

Ntethezeqele's daughter conveniently forgot that her father was living with Qephuka's mother, when she fell in love with him and they became intimate. This contributed to the development of the plot because the affair brought the families into conflict.

Thoko is the shortened form of the name, Thokozile. It is common among the Zulu nation, that a child is nicknamed in this way. For instance, Sibusiso becomes S'bu.

Molefe is aware of this as he grew up among Zulus. Thokozile originates from the verb stem *-thokoza* (be happy), hence the name means 'the happy one'.

### 5.3.3 The use of national identity names

These names reflect a country, a city, town or a suburb, etc. Naming of villages, for example, may have an effect on the story development.

For instance, INhlambamasoka is the name of the village where Matsheketshe and Ntethezeqele lived. This name is composed of two words, "ukuhlamba" (to wash or to swim) and "amasoka" (young men). These words foreshadow events in the story: both these men find themselves in the river, swimming for their lives.

(98) "... waye wayothanqazeka kuwona impela amanzi, ungagcwele noMkhomazana kungathi uyaqala ukugcwala kangakaya."

... he fell into the water, the river Mkhomazana which was full to its capacity as if it was for the first time.

(*Isigangi Sendoda*:16)

The connotation of the word, "ukuhlamba", is symbolised by Matsheketshe floating, unconscious, in the river. He was washed away by the water to the riverbank downstream. He was rescued by a group of people, who took him to the hospital.

Ntethezeqele's plan to kill Matsheketshe by means of witchcraft failed, but this was not immediately made known to the people of Nhlambamosoka, because Matsheketshe suffered from amnesia.

**(99) "Habe! Ngiphonswa yini la esizibeni?"**

Oh gosh! What throws me into this river?

*(Isigangi Sendoda:51)*

Ntethezeqele fell into the pool at Ngodweni because he was drunk. Qephuka was hiding in the vicinity, waiting to attack and kill him while he was in the pool.

**(100) "Wayesecabangile ukuthi njengoba isitha sesiziphendule inhlanzi ..."**

He has already planned for his enemy who was acting like a fish ...

*(Isigangi Sendoda:51)*

Qephuka's plans failed because the Mnikathi family heard Ntethezeqele's cries and came to his aid.

The word *-hlamba* (wash or swim) in *iNhlambamasoka* is used ironically because both men fell into the water. Ntethezeqele and Matsheketshe did not go there to swim (as a recreation) nor to wash themselves, as the name suggests, but were both in danger of losing their lives in the river. The name of the village is, therefore, evocative and even ominous.

## Chapter 6 — General conclusion

In this dissertation, the discussion focused on style. My aim was to investigate and analyze stylistic features in Molefe's novels, especially where he deviates from the norm in his use of literary language.

An investigator must first find the norm from which a text differs in order that he can find the style of a particular writer. In Chapter 1, the analysis of a language as it is used by the author to communicate his views to the reader, is discussed. A language is defined as a set of habits learnt by members of a society. It consists of utterances such as phonemes, morphemes and other features. The utterances are used with a purpose of gaining some response from the readers.

Molefe made use of the standard language as his source to formulate a literary language. The standard language of a community has its own rules formulated by its users. The novelist, as an artist, breaks those rules and creates something different or unfamiliar to the norm.

Molefe's artwork includes the employment of stylistic features that are used mostly by poets. His choice of words to create patterns makes his style of writing very interesting. He is open minded because, as a novelist, he is not limited to narrating only, but displays his creativity in playing with words.

Poetic devices found in his novels include repetition of words in the form of alliteration, parallelism and linking.

Parallelism is used in various ways, viz. the repeated word takes a different position syntactically in the same sentence or consecutive sentences. In some cases, repetition occurs in the same position in sentences that follow each other.

Alliteration is employed for emphasis and/or elementary purposes. It does not create rhythm, as in poetry.

One of the characteristics brought to the fore by Molefe is linking. Certain similar syllables are used to initiate stanzas that follow each other to connect the idea as it flows through.

Molefe expresses his thoughts, insights and emotional experiences through the use of figurative language. The literal meaning of an object is transferred to another object. This transference, therefore, creates certain images in the reader's mind.

The author has also succeeded in applying figures of speech through the use of simile, metaphor and personification.

The breaking of language rules to create foregrounding is displayed in the use of proverbs. The basic structure of a proverb is tampered with in various ways to emphasize what he wishes to say. Molefe plays around with words in a proverb, i.e. he shifts the basic structure, omits words or inserts new words, but in most cases, he does not tamper with nor change their original meaning.

The richness of the language is also realised in the use of ideophones. Molefe expresses what he wishes to say by using ideophones, and, in some cases, changing

them to other parts of speech like verbs and nouns. Molefe uses repetition of ideophones to emphasize his point of view.

Molefe has successfully used different techniques in character portrayal. He used the indirect presentation where the reader is given the opportunity of assembling character indicators to formulate a character trait. As a result, he does not underrate the reader's intelligence. He is to be commended for that. In this presentation, character traits are displayed through speech, thoughts and actions.

As the method mentioned above does not make a complete narration in prose fiction, he also makes use of direct presentation. Here, a character trait is explained directly to the reader.

The naming technique used by Molefe to portray his characters is of a high standard. In the Zulu nation the giving of meaningful names to children is common. This influence may be seen in Molefe's use of attributive names which have bearing on the character's actions, for example, in names like Qephuka, Magaya and Lindiwe.

Variations in name giving is also indicated by his use of nicknames and other names which are used ironically, i.e. such names show the direct opposite of a character's nature.



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