

NAMING PRACTICES IN N. A. MILUBI'S DRAMA ;

·MUKOSI WA LUFU·

BY

MUKONDELELI MARTHA NEMUKONGWE

**SUBMITTED IN PART-FULFILMENT OF THE
REQUIREMENTS FOR THE DEGREE OF**

MAGISTER ARTIUM

**IN THE SUBJECT
AFRICAN LANGUAGES**

AT

VISTA UNIVERSITY

SUPERVISOR : PROFESSOR R. S. CHAPHOLE.

JOINT-SUPERVISOR : Dr. MAFELA M.J.

DATE SUBMITTED : NOVEMBER 1996

DECLARATION

I declare that

NAMING PRACTICES IN N. A. MILUBI'S DRAMA ; MUKOSI WA LUFU

(The cry of death)

**MVIST
896.3976 MILU NEMU**

is my own work, that all the 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.



M. M. NEMUKONGWE.

ACKNOWLEDGEMENT

My special thanks are due to the following; who assisted me during the course of this study;

My supervisor, Prof S. R. Chaphole whose kind guidance was most constructive and stimulating throughout the course. His scholarly guidance and knowledge in the field of African languages has been a great assistance to me.

Mr Joe Manyaka and Mr N. R. Raselekoane, who were of great help in obtaining the relevant sources for my study.

My colleagues in the Department of African Languages (Vista University) with whom we always assisted one another positively.

My beloved children, Tshifhiwa, Ndivhuho, Aluwani, Tshivhidzo and Lindelani for their faith and patience during my absence at home.

I will be failing if I do not acknowledge the company of my beloved husband Phalanndwa Ramikosi-ya-u-bubela-mudzimeli-wa-ndwa-dza-madendele ... whose assistance and encouragement has been an inspiration to me, and served as a typist throughout this study. Without him, this study would not have witnessed the dawning of the day.

S U M M A R Y

This dissertation is an investigation of naming practices in N. A. Milubi's drama 'MUKOSI WA LUFU'. The names of characters and places are explained in relation to literary aspects such as characterization, plot, action and theme. The purpose of this study therefore is not just to collect names in MUKOSI WA LUFU, but rather to try and show the role these names play in the work of art.

Chapter one is concerned with introduction, i.e. aim, scope, approach, reviews on name practices, and the biography of N. A. Milubi.

Chapter two deals with literary onomastics devices. The following are briefly discussed;

- Literary onomastics
- the concept style
- stylistics
- literary names
- literary onomastics in literary analysis
- naming practice in A. K. Armah's - Two Thousand Seasons.

Chapter three is concerned with NAMING PRACTICE IN TSHIVENDA.

- Naming in Tshivenda

- unisex names
- naming of boys and girls in Vhavenda families
- Biblical names
- procedure followed in naming of children.

Chapter four deals with the application of MUKOSI WA LUFU under the following;

- Character names and the development of the plot.
- names and actions
- place names and plot
- naming and theme

Chapter five deals with the conclusion. It is a summary of all chapters and general remarks.

TABLE OF CONTENTS

Declaration.	(i)
Acknowledgment	(ii)
Summary	(iii)
Table of contents	(v)
1. INTRODUCTION	1
1.1. Alm	1
1.2 Scope	1
1.3 Approach	4
1.4 Literature Review	4
1.4.1 Some functions names in Galdo's novels. (Alvarez-Altman 1981)	4
1.4.2 Male and Female names in Zulu.	5
1.4.3 Personal naming in practice in in-Depth of the works of RJR Maslea by A. M. B. Maphiri.	7
1.4.4 Literary onomastics and its application to the drama : PELO E JA SERATI by J. M. Ntsime.	9
1.5 BIOGRAPHY OF N. A. MILUBI	16
1.5.1 Place of birth	16
1.5.1 Education	16
1.5.3 Career History	17
1.5.4 University Assignments	17
1.5.5 Publications	18
1.5.6 Comments.	19
2. LITERARY ONOMASTICS	20
2.1 The concept style	20
2.2 Stylistics	25
2.3 Literary onomastics (Focus on literary names)	27

2.4	Literary onomastic in literary analysis.	34
2.5	Naming practice in A. K. Armah's TWO THOUSAND SEASONS .	35
3.	NAMING PRACTICES IN TSHIVENDA	38
3.1	Naming in Tshivenda	38
3.1.1	Place names	38
3.1.2	River names	39
3.1.3	Animal names	39
3.2	Naming of children in Vhavenda families.	40
3.2.1	Unisex names	41
3.2.2	Naming of boys	44
3.2.3	Naming of girls	44
3.2.4	Biblical names	46
3.3	Procedure followed in naming of children : An example from VHO LU FUKULA (They have unearthed the wealth) by N. J. Netshivhuyu.	49
4.	NAMING PRACTICE IN MUKOSI WA LUFU	55
4.1	Character names and the development of plot.	55
4.1.1	Names and action	71
4.1.2	Place names and the development of the plot.	103
4.2	Identifying a theme	109
4.2.1	Naming and theme	110
4.2.2	Theme developed	117
5.	CONCLUSION	121
5.1	Looking back	121
5.2	Concluding remarks	122
5.3	Looking forward.	125
	BIBLIOGRAPHY	126

CHAPTER ONE

1. INTRODUCTION

1.1 AIM

The purpose of this research is to look into the importance of names in literature. It is our intention, therefore, not just to collect names in MUKOSI WA LUFU (The cry of death) by N. A. Milubi, but more especially to try and show the role these names play in literature.

1.2 SCOPE

This study comprises five chapters. The first chapter includes:

- aim
- scope
- approach and
- literature review

The Literary onomastics is chapter two. The following are briefly discussed.

- The concept 'style' is defined and a brief comparison between linguistics and literary stylistics is attempted.

- Defining the concept 'literary onomastics' relying on Alvarez Altman's definition.
- General focus on literary names on Alvarez Altman conclusions and these are;

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

However this discussion will be very selective and not as conclusive as that of Alvarez Altman. (1987 : 2 - 5)

All the same, like her, we consider the following :

- Twelve families of names literature
- Six techniques of nominology and
- Three typologies.

Chapter three deals with naming practices in Vhavenda. The following are briefly discussed;

- Naming of children in Vhavenda families
- Unisex names
- Naming of boys
- Naming of girls.
- Biblical names

- Procedure followed in naming of children and an example from 'VhO LU FUKULA' (They unearthed the wealth) under the following;

Chapter four consists of the main discussion with the application of MUKOSI WA LUFU (the cry of death) under the following;

- Characters and the development of the plot.
An attempt is made here to show how names are used to characterise and develop the plot.
- Names and actions. Generally some names do imply an action. For example, the name 'Tshililo' (the cry) has been given to the first born child of the protagonist to affect the events of the plot.
- Place names and plot. The importance of place names in the development of the plot is considered. This is the way in which the setting influences the events and characters in the text.
- The development of the theme. After defining the concept theme, we then show how naming practices help in the development of theme.

Chapter five, the concluding chapter summarises the main observation, thus highlighting important points discussed in this study.

1.3 APPROACH

The approach to be followed in this discussion is more of a descriptive theory. We are going to rely primarily on our interpretation of names as used by the author. Definitions will be followed by the applications.

1.4 LITERATURE REVIEW

Different authors in the indigenous African languages as well as those writings in the 'colonial' languages have used the naming technique as a stylistic device. The onomastician such as Grace Alvarez-Altman is regarded as the pioneer in this field. She collected many papers that were presented by other onomasticians in the European world. According to Sekeleko, critics on the other hand seem to have overlooked these technique.

Nevertheless, a start has been made as we shall see below (1993 : 5). Included in our discussion are some functions of names in Galdo's novels, male and female names in Zulu, naming practices in Setswana by Sekeleko and In-Depth of the works of R.J. R. Masiea by Maphiri.

1.4.1 SOME FUNCTIONS OF NAMES IN GALDO'S NOVELS

(ALVAREZ - ALTMAN 1981).

Oyarzun (1974) points out that names and nicknames often carry the burden of the symbolical, frequently ironical meaning, to which it may be added that some of the

names (Christian names, surnames, nicknames and even epithets) that serve to individualize a character are used by an author for other purposes, such as the establishment of social status, or, as in the case of nicknames, to show the esteem or lack of it, in which some individuals are held by their peers. He claims that some writers always used names to convey some extra meaning, to perform some illusive function, no matter in which mode they were writing. He finds that authors have a particular sense of humour bordering on the caricature, which is much in their choice of names, nicknames and diminutives.

He further observed that the proper names of many secondary characters become part of a system in loosely interlocked novels. He notes that some of these secondary characters outgrow their original roles, and become protagonists on their own; but for most characters, the proper name is a designed device creating the impression of a vast crowd, that there really is populating the text.

He concludes by commenting that in the works of some authors (novels or dramas) - the story is a development of a life, and that is the reason the titles are often the proper names of the protagonists; maintaining that 'each title - name assumes a metonymic connotation that surpasses its charactonym for the work as a whole' (1974 : 164).

Thus the title is linked, and is consistent with other onomastic signs in the work of art. (1974 : 12)

1.4.2 MALE AND FEMALE NAMES IN ZULU

Koopman's article quoted by Sekeleko (1993 : 6) says;

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

The following differences between male and female names has been illustrated;

Names that are derived from nouns e.g. uninflected nouns - uSipho < isipho (gift), seems to be inflected as it is derived from 'fha' (to give). In Tshivenda, the name is for both male and female.

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

An example of an inflected noun like uNomvula < imvula (rain) has a Tshivenda equivalent of Madzanga < dzanga (ornamental). Isizulu has the nominal extra-prefixes uNo - (Koopman, (1979 : 155) whilst Tshivenda has the prefix Ma -. Generally, the prefix -no- (Isizulu) indicates female names whilst the prefix Ma - (Tshivenda) is used in both male and female names.

1.4.3. PERSONAL NAMING IN PRACTISE IN IN-DEPTH

OF THE WORKS OF RJR MASIEA.

Maphiri's dissertation at the Vista University, is a significant contribution to the naming practices in literature. The following points that she discussed are not only prevalent in Sesotho, but also in all African languages.

- the popularity of naming the first-born child after the grand-parents. That is, naming a boy after his grandfather and a girl after her grandmother. However, with some Basotho, if the grandmother is not a Mosotho by birth (i.e. if she is Xhosa or Zulu, Shangaan and so on) and bears the name of her own people, such as; (Nontsikelelo' the child to be named is given her (grandfather's) Sesotho name that she received from her Basotho in-laws when she got married for example Mmadineo.
- At times the Basotho name their children after people they admire irrespective of the fact that the admired person is a Mosotho or not - because they strongly believe that the child may act according to the meaning of its name when it grows up. For this reason, they may name their child after Mandela - the president of South Africa - who

is Xhosa, if for instance they admire his intelligence in the hope that he might be like Mandela when he grows up.

- When baptism was practised, the Basotho children received Sesotho names at birth, and were given European names as Christian names on baptism. After baptism, the Christian names are taken as the first names and were used in all official documents, for example, in church, at school, at the clinics or hospitals and at the local administration offices.
- Children who are born after those who have died are given special names. For example, 'Matsedis'o' and 'Phumudzo' in Tshivenda.
- Children are given names to commemorate important events which took place during their mothers expectancy or around the time of the birth of the child, or conditions that prevailed during that period before the birth of the child - such as prevalence of famine (Tlaleng) in Sesotho and (Ndalammbi) in Tshivenda.

1.4.4. LITERARY ONOMASTICS AND ITS APPLICATION TO THE DRAMA ; PELO E JA SERATI BY J. M. NTSIME.

In the above article, Sekeleko (1993) shows that names in literature may be predictive and anticipative. However Sekeleko's acknowledgement and recommendations are referred to in Alvarez-Altman's families or classes of names. This certainly gave him a better framework to work from in his discussion of naming practices in the drama PELO E JA SERATI by J. M. NTSIME (1993)

Another point to be mentioned is that of the techniques used by the author in giving names to his characters, most of which can be classified as charactonyms i.e. attributive names. Although it is believed that the Batswana critics have not fully exploited name-giving as a stylistic device, Ntsime as a Motswana has employed this technique effectively in his drama PELO E JA SERATI. Our interest is directed to the evocative technique or memories e.g. Dithole (dust) and the symbolic technique in which names are used to symbolise something else, e.g. 'Serame' (Ice) which symbolises static attitude.

Names such as 'Dithole' (dust) 'Serame' (Ice), 'Ntiseng' (leave-me-alone), to name but a few in PELO E JA SERATI greatly help in the development of the plot as shown by Sekeleko (1993) in character names and the development of the plot such as linking events and anticipating possible resolutions.

In PELO E JA SERATI, Sekeleko shows how the drama was developed by using name-giving device.

- Dithole is as nuisance as dust to his parents
 - the father is aware that he (Dithole) would lend their eyes with dust.
 - Dithole promises to protect Nombini (his lover) by blinding the eyes of those who mention Nombini's name.
-
- Dithole wants to bring change in his tribe by choosing a life partner for himself.
 - According to Setswana tradition, the prince's wife is the wife of the tribe - because she is going to give birth to a shepherd of the tribe
(1993 : 40)
-
- despite all these and his father's wish to marry Mosidi (the corn grinder), his cousin, Dithole is still determined to marry Nombini (a Ndebele girl). He has already told his friend Batshipile (they have swallowed their pride)
(1993 : 41)
-
- According to Dithole 'Pelo e ja serati' (loving heart knows no bounds) and also 'Mosarwa ke yo motonanyana wa mosadi 'Motswana' (literally - A Bushman is a male one, a female one is a Motswana) i.e. if you are a Motswana man and marries a non-Motswana

woman, you give that woman Setswana status since she is going to learn all Setswana traditions. (1993 : 42)

- Batshipile is the one who suggested that Dithole should write a letter to Nombini.

- Nkileng (hate me) one of Dithole's supporters is of the same opinion when telling him (Dithole) that the ancestors have said that love knows no bounds. (1993 : 43)

- He further states that discrimination brings about retrogression - whereas we are all Africans - children of the black soil of Africa. (1993 : 44)

- Whilst the village girls gathered together to discuss the affairs between Dithole and Nombini, Lefufa (jealousy) and Ditshebo (gossips) are ashamedly showing jealousy and hatred to Nombini - hence their names Lefufa and Ditshebo.

- Mmaditshebo (mother of Ditshebo) and Mmalefufa (mother of Lefufa) speak just like their

daughters. They are jealous of Nombini becoming the queen of the tribe.

Like their daughters they spread the unfounded stories about Dithole marrying Nombini. (1993 : 46)

- Mmakileng (mother of Nkileng) (hate me) disagrees with MmaDitshebo and MmaLefufa when she says that today a loving heart knows no bounds.
- All Dithole's supporters are able to see the light ahead - their eyes are not blinded by the dust - those who are against Dithole's intention are like people moving against the wind and their eyes will be blinded by the dust. (1993 : 47)
- Dithole's name and other names such as Batshipile, Nkileng, Mmakileng, Serame, Ntiseng, Lefufa, Ditshebo, and MmaDitshebo contribute to the development of the plot.

Sekeleko also shows the role names play in the action of the events in **PELO E JA SERATI**.

- Dithole promised Nombini his protection against

the Bakhudung tribe by saying;

"Ke Dithole ke tla thuthunyetsa bagoumaki dithole". (I am Dithole - dust - I shall blind the eyes of those who mention your name with dust) (1993 : 57).

- Ntseng, Dithole's mother also puts this clearly before her son that Dithole has disappointed his father by messing up his name in the dust, he had also denigrated his high royal status by crawling and cringing at his feet and licking the dust. (1993 : 58)
- Names such as Batshipile (to make your opponents swallow their pride) also indicate action when suggesting that Dithole should let traditions and customs be made cheap - Nkileng and MmaNkileng openly and without fear talk about 'Pelo e ja serati' - Ditshebo, Lefufa MmaDitshebo and MmaLefufa are jealous and spread the gossip in the village that Nombini and Dithole are in love, at that point Dithole had not as yet proposed love to Nombini. The above mentioned names seem to suit the actions of the characters - and thus can be classified as diactinic and paronomastic

names. (1993 : 65)

In PELO E JA SERATI, Sekeleko also shows that place names also play a role in the development of the plot, he clearly puts this by mentioning Dithole, the protagonist who moves from one place to the other, making the events of the story develop along with his movements.

- at the river he was encouraged by Batshipile to love Nombini, he also proposed love to Nombini.
- At home he differs with his parents because they are against his wish to marry Nombini - Nombini is accepted as the legitimate wife of Dithole.
- at the veld, Dithole was consoled by his friend Batshipile.
- in the village Dithole's love (Nombini) was accused by Ditshebo and Lefufa of stealing Dithole from them - the tribe was told about Dithole who was in-love with Nombini.
- at Mosate Dithole is accused and Serame is angry and throws a knobkerrie at him - Dithole runs away.

- at Thaba-ya-Badimo where Dithole was taken to by an unknown animal, the gods refuse to let him go.
- at Phalaborwa, Nombini is helped by Matwetwe to return Dithole to his home (1993 : 77).

The drama PELO E JA SERATI by J. M. Ntsime, Sekeleko (1993 : 17), identifies two themes - the first theme being PELO E JA SERATI and the second one being that of discriminatory practice of inter-tribal marriage by Batswana parents.

1.5 BIOGRAPHY OF N. A. MILUBI

1.5.1 PLACE OF BIRTH

Ntshavheni-ndi-mukomana-kha-irwi-ni-songo-tambela-kha-nne-mathando Alfred
Milubi was born on the 8th August 1958 at Nzhelele (Venda)

1.5.2 EDUCATION

- He received his primary education at Nzhelele Primary School and completed his standard six in 1968.
- after completing his primary education in 1968, he went for his post-primary education at Mphephu High School in 1969. It was during his post-primary education that he tried to write a radio drama. He passed Std 10 in 1973.
- in 1974 he went to the University of the North. As a student he tried to write prose, but due to his studies, he left these works incomplete. His inspiration to write seriously came in 1976. His writings at that time was primarily poetry.
- in his studies, he obtained B.A degree B.A. Paed in (1979), B. Ed. in 1980, B. A. Hons. Cum laude

Distinction' (1981), M. A. (1984) and D. LITT (1988) The title for his Thesis being 'ASPECTS OF VENDA POETRY'

- he also registered for Non-degree courses with Unisa during 1984 - 1985.

1.5.3 CAREER HISTORY

In 1979. Milubi began employment with the University of the North as a junior lecturer.

- he became lecturer in 1982 - 1985, he was promoted senior lecturer and Acting Head - he became an Associate Professor in 1989 and was appointed Acting Head in the Department of Tshivenda in 1993, and is currently a full professor.

1.5.4 UNIVERSITY ASSIGNMENTS

- a member of the Tshivenda Language Board in 1984 - 1990
- 1985 - 1993, a member of the University of the North Senate
- 1993, a member of Senior Committee Faculty of Arts. University of the North.

1.5.5 PUBLICATIONS

- GRAMMAR MANUALS

- Mutoli wa Tshivenda Std 6
- Mutoli wa Tshivenda Std 7
- Mutoli wa Tshivenda Std 8
- Mutoli wa Tshivenda Std 9
- Mutoli wa Tshivenda Std 10
- Ngoma ya Vhatei (The Initiation of the Novice)

POETRY

- Muhumbuli-Mutambuli (The Suffering Thinker)
- Vhutungu ha Vhupfa (The Agony of Feeling)
- Iphi la Lurere (The voice of the buds)
- Muimawoga (A Lone voice)
- Muungo wa Vhuhwi (The echo of silence)

NOVELS

- Ngozwi yo tambulaho (The suffering Babysling)

DRAMMA

- Mukosi wa Lufu (The cry of death)
- Ndi mitodzi Muni (What tears are these?)
- Madombini a Ngoho (Under the Shade of Truth)
- Khoro dzi sa dzhenelani (Conflicting Home-Stead)

1.5.6 The author is well travelled, and has given lectures and interviews abroad on South African Poetry - he wrote some articles in Alasa Journal - three times he received the Literary awards for position one, two and three - he once served as an external examiner for the University of Zimbabwe and he is currently serving as an external examiner for the University of South Africa, and Rand Afrikaans University, University of Stellenbosch. He is a Moderator of Tshivenda for Teacher Training Colleges and also Moderator of Independent Examination Board.

CHAPTER TWO

2. LITERARY ONOMASTICS

2.1 THE CONCEPT STYLE

Chatman (1983 : 11) says;

There have been different views and opinions from the scholars of Literary Criticism regarding the concept 'STYLE' as the term appears ambiguous - as style has been referred to as a formal property of a text or a heightened expressiveness present in non-literary language, as well as a decorum based on Social or Cultural context or to any of a number of concepts.

Webster (1986 : 2271) defines style as;

A mode of expressing thought in oral or written language - as a manner of expression characteristic of an individual, a period, a school, or other identifiable group.

Cohen (1973 : 49) defines style as :

... an author's choice of words and their arrangement in patterns of syntax, imagery and rhythm. These arrangements of words constitute the authors imaginative rendering whatever thoughts, emotions, situations or characters he chooses to create and

communicate.

Abrams (1981 : 178) defines styles as;

... the manner of linguistic expression in prose or verse - It is how the speaker or writer says whatever he says.

He further says :

The characteristic style of work or a writer's way of writing may be analysed in terms of its diction or structure and syntax, the density and types of figurative language, the patterns of the rhythmic ... sounds and its rhetorical aims and devices.

However, Enkvist, Spencer and Gregory attempted to define style by putting forward three types of definitions and this is what they say :

First, there are definitions based on the point of view of the writer such as Goethe's in *Einfache Nachahmung der Natur, Manier, Stil*. (quoted by Enkvist (1971 : 10) where Goethe regards Style as "a higher active principle of composition by which the writer penetrates and reveals the inner form of his subject". The key issue here is the writer's creativity, his ability to use as effectively as possible such

weapons as language - in a way that his work will survive generations.

Secondly, there are definitions that deal with characteristics of the text itself.

Thirdly, there are definitions based on the impressions of the reader where after reading a particular text, comments like; Oh! that is a work of art! the author tried! or ah! it has wasted my time! etc. may be made.

This calls for a real effort on the part of the author because as Stendhal (Enkvist et. al p.11) puts it, "- the complete finished text usually is the only reliable means we have of getting at a writer's thought." He sums up by saying style is "effective presentation."

The definitions by the above mentioned authors seem to emphasise the point of choice. That is the choice of words and that the text makes among a certain number of possibilities in the language. The similarity and agreement in their definition of style is of interest to us since some approach the concept style from a literary point of view and others define it from a linguistic point of view.

Man's outlook on life is always influenced or patterned by the circumstances in which he finds himself. He may react to such a way of life by either writing or telling others his interpretation of that life - man always finds literature as the only open and effective way for the expression of his experiences - In this way different

authors make different choices and use different styles for their works of art-drama, poetry and prose which are the three genres that compose literature.

Milubi as a dramatist and poet differs in style with Maumela, the novelist. The latter is more descriptive in character depiction whereas the former is more dramatic - and that is why Milubi in his dramas uses the name technique in both character and place names to advance plot and theme.

In talking about style, we could refer to a particular period of literature. Generally in the development of the indigenous literature, we usually discern three periods which are traditional, transitional and modern. The poetic traditional period is characterized by poetic features like rhythm, parallelism, repetition and others. The transitional period is where the dominant feature is the blend of indigenous traditional forms such as linking, as well as the Western 'style' with rhyme or equal line stanza as dominant characteristic features of the poetic period.

Modern literature, as opposed to 'Traditional literature' is dominated by those characteristic features which have been imported from the West like assonants, meter, sonnets and others.

It is not only in poetry that we can talk of different periods. In drama, for instance, we have classical western pattern of five acts consisting of several scenes. Modern drama is said to be meant for stage hence the aspect of stageability is often questioned in some of our dramas.

Some authors speak of the choice among a number of possibilities found in a language. Those possibilities in a language are those ones that are realised in

different genres as well as in different authors. Among these discernible possibilities - we may include name giving or name-practices by authors, to reveal the traits of characters in a text. Generally most Venda writers are at home in using the name giving or name practising device.

Serudu (1979 : 14) points out that : In African communities, name giving is of special significance. Naming a child in our community is an organised occasion, following the events or manners of the family - members of a newly-born child. It is believed that a bad name is an evil omen, since the name might influence the child's behaviour and personality.

It is interesting to mention that Mandela (the president of South Africa) asked his relative Chief Mdingi to suggest the name of the president's newly born daughter- and he suggested the name Zenani (we are with you - who are fighting for our liberty) (a poetic name that embodies a challenge, suggesting that one must contribute something to the society) Mandela (1995 : 212)

He further says :

"The visit had a more official purpose and that was for me to choose a name for the child. It is the custom for the grandfather to select a name, and the one I had chosen was Zaziwe - which means 'Hope' (Ibid : p. 482).

Most of our writers and Milubi in particular, seem to have considered this device in giving names to the characters and even places. This cultural practice gives rise to the background or setting in the stories authors depict.

Milubi in his writings depicts rural settings and that is why as far as naming characters and places is concerned, the Tshivenda culture comes out very clearly. This will be clearly shown in the application of Mukosi Wa Lufu (The cry of death).

2.2 STYLISTICS

Webster (1986 : 2271) defines stylistics as :

... an aspect of literary study that elements of style (as metaphor and diction) - is the study of the devices in a language that produce expressive value.

Turner (1979 : 7) defines stylistics as :

... that part of linguistics which concentrates on variation in the use of language, often, but not exclusively, with special attention to the most conscious and complex use of language in literature. (quoted by Sekeleko 1993 : 15).

The above definitions seem to confine stylistics to linguistics and exclude practical criticism which concern itself with the study of literature. Of course, there is reference to uses of language in literature which most linguistic stylisticians have time and again touched on. (1993 : 15).

An African critic has said that language is 'the thing' by which we judge the success of the author. (Ngara 1982 : 10).

Although a work of art consists of various elements such as plot, theme, character and ideas - without language, these elements would not be what they are - in other words they are realized and given form through the medium of language. Ngara (1982 : 10).

It is of great importance to note that the literary stylisticians explain their understanding of the phenomenon called language, its nature and function.

It is not enough in literary criticism to just analyse sentences and show the relation between language and artistic function. Meaning and interpretation should be the ultimate goal of stylistics. (Birch 1991 : 150).

However, a stylistic critic in his capacity as a stylistic critic cannot claim to take within his scope questions of national language - languages of education and so on, but he must be aware of them in so far as they are reflected in the work of art he is to analyse.

Ngara (1982 : 12) says :

He certainly must use the analytic tool of a linguistic and stylistician.

He further says :

... In order to arrive at a satisfactory understanding of literature, the reader must have an understanding of language, its function and its mode of operation. (Ibid : 1).

Ngara (1982 : 10) quoted by Sekeleko (1993) says :

if the speaker is to be understood, he cannot create his own private system of sounds, structures and meanings, but should operate within the confines of the communally owned communicative system - a particular language in a particular community in a particular period of history.

It is also interesting to mention that Romaine (1978 : 33) says :

"Human cultures are as divergent as are human languages over the world, and they can do change all the time as among the industrialized nation of the 20th century".

Through the use of language, any skills, techniques, production, modes of social control can be explained, hence the naming device amongst the Vhavenda.

2.3 LITERARY ONOMASTICS

Onomastics is the science or study of the origins and forms of words especially as used in a specialized field.

Merriam Webster (1986 : 1577) says :

"... is the science of the origin and forms of proper names of persons or places and of surnames in particular".

Alvarez - Altman (1987 : 1) says :

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

She further says :

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

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

Alvarez-Altman (1987 : 1) says :

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

This class of names includes titles, initials, anagrams, neologisms, acronyms, computerized etc.

'A SI ENE" (Is is not she) a novel by E.S. Madima is an example of a title name where we find the main character Adziambeï displays disgraceful conduct and unbecoming behaviour. 'ENE' is a pronoun for the third person singular form. This pronoun is being used in the place of the name 'ADZIAMBEI' (The unmentionables).

2. DIACTINIC OR ATTRIBUTIVE NAMES

These are the names she finds capable of transmitting intellectual actinic rays of light upon characteristics and their attributes - names that delineate characters.

Tshililo (The cry) and Mawela are good examples from MUKOSI WA LUFU (The cry of death) by N.A Milubi. I shall come to this point later when I discuss the function of names in characterization.

3. CHIMERICAL NAMES.

These include hyphenated, slang and deliberate distortion. Sambula (an example) in MUKOSI WA LUFU is time and again asked to show his love by performing Maria's wishes. (to kill Masindi).

4. MYTHOLOGICAL FAMILY OF NAMES

These names include Greek, Roman, African and many more. In MUKOSI WA LUFU, there is reference to 'Matongoni' (The Vhavenda ancestor's dwelling place). Nyakubilwana, the witness of Masindi's death was prepared to be the witness before the gods at Matongoni. Matongoni therefore is an example of an African Mythological name.

5. BIBLICAL NAMES

They include Hebrews, New Testament names, Apostolic, Hagiographic (names of the thirteen books forming the third division of the Jewish Old Testament) and the names of the sixty-six books of the Christian Bible.

Instances of such names in MUKOSI WA LUFU are found in church where characters like Elisa and Maria are mentioned. Maria and Elisa as found in MUKOSI WA LUFU are just names and not portrayed as characters in the Bible.

6 & 7 ETYMOLOGICAL SIMPLE NAMES AND ETYMOLOGICAL MULTILINGUAL NAMES.

Both the sixth and seventh family of names seem

not to occur in our literature.

8. NATIONAL IDENTITY NAMES

These are names that reflect a country, a city, village or town. A name like Zwavhadvhalea' (name of township) in MUKOSI WA LUFU by N.A. MILUBI - obviously reflects the western style of life. Characters such as Mawela and Maria (a lady teacher) leaving Masindi and her children behind in the rural and traditional village. Maria as a lady-teacher and a second wife to Mawela could not share a husband with Masindi and they (Mawela and Maria) left the rural village to Zwavhadvhalea where they could freely live the western type of life.

9. TOPONYMICAL FAMILY NAMES

These names include municipal buildings, mountain, rock and many such names. 'Khalavha' is the mountain where Mavhengano (hatereds) and Luvholela (stinging apparatus of bee) died in 'VHO LU FUKULA' (They have unearthed the wealth) by J.M. Netshivhuyu.

10. PARANOMASTIC FAMILY NAMES

This is the group which shows the creativity of authors in punning. Mphaphuli in 'NWANA WA MME ANGA' (My mother's child) has employed this type of naming in Muofhe (the fearer) who

was the magistrate's wife and happen to meet a tourist by the name of Mutshinyani (what wrong have I done) on the way to a medical doctor. Fhatuwani (be awake) and Thingahangwi. (I will not forget) are twin brother and sister. Fhatuwani changed his name to Fhambanani. (be separated because of his evil behaviour. Thingahangwi planned to kidnap Muofhe in favour of getting Fhatuwani out of jail. Unfortunately, the kidnappers ended up in getting Muofhe and Mutshinyani the tourist. Thihangwi and her boyfriend were later taken into custody. This troubled Mafangambiti (die with fit of temper) as both his children Fhatuwani and Thihangwi were in jail.

11. HISTORICAL FAMILY OF NAMES

These names include ancient history, modern times, contemporary and the way names such as "Tycoon" (Alvarez-Altman 1987:7) In MUKOSI WA LUFU we have the historical name 'Vele' According to the Venda history, Vele is the prince believed to have crossed the Limpopo River from Mashonaland, and the name Venda means 'Vele u nnda' (Vele is out of his birth place). In VHO LUFUKULA (they unearthed the wealth) by M.J. Netshivhuyu, characters such as LUVHOLELA (Bee-sting) called himself 'Malapule ' (the discipliner), because he was an expert in killing other people.

12. HAGIOGRAPHICAL NAMES

The twelfth and last family names include lives of saints and variants of their lives. No traces of such names is to be found in our literature.

2.4 LITERARY ONOMASTIC IN LITERARY ANALYSIS

The above exposition on onomastics or naming technique in literature seem not to be conclusive enough. Some of the family names discussed above, might not be applicable in my discussion. We are encouraged by Sekeleko who says Setswana literature and especially in J.M Ntsime's drama PELO E JA SERATI seemed to have taken naming of characters, particularly seriously. To add to that nevertheless, the possibilities are there to discuss this aspect in our Venda literature, and especially in MUKOSI WA LUFU (The cry of death) by N.A Milubi. To mention a few E.S. Madima in the novel A SI ENE, M.J. Netshivhuyu in the drama VHO LU FUKULA (they have unearthed great wealth) and N.M Mphaphuli in the novel NWANA WA MME ANGA, they have employed naming technique in their books.

Although literary onomastics seem to play an important role in literary analysis, we side with Sekeleko (1993:23) who says - literary critics seem to have neglected or made oversight on this valuable technique in their works. He refers to Molopo R.M. and S.J. Shole, both in their M.A. theses, they touched this technique of literary onomastics in passing.

This also disturbed Msimang (1983 : 10) who noticed that Zulu Folklorists and novelists never bothered themselves with naming their characters consciously with an aim - they just give names and he says :

Our biggest problem is why should the

Zulu artists fail to utilise naming as a characterisation device when naming a child is such an important aspect of the Zulu culture!

We also agree with him when he says that : characters are identified not only by their words or actions but also by their names. (Ibid : p.100)

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

In Arma's novel both character and place names are identified. It is a symbol of the oneness of African people.

It is interesting to mention some of the character names such as :

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

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

Isanusi, ZULU name, from South Africa. This name is the same used by Thomas Mofolo in his well known novel called CHAKA.

Also to mention place names such as :

Azania, the African name for South Africa.

Mali, though called 'the Bright Country' the savanna land is implied (Sekeleko 1993:24)

Ngara (1982 : 119) quotes Isanusi's rejection of Christianity and says;

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

Madima (1976 : 2) is no exception to the above idea when he says :

"Luvenda ndi luambo lwo dziaho vhukuma. RI songo khakhisana, nahone ri songo thithisana. Ra futelela kha zwi re zwashu na vha re fhasi vha do ri lta vhathu, ha vha hu hone-ha ro kona. Fhedzi ra di swikisedza nga dzinwe tshaka, ri do diselsa nga zwi si na mato, ra dinyadzisa na nga vhaduhulu".

(The Venda language is rich. We should not mislead one another. If we concentrate on that which belongs to us, 'African names' our ancestors will be happy, and this shows victory).

But if we substitute that which is ours for other people's background, we will be some laughing stocks and even our grandchildren will despise us,"

Naming of characters and places in Tshivenda, is therefore not an isolated phenomenon, but rather part of African culture. We are also encouraged therefore that M.J. Mafela a Venda critic in "The elements of fiction in the novels of T.N.

Maumela" has shown a necessity and importance of this stylistic device in his discussion.

It is our aim, therefore, to discuss this literary stylistic device further, by looking into the function of the development of both the plot and theme, in **MUKOSI WA LUFU** by N.A. Milubi

CHAPTER THREE

3. NAMING PRACTICES IN TSHIVENDA

Tshivenda, with reference to the geographical situation, landscape (rivers and mountains), historical, actions and colour. Naming in Tshivenda like in other African languages has always been done with purpose. The following are the examples.

3.1 PLACE NAMES

- Mukondeni (A place of many euphorbian plants)
- Sokoutenda (Just sacrifice). This is the protest name which came about when people were compelled to stay at the place they did not like after they had been forcefully removed from their place of residence.
- Thengwe - the place of Vhathavhatsindi. It is the mountain which was said to be full of leopards (thavha ya dzinngwe).
- Dzumbathoho (Hide your head) - the name came after people were given small yards than they required. And the place was seen just enough to hide one's head.
- Golgotha - this is the place near the graveyard which was used before urbanisation.

3.2 RIVER NAMES

- Muungaḡi (muungo wa madi) - the name came after The sound made by water.
- Sambandou (hu tamba ndou) - the name of the river which is believed to have been bathing place of the elephants.
- Mbweḡi (stony river) - is characterised by heavy stones which were used to make hoes, spears and other fighting weapons.
- Dzindi - the name which came from the male loincloth, and the cloth was a determining factor when people wanted to cross this river during the floods. If the water reached the height of this big loincloth (dzindi), people would normally decide to retreat, hence the name 'Dzindi'.

3.3 ANIMAL NAMES

- Tshamaḡo (the ever vigilant one) - is a name given to a dog if there is someone in the family causing some problems and does not take pieces of advices, then the members of the family may decide not to comment any longer, but just to keep quite. (silence is golden).
- Dzothwa - is the male head of cattle, dark brown in colour.
- Dzothwana - is the female of dzothwa.

- Ntswu - is a male head of cattle, black in colour.
- Tswana - is the female of ntswu.
- Dilu - is the male head of cattle, brown with darker stripes running across the body.
- Dilwana is the female of dilu.

Most of the animal names are characterized by their cries or manner of doing things.

3.4. NAMING A CHILD

Naming a child is a family and social activity. Relatives, grandparents, parents of the newly-born child and the family traditional doctor are all involved in the naming process. This can be formally or informally done. They do this in order to remind one another of the happenings of the past or the good wishes of their future, so that they might give the child a better name. There is a strong belief that a bad name might result in affecting the behaviour of the child. This is in agreement with the Venda proverb that

"Dzina [^]lvhi [^]l ya vhurumoni" or
 "Na u [^]tamba wa [^]dola, senenga a [^]l [^]tuwl"

(Give a dog a bad name and it will hang itself).

It is believed that if one give a child a name like "Nndwakhulu" (Heavy fight), later in life, the child may become an aggressive (person) who might like fighting and that

may become a family problem. Names such as Tshifhiwa (gift), Ndivhuho (gratitude), Takalani (be happy), Khodani (give praises) are preferred.

Bad names are sometimes given to children with an aim of hurting the offender when there has been a fiction or a dispute in the family. Examples where the in-laws interfere in the affairs of the married couple will always give rise to names such as Ndidzulafni (where should I stay), Fhumulani (be quiet), Nditsheni (leave me alone) - and at that time one will always find that the parents to the father of the newly-born child are trying to tell their son's in-laws not to interfere in their affairs. In certain families one finds that the wife is still very young to cope with the family's demands and she frequently makes mistakes - the family where the wife comes from should tell the in-laws to forgive and teach her everything that she doesn't know-should she get a child, he or she will be named Nkhangweleni (forgive me) Mpfunzeni (teach me), here the family tries to put itself in the position of their child.

This naming is divided into different categories - we have common names (for boys and girls), naming of boys, naming of girls and Biblical names.

Generally, Venda names have praise epithet from which I would discuss a few examples.

3.4.1 UNISEX NAMES

The following are but just a few of some of the examples of unisex names that are commonly given to the Vhavenda newly born babies;

- Adziambei : Ndi dza mutani, ndi khakhisa u rwa ndi mbevha ya ludongoni (this name is commonly given to anyone with unspeakable character.

- Arinao : Maanda a u lwa na vha[^]ne vha mashango ro rano ri vhalanda, khwatha ya lila yo lila ri isa nala dza vhat[^]hu a vha[^]ne vhadzo ro takala.

(Literally meaning that we do not have the strength to fight our traditional leaders, if they call us to work, we go and serve them happily).

- Itani : Ndi itani zwanu[^] ndi ita zwanga wa ha tshilamba u vhudzwa u vhone nga mat[^]o. (the name is generally given to the one who does not listen to other people's pieces of advice).

- Mafanedza : Ndi mat[^]o a nzie a fanedza thoho, mutumbu ngeno u tshi nga sudo. (one who is regarded as merely ornamental).

- Maita : A nga vha e maitakhole, arali e maitazwi[^]toma ene ha fani na madzulafhedzi. (may be translated as half a loaf is better than no bread).

- Makwarela : Vemba ja[^] n^owenda, na kherukana vhadzingana ni a tangana. (one who shares with others, even though he/she does not have enough).

- Masindi : Nyakunombelo kune kwa pfi ku tshi vha[^]vha ni reme, ku sa do tshinyadza mi^onwe. (always given to a person after some misfortunes which might lead to his/her death).

- Mavhungu : Ndi nama ya khalula yo bikwaho na mu[^]no. Nama ya u bebela fhasi zwivhungu zwi tshi ja[^], vha^onwe vha khou takula. (the name is given to a

child after one of the family members has died.)

3.4.3 NAMES OF PAIN

- Tshililo : Ndi nyaludangani nduni, lupfumo lu tshi da nga u vhona lu^uwe.
(is similar to 'Mavhungu' and is a sign of lamentation).

Some of the unisex names are deverbatives i.e. derived from verbs. For example, 'Balanganani' (be dispersed) from 'balangana' - 'Edzisani' (to imitate) from 'edzisa' - 'Hangwani' (to forget) from 'hangwa' - 'Londolani' (take care of) from 'londola'

The above names are derived by suffixing the formative '-ni' to a verb to form a sort of instruction or command.

Other names might either be prefixed with 'Mu-' to a verb. Examples of these are Munaka (the beautiful one) derived from 'naka' (be beautiful) - Mutonda (the care taker) derived from 'tonda' (care well for).

The morphology of the above nouns is that a verb system is prefixed i.e a noun prefix of class 1 (one) 'Mu-' is attached to the verb system and -a or -i is suffixed at the end.

Phrases as names (Alvarez-Atman 1987 : 7) are abound in Tshivenda. Names such as Anatshawe. (wealthy one) - Mudanalwo (one who comes with death) - Mulatshawe (the independent one) - Musiwalo (the day of death) and many others.

If a child is born of a family where the father is old, that particular child is either named after the father. (This would be to honour him that he is still strong).

3.4.2 NAMING OF BOYS

If the first-born child is a boy, he is generally given the name of one of the grandfathers in the family. Names such as Lindelani (await) Maswole (soldiers) - Mulai[^]fa (heirs) are given to a boy who is born after two or more girls.

In some of the Vhavenda[^] families, such instances are no longer in practice. Names such as Papple (small father) and Boetie (a brother in Afrikaans) are still used.

According to the Venda[^] culture, when boys come from a circumcision school, they give themselves new names with the prefix "Ra-" originally meaning 'father of', forming nouns denoting function, position such as : Ramukhadi (herdmaster) - Ramu[^]di (the owner of a homestead) Ratshili[^] (one who is selfish particularly to his wife/wives) and others.

Also new chiefs and headmen are given new names on the day of installation following the historical events or some good wishes to happen during their reign. Names such as Ra[^]rwedzi (goes to one whom people should now listen to) - Ntshumiseni (make use of him 'chief/headman') - Nthetsheleseni (one whom people should obey) and many others.

It is also interesting to note that if the baby boy in the family resembles his father, he is either named 'shomo' (shomo is regarded as proof in cases of disputes paternity).

3.4.3 NAMING OF GIRLS

The same procedure followed in the naming of boys is followed in the naming of girls. If the first-born child in the family is a girl, she is likely to be given the name of one of the grandmothers in the family or she might be named Makhadzi (aunt, in the sense of her father's sister).

Names such as Tshiwela (falling into) and Makomba (a girl) are given to a girl who is born after two or more boys in the family. It is the same as the boys, names such as Sussie and Sesinyana are given to girls. It is also interesting to note that the prefix 'Nya-' (meaning the mother of) forms names of women and some titles such as 'Nyamatei" (Female supervisor in charge of girls in the Domba 'snake dance') - "Nyamuthenga" senior girl (like prefect) of the Domba. The prefix is also affixed to the name of the woman's first-born child. For example, if the child's name is Maduka, then the mother will be called Nyamaduka. Some of these names seem to encourage the women's good behaviour and reprimand to the bad behaviour such as :

Nyadzanga - Ndi amba na ndlala vhusiku nda kumedza gona fhedzi fundamutariwa ndi fa nayo. (goes to a woman who does not reveal her family private affairs)

Nyamashaisa - O shaisa mme lukuna vha sala vho tshena sa danda. (one who always puts their parents in predicaments).

Nyamubika - Nga u pfa yawe ndala a sa londi munna ngeno o malwa. (One who always cares for her personal affairs only).

Nyamuoki - O dishela birima li khou xaxara, a tshi swa u vhudza nnyi a sa vhudzi makhadzi wawe? (one who creates problems for herself).

Nyaphophi - Tshi sa funi u vhona murahu ha dzembe, tshi maffhuri tsho a wanafhi vhannani? Vhavenda ndi Vhonyathophi yo fhola nthu fhasi i tshi fhisa. (the Venda people could pretend to be friendly whereas they dislike one's behaviour.)

There are also names derived from passive verbs, where we find that only prefixing is done and the verb stem is left uninflected. Names such as Muvhulawa (one who has been killed) is derived from the passive verb stem 'vhulawa" (having been killed) - Mutshekwa (one who has been cut off) derived from "tshewa" (having been cut off) hence the praise name; "Mutshekwa khovhe ya vhimbi i no tshewa i tshi enda." (the whale which its parts can still be cut off while it remain in motion).

3.4.4 BIBLICAL NAMES

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

The most commonly used names from the Bible are Abraham (father of multitudes) Saul (desire), Immanuel (God is with us), Mary (Mother of Jesus Christ), Magdaline (who anointed Christ with oil) and Susana (the woman who gave aid to Christ and the Apostles) and thus suggesting goodness or gentleness. (Sekeleko 1993:30).

Names of the protestants like Ignatius Loyola, the founder of the Jesuits (1993:30), John i.e John Calvin one of most important Protestant Reformers of the 16th century and John Wesley the founder of the Methodist Church are also found in African Societies. (1993:30)

The last category of Biblical names is that of names alluding to Biblical texts.

The name Mercy alludes to the sermon on the mount; "Happy are those who are merciful to others, God will be merciful to them. (Matthews 5:7)

Also :

The name Lois means "desirable" alludes to the sermon on the mount : "Happy are those whose greatest desire is to do what God requires; God will satisfy them fully." (Matthew 5:6)

And : ... **the name Shephard (The lame shall enter first) evokes the parable of the lost sheep.**

Unlike in most cases, there is no meaning attached to some of the names. The reason behind all these was that the names were given or forced on people by the white missionaries during baptismal ceremonies. These names were gradually given amongst African Families. This practice was later rejected by many Africans. Armah (Two Thousand Seasons) as quoted by Ngara (1982 : 119) says;

in his rejection of the white man's Christianity isanusi says :

They said it would be rewarding enough when we have lost our

way completely, lost even our names, when they will call us brother not Olu but John, not Kofi but Paul, and our sisters will no longer be Ama, Nalta, Idawa and Ningome but creatures called Cecilla, Esther, Mary, Elisabeth and Christina.

Madima (1976 : 2) a Venda writer also says :

"Arali ri nga futelela kha zwi re zwashu, na vho makhulukuku vha do takala
zwa sumbedza gundo"

"If we concentrate on what belongs to us (meaning the African names), our ancestors will be happy, and this shows victory".

Sekeleko (1993 : 32) says :

"In South Africa, the Black consciousness movements hinted on this rejection of the so-called Christian names in the late sixties, but it was not generally endorsed by many".

Generally, now, of late the tendency of the order of names is that the African name comes first then follows the Christian name, for example Mukondeleli Martha Nemukongwe or (Nemukongwe Mukondeleli Martha)

There is a trace of Biblical names in our literature. This could have been influenced by the Biblical settings (church). The names of the characters cannot be associated with those in the bible, they seem to have been used specially in the development of themes and their relevance to the setting. Mahamba's and Milubi's settings, the church area and thus such names as Elisa, Diana, James, Andries (Andrew) etc. occur in 'ZWO LUNGWA" by M.A. Mahamba and NDI MUTODZI MUNI by N.A. Milubi.

3.3 PROCEDURE FOLLOWED IN THE NAMING OF CHILDREN:

(An example from 'VHO LU FUKULA' (They have unearthed the wealth) by N.J Netshivhuyu.

From the text below the discussion is between Mafanywa and Mafanedza. They are lovers who are planning to kill Mavhangano (Mafanedza's husband). At their meeting place, Bomepome happened to reach the place (he is the brother to Mafanedza). The lovers pretended not to know one another. Then the following discussion went on :

Vho-Mafanywa : (Vha tshi lialia ma^o thungo dzoth^e) Zwino, he! Ndi nga di vha ndo tshimbilela a huna. Ndi do ri avha Vho- Mafanedza vho disokotedza'fhi ndi sa vha vhoni afha he ra langana hone? Khamusi zwoth^e zwo pfuvhiswa ndo sokou dinetisela donngi yo faho. Ndi amba ngauri vhasadzi a vha lengi u thara mvalo vha vho tata u shulula malofha. Hone arali ho ita ngauralo vha do vha vho ntshuma. Ndi nga si sokou fara lwendo hwa mahala-ni. Ndi amba ngauri ndi henefha he ra pfana u tangana hone. Kani-ha a saathu u swika? U dzula a nga si dzule Mafanedza. Alice, hai, u a mpfuna houla lune a nga si dzule! Ai, a si vhone vhenevhala vha re a makete, (vhe hwi, hu tshi fhira mu^ewe tsini navho). Zwino mboho yo vha habeledzaho ndi do ri i bvafhi? Ndi amba ngauri tshifhungu tsho dihahedza. Wa tou henefhal^a bavu, u do pfa vhu^laphal^apha hu tshi pfi ndi tshinyokotilo wanga. Hafhu vhasadzi a vha i ipfi tsimbi u lila. Nahone u itwa mufhefhe musi u henefho, we tsiru wa fha tshitiko, u sala u tshilhaswa. (vhe lia ma^o). O! khevha vho rwa tshitepe vha tshi khou da litshani ri no. Yo, i zwi vha na Bomepome. (Vha a fhumula hu

tshi swika vho-Mafanedza na Vho- Bomepome).

Bomepome : (A tshi khou [•]nweriwela) Naa na vha Tshakhuma vha a swika-vho ngeno? ngoho [^]namusi ri [^]do tou lovha na vhana thovhela.

Vho-Mafanywa : Ri [^]do sa swika hani, nndu [^]idzi dza vhulungazwau hafhu? Nne ndi ri ya kora kana wa kundwa tsha u [^]navha milenzhe ngatsho, u [^]da wa sokotolola zwitukutuku zwau. Hone hu ita hani Bomepome?

Bomepome : Ngeno, hai, li kha [^]di shatwa muzwala. A thi [^]divhi uri kana vhathu vha a [^]divhana?

Vho-Mafanywa : Ndi shavha u zwifha?

Vho-Mafanedza: Nne ndi tou sa [^]divha uri ro [^]tangafhi, fhedzi tshivhatuwo a tshi tou vha tshiswa tsho[^]the lini.

Bomepome : (A tshi sumba Vho-Mafanedza) Ndi mufumakadzi wa Vho-Mavhengano, tshila [^]tshivhonda tsha fhala Mukula, (vhe [•]nwethu) kha nne ndi khaladzi wa mme- muhulu. Avha-vho (vha sumba Vho-Mafanywa) ndi muthu a bvaho hafha Tshakhuma. Zwino vhathu vha songo ri ndi khou vha shavha, ndi kha [^]di gidimela afho tshadzhiofisi u vhonana na Vho-Sedzheni Mbuyha. Khaladzi ! ni lumelise mme Vho-Nyamukapea. (Vha a tsiruwa, avha vhavhili vha sala henefha).

Vho-Mafanedza : (Vha tshi khou [•]nwethuwa) Ndo pfa [^]namusi vha si tsha [^]ntalusa. Ngoho ri [^]do tou beba Vhutali . A vha ambiwi.

Vho-Mafanywa : Na Lufuno. (vhe nyemu) Hafhu kuduna ku a thanya, wa sokou babamela sa tshinoni kana wa wela nzhele sa bofu u sala mashikani, ho no vuwa ngavhe kana zwe nde ndi ite. Nahone mudzuli wa mulilo ha diifti dzutsurwa lini, u sedzesa uri muya u rwelafhi a sa do sokou tumba bilivhutsini (1984:34-35).

(Mr Mafanywa : 'Trying to look at both sides carefully said' "I might have come for nothing. I wonder where this Mafanedza could have taken refuge because I cannot see her. Perhaps everything has failed and I have come here for nothing. By the way, women are soft-hearted and refrain from spilling blood. If this is the case, she will have wronged me. I cannot just come here for nothing. Perhaps she has not yet arrived? Mafanedza cannot fail. Alice! She loves me and won't fail. Yes, there she is at the market place. (He remained silent when someone passed by) Now who is that gentleman delaying her, and where does he come from? He has driven himself into a tight corner. if one can appear suddenly there, it would then be when that one may hear stories, where one might say it is one of my relatives. Generally women are not satisfied with what they have. According to them, a man is considered good when he is present, but if he happens to move away from the situation, he is nothing. Here they are marching together towards me, let us be quite. Coincidentally she is with Bomepome. (He remained silent when Bomepome and Mafanedza arrived).

Bomepome : (Smilingly) Do people from Tshakhuma also come here? It is a wonderful day for us.

Mr Mafanywa : There is no alternative, we are coming to the banks. Things such as hunger and others force us to withdraw the little that we have

saved. By the way how are you Bomepome?

Bomepome : I am very well indeed. I'm not sure if you know each other?

Mr Mafanywa : I am afraid of telling lies?

Mrs Mafanedza : I do not remember where I have met him before, this face is not new to me. It looks familiar.

Bomepome : (Pointing at Mafanedza) She is Mrs Mavhengano, that tycoon of Mukula a wealthy man of that area they smiled) she is my sister. This one (pointing at Mafanywa) comes from Tshakhuma. Please, I am not running away from you people, I have an appointment with Sgt. Mbuyha. Sister! Give my love regards to your mother Nyamukapea. (He moved away and they remained together).

Mrs Mafanedza : (Keeping a smile) I was greatly much surprised today when you could not recognize me on my arrival here. Surely, we shall bear a child and name him WISDOM.

Mr Mafanywa : And Lufuno (LOVE) . By the way a man must be watchful, if one does things blindly, one might end up in troubles. (Make hay while the sun is shining).

Mafanywa and Mavhangano were planning to stay together as husband and wife after Mavhengano's death as they were planning to kill him. In their discussion they came to a conclusion of naming their first child VHUTALI (Wisdom) and the

second-born child LUFUNO (Love). This illustrates the importance and seriousness of naming a child in Vhavenda families. The parents always make a good choice of names since a bad name might result in affecting the behaviour of the child. Parents and elderly people know that a bad name is an evil omen.

Although the planning between Mafanywa and Mafanedza was bad (that of killing Mavhangano), they plan to give their children, good names. A name such as IFANI (Perish) - 'zwanu - maḡa - nga - muḡalo a ni vha mbeu, vha hone masworobo Venda, vho imaho vha no pfi vhatu vhane vha ri u humbela musidzana fola a vha fha na ḡamu; was fit for their first-born child, because Mafanedza despised her husband and wanted him to die when she said :

Kha ri wane o tshinyala kha ḡa ḡa namusi. (1984:41).

(Let us find him dead on our arrival)

Even Mafanywa wished to find Mavhengano dead on their arrival from 'Mungomeni' when he says :

Ngoho tshifh^uatuwo kha ri wane tsho ri mbo nga fhasi. Naho i ya lurandala zwayo. (1984:41).

(Truly let us find him facing downward, even by the possibility of being struck by lightning).

Mafanywa and Mafanedza should have suggested the name VULEDZANI (Conclusion) zwe na rera no kuvhangana ndi hone ni tshi do sala no lu fukula, vhatshinyazwavho ndi dzina la mmbwa ya vhakoma (Simply meaning that, what

has been planned has been accomplished, but the planners were unaware that they would end up in trouble).

There is a strong belief that names such as Ifani (Perish), Vuledzani (Conclusion) and others might affect the behaviour of a child later in life. That is the reason why Mafanywa and Mafanedza were planning to give their children only the good names. Hence the Venda saying that:

"Dzina [^]lvhi li [^]ya vhurumoni"

(Give a dog a bad name and hang itself).

It is essential that the Vhavenda should be careful considering the meaning and implication of the name to be given to a child. Most of the Vhavenda authors have shown this and thus our discussion of naming practice in Tshivenda literature but more specifically to N.A. Milubi's MUKOSI WA LUFU.

CHAPTER FOUR

4. NAMING PRACTICE IN MUKOSI WA LUFU.

(The cry of death).

4.1 CHARACTER NAMES AND THE DEVELOPMENT OF THE PLOT.

Most of the character names in MUKOSI WA LUFU are diactinic or attributive . These are the names that can be classified as charactonyms. i.e. names that delineate character. Alvarez- Altman (1987:6) includes charactonyms in the family of diactinic names as she says :

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

Ducrot and Todoror (1983 : 225) as quoted by Sekeleko (1993 : 38) say :

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

In the same vein, Msimang (1983 : 100) says :

"Yet it must be born in mind that characters are identified, not only by their names. Naming goes a long way

**In delineating a character, as Wellek and
Warren avrt. (1971:219) "The simplest form
of characterisation is naming.
Each 'appellation' is a kind of vivifying,
animizing, individuating."**

Mafela (1988 : 20) the Venda critic points out that;

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

In 'MUKOSI WA LUFU' (The cry of death) Milubi has no option in naming his characters. The name Mawela (one who took untimely decisions, seems to be 'dzina livhi li ya vhurumoni' (a bad name is an evil omen). Mawela's identity is torn apart between Masindi the first traditional wife and Maria the second Westernized one. Mawela was not aware he was creating a problem for himself when he married a second westernized wife.

According to the Venda culture a man could marry as many wives as he could support. That was why Masindi had no objection to Mawela marrying Maria. But the problem arose when Mawela seemed to neglect his first wife and her children. Masindi is trying to create a problem when she says :

**..NI vhona zwi zwa mini yeneyi ine khotsi
anu vha endela u tshenisa wa mmame wanu
muta, ngeno washu u tshi khou shanduka
dumba la madumba ... Ha! Vho-Mawela
nazwino-hii (Mukosi wa lufu 1986 : 1)**

(How do you like it, when your father is only caring for your aunt's (Maria) courtyard, whereas our courtyard is turning into a ruin. (This is amazing).

Mawela was unaware that marrying a second wife was creating a problem for to his family. He always tried to defend Masindi who was seen as an obstacle by Maria the second wife. Hence her praise name which says :

**'Masindi nyakunombelo kune kwa pfi ku tshi
vhavha ni reme, ku sa do tshinyadza
mlnwe.'**

(Meaning that if someone seems to be a problem in your way, get rid of her/him)

Mawela says :

Masindi, samusi ndo ni vhudza, ha na nala,
dzawe ndi nne. Zwo ralo nga u asifho
zwe Matongoni inwi la ni fha, a si zwe ene la fha ... (Mukosi...
1998:5)

(As I told you that Masindi is my dependant, you have the ancestor gift which she doesn't have).

Maria says :

Hone vhone vho vha vho zwi itelani zwa u mala bofu lo raliho li si na na luvhonela na luthihi. (Mukosi... (1986:5).

(Why did you marry such an illiterate person like this one who can hardly read at all).

Masindi has no problem as far as sharing the husband with Maria, but the problem arose when Maria refused to co-operate as far as sharing was concerned - Mawela wished to support Masindi but he was henpecked by Maria, that was the reason why Masindi had to seek assistance from other people like Makwarela (the name meaning one who shares with other people) who says :

"Mukalaha wa havho hone vha khou tou zwi itisa hani-vho? Sa kholomo ya mboho u bala zwi bala'fhi u pina-vho sa dziŋwe, kana vha shanduka vuluvulu lo shelwaho mavu? (Mukosi... 1986:8)

(How is your husband handling this matter? As a bull, why can't he behave menacingly like other bull, or turn into pufader which does not like to be thrown with soil)

Generally Vhavenda, like all people are superstitious that is the reason why Masindi believed that Maria had used some herbs to overpower Mawela and she says :

Nowa i wisa thoho kha muthu o dzivhelwaho nga vhutungu ha nowa a songo edzaho izwo tshawe ndi u gombiwa nga i re na vuhali... Zwi pfiwa hani vhutungu... u ha dzingana hu tou nga ho swika tshivhangani ... Uvhu ho pfuvha sa muroho wa

muthanyi, une na vhasedza u vhavha ha [^]di vha hawo.
(Mukosi.. 1986:8)

(A snake drops its head before a person who had been incised with snake poison, if he is not incised, he is to be packed by the powerful one ... It's a pity... To become co-wives has reached its climax... This one has failed like 'muthanyi' "species of plant used as vegetable which does not cook even if it is boiled for a very long time but remains bitter).

After Masindi had explained her problems to Makwarela, she came to her rescue when she says :

"Ndi tou vha [^]tusela nga khuthu kana ndi tou vha pamba tshelede?
(Mukosi... 1986:8)

(Should I give you with a small container 'meaning the maize meal' or should I lend you some money?).

Makwarela (one who shares with other people) helped Masindi so that she could buy food for the children, but the problem of the children's school requirements remained unsolved. Tshililo (lamentation) says :

Ndi u tou ri khotsi anga nangwe wa vha vhudza, a zwi thusi tshithu ngauri hu sokou vha u shela ma[^]di kha tombo.
Mukosi... 1986:11).

(The thing is that, even if I try to tell my father, it doesn't help as it is just like pouring water on a stone. 'Literally meaning that one who is not prepared to listen')

Helplessly Masindi says :

Ni tou ni tshi fhedza u la na livha ndila ya u ya nduni.

Ni do vha wana no thukhiwa vhukimvini ha vhungwenyewe hu tshi khou kapiwa mapfura nga lebula. Na kona u vha tasulela-ha zwothe sa zwine na khou ita. (Mukosi... 1986:12)

(After eating you must go straight to the house. You will find them sitting comfortably on sofas, eating delicious food. Then disclose everything the way you are explaining ,now).

Tshililo did as her mother told her. Eyes were focussed on television when Tshililo and her brother approached the house. Their presence turned Maria sour. After explaining to the father what their requirements were, Maria would not accept anything. Mawela seemed to be between the devil and the deep blue sea, when he said :

Maria mufunwa wanga, zwino ni ri mbwanana dza mune tshirabani u puta dzi a puta naa, ngeno mune o di sedza naa?... Ni itani Maria nandi! nda ralo Matongoni a li nga lali... (Mukosi.. 1986:14)

Maria my darling, do you think the young plants have to wither in the

plant-bed before the eyes of the owner?... Oh Maria what's wrong with you! If I do like that, there will be no peace at Matongoni (the dwelling place of the ancestors.)

Maria always seemed to defeat Mawela whenever they discussed family matters and she says:

Vha nga amba lune vha nga bvisa luphugwane, fhedzi nne ndi nga si tende u vuwa nga fhasi.. (Mukosi.. 1986:15)

(You can talk until you emit frothy saliva (on the sides of the lips) but as for me, I am not going to surrender)

It is a strong belief that a bad name might result in affecting the behaviour of the child. We simply experience this from Itani (do it) who is Maria's child - he could say anything to anyone at anytime. As Itani was playing with Ndivhuwo (Masindi son) they happen to disagree somewhere in something. Itani said :

Nne a thi toti u lala ndi tshi thiswa vhusiku hothe vhanwe vho edela
 ... Ni khou amba mme anu Vho-Masindi vhane vhusiku shango la vha
 lavho lothe. (Mukosi... 1986:18).

(I do not want to be made to play this game throughout the night whilst others are asleep... You mean Masindi your mother who appears to own the whole country during the night).

According to Tshivenda tradition a woman is automatically divorced for practicing witchcraft - Maria , a teacher by profession and a Muvenda by birth, pointed Masindi as a witch because she knew that would lead to her divorce - but it was clear to the community that the matter of witchcraft was only meant to chase Masindi away. This is clear when Vele one of the community member says;

Ngoho Masindi u khou zwi pfa. Maria o mu
dzula kha mutsinga. U tangana uyo Maria wa hone misiterese-hii!
(Mukosi... 1986:26)

(Surely Masindi is suffering. Maria appears to have rested on her neck. The worst part of it is that Maria is a lady teacher).

Phophi another community member says;

Tshoo! vhone a vha qivhi. Maduvha ano vhomisiterese kana ayo
manese a hone vha kha di tenda u hadzingana na muñwe lini.
Henefha hune wa do itwa muloi uri vha sunde, vha kone u sala vha
vhavhili. (Mukosi... 1986:27)

(Oh! Are you not aware? Nowadays, the so called lady-teachers and nurses are not prepared to share a husband with other woman. They end up in falsely accusing one of being a witch, whereas that would be a pretext for chasing her away, so that they may remain together without interference from anybody.)

Tshililo was doing very well at school, but her progress was affected by her father neglecting her. The class-teacher concerned discussed Tshililo's (lamentation) problem with the headmaster Maita (the doer) who should talk to her father about her welfare. It was expected that it was the principal's obligation to comfort the pupils who were experiencing some problems and tried to solve them where possible. So he gives Tshililo some comfort when he said :

Kha fhumule, a songo vhuya a lila. Ndi do vhona uri zwi nga tou itwa hani. Kha fhumule (Mukosi... 1986:30)

(Be calm, don't cry. I'll see what to do about it. Be calm).

At school the principal was comforting Tshililo but at home the problem was from bad to worse as Maria went to the extent of naming her second born-child Lowani (bewitch us). The name Lowani provokes Masindi as she was alleged to be a witch.

It has already been mentioned that a bad name is ominous. Lowani grew up as a sickling and Maria repeatedly nagged Mawela that they (Mawela and Maria) should consult a herbalist. Mawela as a Muvenda by birth had a clear knowledge about traditional doctors - generally they stir up enmity amongst people in the family. He silently says;

Mudi wanga ndi hone u khou kuvhuluwa sa vhulimbo... vhutshilo ndi hone vhu tshi thoma u gonya zwivhanga (Mukosi..1986:37)

(This is the beginning of my family's down fall... Life is now scending

to the top of the slopes).

Mawela was also a church elder, that was why he had a problem as far as the point of consulting traditional doctors was concerned. It happened to be his turn of conducting the church service and the following was his message :

Tutshelani vhudakwa. Tutshelani u rerela midzimu isili,
dzithangu na vhuṅanga vhusili... (Mukosi... 1986:38)

(Refrain from drinking. Refrain from praying evil gods, divining bones,
and evil divines...)

Maria pressurised Mawela concerning the matter of consulting a diviner. During their visit to Manyuvhula (Meaning he who forcefully ward off magical influences) the diviner they met two members of their congregation. The two members of their church lost confidence in Mawela because he was unable to practise what he preached about and it was a shame to Mawela and Maria. Their consultation added more pride to Manyuvhula who boasted about his capability of helping even the church elders.

Some of the recitals of diviners are however interesting because they are full of humorous utterances, and Manyuvhula says;

Vho-Mawela, mushumi wazwo haho kule,
Ndi wa heneṅha-haṅha. Ndi kwindṅa asili.
(Mukosi... 1986:43)

(Mr Mawela, the worker of these things does not come from far, but he lives nearby. It is a 'Kwinda' (a totem of one's group).

Most of the divining stories are difficult to believe. Manyuvhula further says;

Wa sa ima lunwe u a fhela u tshi
 xi ndo dzula zwanga, hu hone vhashengi
 vha tshi shenga na marambo,
 muṭa wa fhedza nga u mbondomela fhasi.
 (Mukosi... 1986:44)

(If you are not careful, you will be
 finished. The biter will be biting even
 the bones, the family will end up in
 sinking deep underground).

Lowani (bewitch) eventually died away because no medical treatment as ever given to the poor child. The unpleasant words between Maria and Masindi, pointing fingers at each other as witches, the smelling of a witch by Manyuvhula the diviner and the death of Lowani convinced Mawela and forced him to migrate from their place of residence to Zwavhadvhalea (the place of the important people). Their (Mawelawele and Maria) migration to Zwavhadvhalea created another problem for Masindi and her children. Ndivhuwo, one of Masindi's children says;

Zwino vhone mmawe vhe zwa tshikolo
 ndi hone zwo ri fhelela? (Mukosi ...1986:55)

(And now mom, is it true that we'll no longer attend school?)

Masindi said :

Ni do tou ita hani ngauri asifho tshidudu
tsho raha vhuse. (Mukosi... 1986:56)

(What can you do, because the small
claypot has kicked the coarse maize meal.
Meaning that things have gone out of hand.)

Ndivhuho says :

Zwino na Tshililo we a vha a tshi fhira
kilasi yothe ya matiriki u do litsha?
Mukosi ... 1986:56)

(And now, even Tshililo who was doing exceptionally well in the
whole Matric class will also be leaving school?)

The children's questions seemed to be baffling Masindi and says;

areji, nne litshani u mbudza.
(Mukosi ... 1986:56)

(Oh well, leave me alone)

The name Tshililo is given to a child who is born immediately after one of the nearest relatives has died. Coming across all these problems Tshililo's lamentation words said :

Khavhe malume anga vha kha di tshila,
 vhunzhi ha zwine ra khou zwi pfa ro
 vha ri sa nga zwi pfi ... (Mukosi ...1986:56).

If only my maternal uncle 'mothers brother's' was still alive, some of the bitter experiences, we would not have been experiencing them.)

The above sentence gave a last fatal blow to Masindi and she says;

Ni ri lufu na lwone a lu koli?
 Ngooho lufu lu a kola ... (Mukosi ...1986:56)

(Don't you think death is also something
 that teases? Surely, death teases).

Yet Maria was not satisfied with her migration to Zwavhadivhalea (place of the important people) The enemy should be removed from earth, hence Masindi's praise name 'Masindi nyakunombelo kune kwa pfi ku tshi vhavha ni reme, ku sa do tshinyadza minwe.' (Always given to a person with some misfortunes that might lead to his/her death). As long as Masindi was alive she was considered as an obstacle to Maria's progress. The mischievous plan of Maria and Sambula (Maria's combine's nickname used to fulfill the plan) was to kill Masindi. Sambula (an example) praises himself for his misdeeds and says

Nne ndi kale ndi tshi khou tshila Goli
 Vhutandetande hothe vhu dihwa nga nne.
 Nazwino ndi khou amba mudi wa Goli
 ndi thanzi ... (Mukosi ... 1986:61)

(It's long that I have been leaving in Egoli(Johannesburg).
 I know all the dirty games. Even new as
 I am speaking, the city of Johannesburg is my witness.)

Masindi was left alone at home as the poor children were sent to borrow some money from their maternal grandmother (Masindi's mother), so that they might buy food. When she bid them farewell. Ndivhuwo says;

Ndi do vhuya ndo vha putela vhuswa
 Mukosi ... (1986:65)

(I'll bring back some porridge for you.)

It was in the middle of the night, when Sambula silently went around Masindi's hut. He poured petrol right round the hut and on the thatched roof, struck a match and lit the house. Masindi felt like she was dreaming. When she eventually woke up, she noticed that they were on fire - she tried to open the door, unfortunately it was locked from outside - she shouted for help. The English saying that " A friend in need is a friend indeed." Makwarela (one who shares with others) who was Masindi's friend and once helped her with some money to buy maize meal for her

children, was once again awakening people to come to Masindi's rescue. She says;

Nandi naa vhathu-hii? Nḡḡu i khou swa-hii.

Nna a ni bvelivho nḡḡa na vhona mboni

ine nda khou vhona? (Mukosi ... 1986:67)

(Nandinaa' an alarm used in Venda of

calling people. The hut is burning. Can't you come

out and see what I see?)

Masindi tried to open the door for the second time, but she could not endure the flames. She fell backwards against some boxes. Immediately the people outside the house heard the last loud cry of Masindi was followed by an explosion that made them disperse. Hence the title (heading) of the book MUKOSI WA LUFU (The cry of death.) The cry of death of African Culture as it gets shallowed by the Western one.

People ran away from the incident in fear. After a while the fire seemed to die down, people came back to the scene although still full of fear of what had happened. Some people were sympathising with Masindi while others were sorry for Masindi's poor children. Nyakubilwana (the short tempered), one of Masindi's relatives with tears running down her cheeks said :

Yanga miḡodzi i gubutshela iwe Masindi nwa

wa nakudze yanga. Vho u zwimaho vho u zwima ḡamusi vha u

wana. Kha vha takale ngauri ḡamusi ndi hone vha tshi ḡo thukha

vhukimbvini vha si tshi gogorwa. Hone wo vha wo tshinyani ngeno tsha muthu u songo dzhavhula. Tshau tshone yo vha yone thambulo, hau ha vha hone vhutungu he wa vhu pfa. Ho ro vha vhuhadzi, ha kola u hadzinga. Ni ende zwavhudi Ndou, naho lanu lo vha wone mulilo. Shothodzo la shanduka mulilo. Tenda na ashu ma^o o vhona, a do shanduka thanzi matongoni ... Mukosi ...1986:70).

(I sympathised with you Masindi the child of my relative. The un^{ters}, have hunted for you until they found you. Let them rejoice as they will remain living without an obstacle. Where did you do wrong to them as you do not claim anything? Yours was to suffer and experience physical pains all the time. The main problem was 'vhuhadzi - the home of (the in-laws) woman's husband, where she lives when she is married. Farewell to you Ndou 'praise totem of Masindi' even if the course of your death is fire. Fire has turned into a grave. After all our eyes have seen and they will act as witnesses at Matongoni. ('the dwelling place of Vhavenda ancestors').

The impression we gain from the above discussion on character names and the development of the plot is that the author has tried all he could to give his characters meaningful names. We are tempted to say that the author's success lies in his use of pure Tshivenda names except those Biblical names he used to suit the author's setting. All the same there are instances where the author has used names such as Muendakanyi and Marubini to round up the plot, but one might give

credit to the name Marubini (the place of ruins) which could be the ruins left after the death of Masindi.

4.1.1. NAMES AND ACTION

Webster (1986 : 21) defines action as :

"... the progressive alteration of mental and physical states co-ordinately, especially when resulting in an observable effect on the internal world".

Abrams as quoted by Mafela (1988 : 49) says;

"A plot must be perceived by the readers as single, complete order structure of actions directed towards the intended effect".

The assumption that "by their names you shall know them" quoted from Alvarez-Altman and Burrelback (1987 : 119), can be taken further by suggesting that "by their actions you may guess their names".

Sekeleko (1993 : 57).

Shiplay defines action as :

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

He further says :

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

In 4.1 we have shown how character names help in the development of plot. i.e the role the names play in the series of events that form the plot of a play. Here below we intend to show the role names play in the action of the story events.

Raggussis (1986) quoted by Sekeleko says;

Names assume the role of verbs
and thereby literally seem to take over the central action of the novel.
(1993:56)

He went on to say :

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

The assumption that "by their names you shall know them" (Ferguson in Alvarez-Altman and Burrelbach, (1987 : 119) can be taken further by Sekeleko (1993 : 57)

suggesting that by their actions you may guess their names. To illustrate his assertion Ferguson (Alvarez-Altman and Burrelback, (1987:121) explains the naming of a character called misfit as follows ".

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

In MUKOSI WA LUFU, Mawela (one who involves himself in matters without knowing them well) seems to suggest the same.

According to the Venda culture, a man might marry as many wives as he pleases. Mawela is married to a traditional wife and to a lady-teacher by profession. Culturally, they (the wives) have to share a husband as well as other things in the family. That was why Mawela says

Ndo ni vhudza nde litshani hezwo zwa u
kona na u konea ha Itani. Itani hezwo
zwe nde ni ite zwone. (Mukosi ... 1986:4)

(I told you to leave Itani, and do what I
have told you. 'the matter of sharing the
groceries with Masindi')

Maria was not the type of person that Mawela expected. She was a teacher by profession, and she was Westernized. What she knew was that 'Everybody should be self reliant and God for us all,' and she says;

Zwine vhe ndi ite zwone ndi zwifhio? Arali
 zwi hezwo zwa u isa zwiñwe zwa hezwi
 zwe ra vhuya nazwo doroboni haffho
 mutani wa Vho-Masindi, athi nga fanywi
 ndo ita. Muñwe na muñwe nala dzi
 zwanḡani. Ndi musadzi ane a nga gagadika
 kha u tanzwa wawe ñwana, hu si u
 gagadika kha u tanzwa musadzi ngae.
 Nahone a huna musadzi ane a nga
 gonya thavha a tshi gonyela muñwe ngeno
 uyu tshawe hu u nzangamisa mulilo nga
 khuni dza o gonyaho thavha.

(Mukosi... 1986:4)

(What do you mean? If you mean to take
 some of the things we bought from town
 and give them to Masindi, I won't do
 that. Everybody has to work for herself.
 A woman can only give bath to her
 own child, but not to give bath to
 another woman. No woman is supposed
 to collect firewood from the mountain
 whilst the other one is blazing fire
 using another woman's firewood.)

Mawela only knows that Masindi is his dependant and thus he insists by saying :

Zwino afhu ni tshi zwi divha zwauri Masindi ha vuwi a tshi ima phanda ha vhana vha tshikolo sa inwi. Sa zwenezwo nwedzi u tshi fhela zwanda zwawe a zwi fari izwo zwi no farwa nga vhanwe. Zwawe zwanda a hu na zwiwe arali hu si izwi zwanga.
(Mukosi ... 1986:5)

(You know very well that Masindi is not a teacher like yourself, therefore she earns nothing at the end of the month, unlike other professional persons. So she depends on me.)

Maria seemed to have trapped Mawela, as he was not clear of what contract he had entered with Maria, and she says;

Zwanda zwavho vhone hafhu zwo no shanduka zwanga. Vho-Masindi vho vha vho tou swiswiwa zwone sa khuhu. Izwi zwa u dzinginyisa mahuyu, muwe a da nga u doba mahuyu, kha nne a zwi fanywi na luthihi
(Mukosi ... 1986:5)

(Be aware that your hands have now turned to be mine. I only temporarily lent them to Masindi. The point of shaking a fig tree and the other one just come to collect the wild figs, I personally disapprove of that.)

Mawela proves his innocence when he says;

... U mala ndi nge u mala ho da. Nda hu
 tangedza nga u ho vha ho ndela. Ho to
 baletwa mato u vhona zwi re phanda.
 (Mukosi ... (1986:5)

(I entered into marriage due to the
 marital circumstances; but I lacked
 foresight.)

Masindi's children also wanted support from their father. Mawela summons Maria
 to discuss the matter, but she remained negative, and Mawela says;

... vhana havha na irwi ndi vhanu, kha vha
 farwe nga kufarele. matongoni ndi hone li
 tshi do lala. (Mukosi ... 1986:14)

(This children are also yours. Give them a
 helping hand to appease the ancestors.)

Maria says :

Ebo! nge vha songo ntshata. Ndi a sokou
 tswa magoya a muniwe nde ndi vhananga lini. Vhone kha vha sokou
 ita zwithu zwavho, fhedzi tshelede arali i heyi yanga, muthu a
 songo vhuya a i fara. (Mukosi ... 1986:15).

(Don't tell me nonsense. How can I steal someone's wildcats and consider them as my children. You carry on with your commitments, but remember not to touch my money.)

Mawela feeling innocent says;

Yanu ifhio? (Mukosi ... 1986:15)

(Which one is yours?)

Then Maria put him to light when she says :

Vhone-hii! vha songo sokou fhufhumelwa sa mvuvhelo ya mahafhe. Vho no hangwa kale lini zwauri zwavho ndi zwanga na zwanga ndi zwavho. Na kha tshelede zwo tou ralo. (Mukosi ... 1986:15)

(My dear, don't be stupid. Did you forget that our agreement was in community of property? This also applies to money)

Maria further reminded him that nobody had forced him to get into the contract. Furthermore, he was the one who took an oath before the magistrate and selected the clause.

The above statements show the ignorance of Mawela who did not know that modern African women do not want to share a husband with another woman, and that he implicated himself by making an oath before the magistrate by deciding for the in community of property clause which does not promote polygamy. Mawela came to realize his blunder and says;

Ndo dzhena hu sa bvei. Ndo thoma ngafhi ndi tshi thomela mini?
 Ndo tshewa nga mutsheahothē wa v^hutshilo. Ngel hanga ho
 wela kha lutsinga lwa v^hutungu ...

Yowwe! Matongoni l^anga. A thi sedziwi naa
 nga ito l^a v^huthu nda sedzea. Zwa sa
 ralo, a thi shanduki khumba naa nda
 fovhela khumbani yayo? Kana a thi fhiwi
 phapha naa nda shanduka tshin^oni? Ndo
 fhiwa ndi shavhe-vho mushavho, mushavho wa
 v^hutshilo; v^hutshilo vhu sa tshili. (Vha a dⁱlata kha mmbete vhe
 kwimbi! (Mukosi ...1986:16)

(I have entered a wrong place. Where did
 I start and for what reason? I have been cut by a double sword of life.
 My family is now suffering ...

Yowee! 'an exclamation of pain' Matongoni l^anga 'pleading to the
 ancestors' Please feel pity for me. If not so, why can't I change to
 be a snail so that I can sink into its shell, or else can't I be given
 some wings like a bird so that I can fly away from the fangs of life. A

useless life. (Emotionally, he threw himself in bed.)

According to the Venda culture, one could be divorced only if he/she practises witchcraft. That was what Maria wanted to happen to Masindi when she says;

Aredi, vha ro lowa. Vha lowa na rine?

(Mukosi ... 1986:21)

(Oh well, that is your own business. Do you practise witchcraft on us?)

Masindi was very concerned about the above statement as this might lead to her divorce, so she tried to defend herself when she says;

Kha vha de vha ntsumbedze hayo mangilasi

ane nda ambara vhusiku ndi tshi lowa.

(Mukosi ... 1986:22)

(Come and show me the spectacles I used
or that I, wore when I was practising witchcraft at night.)

The primary source that destroys families amongst the Vhavenda is witchcraft. That was why Mawela was trying to defend Masindi when he says;

Masindi u khou sokou tumetshedzelwa. Sa

lini ... ? Hezwo zwauro Masindi o ita mini

kana ndi mini, ndi nga si zwi tende ...

(Mukosi ... 1986:31).

(Masindi is just being falsely accused of being a witch. There is no proof of what has been said about her.)

Masindi is an obstacle to Maria, that is why she cannot listen to Mawela and she says :

Muthu arali a si na vhuṭanzi na tshithu ha sokou ḡiṭa pharaela".

(If one is not sure of what is happening,
one does not make himself 'pharamela' - sore at the inner sides of
the thigh.)

Maria could insist that Masindi practises witchcraft. Masindi was pointed out as being responsible for Lowani's (bewitch) illness. Maria says :

Vho ḡi ri ndi zwa vhuṭwadze vhu ḡo fhola,
ngeno nṅe ndo ḡi amba uri a si zwa
vhuṭwadze fhedzi, ndi zwa tshira muḡini
(Mukosi ... 1986:35)

(I told you (Mawela) that there is no
smoke without fire. There is an enemy
in this family.)

Although Mawela tried to explain the danger of consulting traditional doctors, Maria was adamant and oppressive. She insisted that they must consult a traditional doctor and says;

Hafhu nanga dzashu hedzi dza Tshivenda vhathu u dzi nyadza vha ro sokou dzi nyadza, zwithu zwinzhi zwine na makuwa vha balelwa a vha vhuyi vha zwi vhone. Khevhalo Vho-yamananga, mananga a no rungekanya zwothe zwi re phanda hao. Manyuvhula khoula murahu ha thavha, munna a no nyuvhula malwadze o balelaho na makuwa. Rasimphi ene o sala'fhi. Munna mukona tshirwe na tshirwe nga ndima tsimuni. Haa! vhone, vha ri mini? (Mukosi ... 1986:36)

(By the way, people despise our traditional doctors; even though they do excel in many things that European doctors are unable to cure. There she is, Nyamananga - Manganga 'are horns' that stab everything on their way. Manyuvhula 'one who plucks off' is behind the mountains - he is a man who is able to heal people whose the ailment that has defeated the whites. What about Rasimphi? An aspect in divining but being unable to plough the field - a praise of Rasimphi. Well then, what can you say?)

(Then Mawela recovered his breath). This is the sign of being defeated, and being unable to come out of the trap. Then he says;

Aredi, arali zwo ralo, hu nga di sokou yiwa, hedzi tshi no dina ndi uri

afhu ri muta wo funzeaho, nahone ri vhaduzli vha zwidzulo kerekeni.
 Zwi tshi yo pfala zwi do tou pfalisa hani? Nahone zwi tshi yo
 pfala ndi hune u pfala ra do pfala hani?
 (Mukosi ... 1986:37.)

(Oh well! If it is like that, then we may go, but the problem is that, we
 are educated, more over we do occupy high position in church. If
 this can be discovered, by the church-goers, in particular, what do
 you think other people will say?

It is a fact that superstitious belief plays a major role amongst other people. Maria
 stressed the point of consulting a traditional doctor and she says;

... Zwa kereke zwone vha songo tsha ri vhudza
 Vhafunzi vhanzhi vha khou tshelwa sa vhaloi, vha tshi bva
 dzihangani ... vhone, avha athu vha kha di do vhone.
 Nwana hoyu uri a tshile ri fanela u tou ima, nga milenzhe ra ima.
 (Mukosi ... 1986:37).

(Don't tell me anything about the church. Many of the
 clergymen are being over- taken by sunrise as wizards .. You will
 see surprises. We have to be clear enough in order to save our
 child.)

Mawela betrayed himself and has landed in a difficult situation. That is why he says

:

Mudi wanga ndi hone u tshi khou kumuluwa
 sa vhulimbo ... Vhutshilo ndi hone vhu
 tshi vho thoma u gorya zwivhanga, u dziḡa
 hu vho pfala kule na tsini. nga vhanna!
 (Mukosi ... 1986:37)

(This is the beginning of the down fall
 of my family. Life has begun to be very
 difficult for me. 'Nga vhanna' an exclamation of surprise or men.)

The following Sunday was Mawela's turn to conduct the church service. His teaching was about the NARRO GATE (Matthew 7:13-14) and he says;

... Fhungo la namusi li a ri kaidza.
 Tutshelani ... dzithangu na vhuḡanga vhusili.
 (Mukosi ... 1986:38)

(... Today's message reprimands us ...
 refrain from divining dice and wicked
 practices of diviners.)

One of the church members commented about the good message on their way home, but one of them was not impressed as she knows the problems that Mawela is encountering in the family. The following morning Mawela met some of the church members at Manyuvhula's (the diviner) place. Maria tried to muddle up their presence, but one of the church members was brave enough to say :

... u dithula ndi hani, ngeno ri khou
 di vhona zwashu? (Mukosi ... 1986:44)

(Why do you try to hide yourself, whereas
 we are clever enough to see?)

The other one says;

Aiwa, kha vha litshe ri ye, ri saathu
 tshelwa, u tshelwa ri hu shavhe, ... na
 vhone vha hu shavhe ... (Mukosi 1986:42)

(Well, let us go before we could be
 overcome by sunrise, ... you also must
 avoid being overcome by sunrise.)

Generally, the diviners describe a witch or wizard by her or his totem, but not by his or her proper name. It is usually by a chimerical name that most people are of the same totem. In smelling out a witch/wizard, the culprit is always found around the nearest relatives. That is the reason why Manyuvhula says;

Vho-Mawela, mushumi wa hezwi haho kule,
 ndi wa henafha. Ndi kwindi asili.
 (Mukosi ... 1986:43)

(Mawela, the doer of these things does not
 come from far, but it is someone who lives

nearby. Here it is a Kwinda)

The combination of the divining dice "mawa a thangu" favoured Maria's wish. Masindi belong to the kwinda totem group. Witchcraft is a great offence amongst the Vhavenda families. That was why Maria says

Na nne ndo di amba zwavho Vho-Manyuvhula
nde tshene ya vhuloi kha i tupulwe kule. A
re nne u bva namusi a thi tsha dzula na
muloi. Tshira tshi fanela u bva hafhala
mudini, tenda vho dipfela nga dzavho na
vhone khotsi a Itani. Zwa sa ralo, nne ndi
nga la mutshila wa mbudzi nne wa
vhatavhatsindi. (Mukosi ... 1986:44)

(Manyuvhula, it is long that I have been
saying that the need of witchcraft must be
uprooted. From today onwards, I'm no
longer going to stay with a witch. the
enemy must be chased out of the family. As
long as you have heard for yourself, if
it is not so, I shall have to device some
other means of convincing you of the truth of this matter.

The above statement fulfils Maria's wishes, a Christian and professional woman who wanted Masindi the traditional wife of Mawela to be expelled, hence the name Manyuvhula (meaning to pluck off). Maria seems to be in control of the situation

which is not culturally yielding, uncontrolled, and someone who is not prepared to surrender to the husband's orders. This is in contrast to the Bible which teaches that:

"Wives, submit yourselves to your husbands
as to the Lord." (Ephesians 5:22).

When Mawela and Maria approached their home from Manyuvhula, poor Lowani (the bewitched) had died.

A bad name is an evil omen - elderly women gathered without a waste of time to bury the deceased infant as it is the Venda custom not to take an infant to the public graveyard.

Maria was no longer at ease - they (Mawela and Maria) were exchanging unpleasant words, so Mawela called the children to the kitchen. He says :

Ni tshe no dzula aho? Tshitangani hangel.
(Mukosi ... 1986 : 48).

(Are you still sitting there? Move quickly to the kitchen.)

Maria says :

Naho vhana vha si vhau, muthu ha iti
nga hei ndila. (Mukosi... 1986:48)

(Even if the children are biologically not

yours this is an unfair treatment).

It seemed as if it was the first time Mawela had been alerted to such a secret and was very surprised and says;

Ni khou ri mini? (Mukosi ... 1986:48)

(What do you say?)

María says :

Ndi ri arali vhe vhana vhau u nga vha fara
ngauralo naa? (Mukosi : 1986 : 49).

(I am saying that, would you like that
to be done to you biological children?)

There is a Venda saying that: "Vho rwiwa nga murahu ha lufo" (He has been beaten by the back part of a woodenspoon) Simply meaning the man who is overpowered by his wife. This is what was happening to Mawela who says :

Ngoho musadzi a gonya, o gonyesa u mbo
shanduka mathakheni, ngeno munna a
shanduka fhasi, fhasi-fhasi. Tshawe a hu
na arali hu si u shanduka tshianmo tsho
namutwaho. (Mukosi ... 1986:49).

(Surely, if the wife climbs up, and keeps on climbing up, she reaches the apex, whereas the husband goes down, down and down).

Mawela and Maria came to an agreement of migrating to Zwavhadivhalea (place of the important)

- the name reflects a village where most of the educated or civil servants the intellectuals stay. An elderly man called 'Marubi' - which is derived from the noun 'shubi' (ruins of village), believes that to be educated is to leave your culture behind and adopt the Western style of life. He says :

Vhone vha tou vha musadivha. A thi ri o
o funzwaho zwi amba u kamiswa ngomu ha
tshikhuwa naa? A tshi bva henefho ndi
mukhuwa. Zwa ralo anga si tsha dzula na
murwe, ngauri nga tshikhuwa a zwi tendelei
(Mukosi ... 1986:52)

(It seems as if you are not aware. To be educated means to be soaked in customs and manners of Europeans from there she is a European. She can no longer stay with her co- wife, because polygamy is prohibited according to the customs and manners of the Europeans.)

The name Mawela is derived from the verb stem 'wela' which means to fall into circumstances. his actions can easily be associated with his name. It is also believed that the migration of Mawela to Zwavhadivhalea is a negligence of his village, and it will turn into ruins-hence the name Marubini of which was also used to develop the plot.

"Dzina livhi li ya vhurumoni." (A bad name affects the behaviour of a person.)

Thus the praise name :

Mawela, ngoma lsi yau tou tahela, rine
tshilla ri divha wone mulilo. (Madima 1976:9).

(Mawela, one who unnecessarily involves
himself in matters that he knows little about.)

The praise name of Masindi : (Mawela's traditional wife)

Masindi, nyakunombelo kune kwa pfi ku tshi
vhavha ni reme, ku sa do tshinya miriwe ...
(Madima 1976:9)

(Masindi, the wild litchi, when it has a
bitter taste, it deserves to be cut
off...) Masindi seemed to be a bitter
taste to Maria. She did not want to share
food with Masindi when she says :

... muriwe na muriwe u na nala dzi
zwandani ... (Mukosi ... 1986:4)

(... everybody has got fingers to work with.)

She doesn't want to share a husband with Masindi whereas Masindi is the senior wife of Mawela, and she says :

... Thendelano yo ri ri do vha' vhavhill
fhedzi vhu'vhihini hashu ... (Mukosi ...1986:5)

(The agreement says we shall be only two
to the intertwinement).

Maria as a Muvenda by birth knows very well that witchcraft is an insult to Vhavenda, so she uses witchcraft to achieve her aim of getting rid of Masindi. Masindi is regarded as a bitter in the family and Maria says :

A re nne u bva namusi a thi tsha dzula
na muloi ... (Mukosi ... 1986:44)

(From today onwards, I am no longer going
to stay with a witch.)

Indeed, Mawela and Maria migrated to Zwavhadvhalea, leaving Masindi and her children behind, and yet Maria was not satisfied that the enemy was still alive. She plotted to kill Masindi when she says :

Zwenezwila zwe nda nyetulela u[^]la mu[^]thannga
 Sambula (an example) ndi fanela u tou
 dovha nda dziba khazwo ... (Mukosi .. 1986:57)

(I have to support what I had shortly
 discussed with that young man Sambula.)

When they (Maria and Sambula) arrived at their arrangement spot, she says :

(Sambu (an abbreviation of Sambula)ni khou
 amba uri ni do zwi itisa hani? Hafhu zwi
 songo itwa nga ndila ine nda vho
 do wanwa ndi khou pembela khagala
 luvhandeni. (Mukosi:61)

(Sambu, how are you going to carry out our
 plan? (of killing Masindi). By the way,
 the matter should be done in such a way
 that I mustn't be exposed.)

She further says :

Mbilu i ro vha thethe, fmedzi kha ndi pfe
 hu tshi lila musi na musana. U dzida hu
 pfale na kule. Mukosi wone u tahe, u ta[^]ha
 hawo hu shanduke gomedzo. (Mukosi ...1986:62)

(I'm just soft hearted, but let the matter happen. The groans should be heard from far, the cry should end up in death - hence the title of the book 'The cry of death')

Sambula wanted to set an example to his concubine Maria by fulfilling his promise. He stealthily walked round Masindi's hut late in the night, and poured petrol right round the hut and on its thatched roof. Lastly he struck a match stick and lit the hut. Masindi cried for help and she says :

Nandi naa vhathu! Ndi a tou fa zwanu no
lavhelesa zwanu? Nandi naa wee Vho-Tshavhungwe?
Na mphaiaia? (Mukosi ...1986:68)

(Please people! Can I helplessly die
before you? Please Tshavhungwe, do come to
my assistance or rescue.)

Masindi was believed to be a witch, and culturally the Vhavenda are much afraid of witches and someone like that would be regarded as a reject. That was why Tshavhungwe says :

Aredi, ndi ya'fhi na muloi? Mulitsheni a
thuthube na vhuloi hawe. Ni vha tshi mu
sia e ethe vho vha vha tshi vhona mini?
(Mukosi ... 1986:68)

(Surely I have no connection with a witch.
 Why did they leave her alone behind? There
 must be something wrong with her.)

Suddenly there was a loud cry from Masindi saying :

Yowee .. (Mukosi ... 1986:69)

('Yowee' is an exclamation of pain.) - then followed a terrible explosion that made the spectators run away. That was the end of Masindi's life, which was cut off by Maria for being a concubine. The writer has successfully used the name Masindi to develop his plot and theme.

Maria is a Biblical name used by Milubi, and it has no meaning attached to any Maria in the Bible. The author might have used the name Maria to develop his setting of the church, as it is believed that Biblical names were given or enforced by the whites during baptismal ceremonies.

The author has used the name Tshililo (lamentation) successfully to reveal the character's traits. The name Tshililo is derived from the verb stem '-lila' (to weep). Her father's negligence of him and the good smell of food, especially of meat from Maria's kitchen make Tshililo jeer and says to her mother :

"Vha a a pfa mapfapfa a tshi khou
 pfapfama ... Ri de mini?" (Mukosi ...1986 : 2).

(Could you smell the good taste of fatty
meat crackling? What can we say?)

Although Masindi tried to bring a different topic, Tshililo could not entertain her as she was thinking of the good taste of meat. She says :

"... Ndi khou tou humbula uri vhuswa uvhu
wa tou vhu wana na nama, u nga pfa zwi
tshi tou isana". (Mukosi ... 1986:10)

(... I'm just wondering what would happen
if one could take this porridge with meat,
both could taste good)

She further says :

Ndo ri u vhona nama I tshi khou nzhenzhema
hafho ha mmame wanga, nda pfa na mulomo
wanga u tshi nga wo no tangangwa nayo. (Mukosi 1986:10)

(When I noticed the fatty meat from my
aunt's 'Maria' place, I felt as if it was
already in my mouth.)

Tshililo was not crying only for the food, but also her progress was affected. When she was approached by the principal and class-teacher she says :

Ndi khotsi anga na mmame wanga.
 Nge na mme anga na Ndivhuwo kukaladzi
 kwanga, a vha ri thusi na nga tshithihi.
 Ri tshi humbela tshithu kha khotsi anga,
 mmame wanga vha mbo di hana, ngeno vha
 tshi twela u tera mme anga. Ngoho ri
 tshengeloni i sa ambeiho. (U thoma u
 thukhula tshililo.) (Mukosi ... 1986:30)

(The problem is my father and my aunt.
 They do not help us with anything,
 myself, my mother and my younger
 brother Ndivhuwo. If we do ask for
 something from my father, my aunt
 refuses, and always keep scolding at my
 mother, Surely our trouble is
 unspeakable. 'She broke into tears')

Even if the teachers sympathized with Tshililo, she is left with no hope. The mother is a house-wife and the father migrated to Zwavhadvhalea with another wife, running short of food and school requirements she says :

Hashu vhuthukho ndi thambulo vhone mme
 anga. Ri do la damba sa nguluvhe ... Ndi
 pfa ndo guma kha u konana na vhutshilo.
 Ndi ro balelwa nge nda vha n'wana ...
 (Mukosi ... 1986:55)

(Our life is a miserable mom. We are going
to suffer a lot ... I don't have hope any
more of better life than I am leading now
It is a pity that I am too young to do
anything for myself.)

There is a strong belief amongst the Africans that a bad name might affect the
behaviour of a child. Maria's first-born child is Itani (to do). Itani did not have
respect for his play-mates, he looked down upon them and said anything to them.
He says

A no mmbeba ndi mufha khekhe.
(Mukosi ... 1986:3)

(I will offer a piece of cake to the one who will carry me on his back.)

He looks down upon Ndivhuwo (Masindi's child). When it was Ndivhuwo's turn to
play the game Itani says

Ndivhuwo arali a sa tendi uri o k^uka ri
tou litsha. (Mukosi ... 1986:17)

(If Ndivhuwo does not agree that he has
lost the point, then we had better stop
playing the game.)

Itani went to an extent of accusing ndivhuwo's mother as a witch. He says :

Mangilasi mme-anga vha ambara nge vha vha
 masitirese. Muthaisi oi! A ni shoni? mme
 anu vha nga ambara hani ngeno vha sa koni
 na 'A' zwavho? Na zwino vha na avho ane
 vha ambara one vhusiku vha tshi lowa, li
 tshi tsha vha bvula. (Mukosi ... 1986:18)

(My mother uses spectacles because she is
 a lady teacher. 'Muthaisi oi!'
 (derogative words). Are you
 not ashamed? How could your mother use
 spectacles when she can hardly read
 the first letter of the alphabet 'A'?
 She might be having some spectacles used
 during the night when performing evil
 magic and only take them off in the
 morning.)

He further says :

Inwi wa hashu, hafnu musadzi vha khou lowa
 havho. Mme anga a vha vha ambesi. Vha lowa
 u thoma kha rine, u swika kha mmbwa na
 tshimange tsha hashu. Vhusiku ri sokou pfa
 mmbwa l tshi khou vhuvhula yo dzhenelwa.

(Mukosi ... (1986:18)

(My friend, that woman is an expert in witchcraft. My mother doesn't speak well about her. She is said to practise her witchcraft on people, dog and cat. We only hear the greaning of the dog in the night when it is being attacked.)

The author here used the name Itani to show that a bad name might affect the behaviour of a child.

The name Makwarela has been successfully used to reveal the character's traits. Makwarela was always at Masindi's assistance when there was need. This is clearly indicated in Masindi saying :

Ndi amba Vho-Makwarela, vha tshi mmbona
afna, ndo diswa nga kulmbo kula kwanga
kune mubvumeli a di vha vhone. (Mukosi ...1986:7)

(To you Makwarela, It is that old little
song that you know, that brought me here,
of which 'mubvumeli' (supporter) is you)

Makwarela says :

kufnio-ha thama yanga? (Mukosi ... 1986:7)

(Which one, my friend?)

Masindi put this clearly and says;

Ai, vhone vha dinavho u ita khole-vho-hii.
 mutani wanga khuhu i tevhela muthu. A vha
 vhone nne ndo no tou dishamula nga ludzi
 (Mukosi ... 1986:7)

(Ai, 'an interjection of surprise' you
 always pretend not to know anything. The
 fowl follows the owner at my place -
 meaning that there is no food. Can't you
 see that I have seriously tightened my
 tummy with a string...)

Then Makwarela says :

Ri tou itisa hani zwino? Ndi tou vha
 tusela nga kuthu kana ndi tou vha pamba
 tshelede?(Mukosi ... 1986:8)

(What do you prefer? Should I give you
 with a small container - meaning the
 malze meal, or should I lend you some
 money?)

The above sentences put it clearly that Makwarela was always ready to assist when there was need. She shared whatever she got with other people. Hence her praise name

Makwarela vemba la [^]rwenda, na kherukanya
vhahadzinga ni a [^]tangana (Madiam 1976:7)

(Makwarela the piece of Venda traditional cloth, when cut into pieces, all co-wives get a share simply meaning to share whatever one has.)

Sometimes, the characters traits are achieved through a nickname which is given after people have realized some interesting or peculiar traits about him (Mafela 1993:176)

The name Sambula is successfully revealing the character's traits when telling Maria not to worry by the ways and means of killing Masindi. He has been to this task for a long period. He says :

Mbilu kha i dzule vhudzuloni. n[^]ne ndi kale
ndi tshi khou tshila goli. Vhutandetande
ho[^]the vhu di[^]hwa nga n[^]ne. Na zwino ndi khou amba mu[^]di wa
goli ndi [^]thanzi. (Mukosi ... 1986:61)

(Be calm, It is long I have been living at
Egoli.(Johannesburg)

I know all the dirty tricks. The city of
Egoli is my witness as I'm speaking at this moment.)

Sambula could praise himself before Maria that he was able, and says

... takalani ngauri muhwalo we wa vha u
tshi khou ni lemela ndo rula nge Sambula.
Takalani ngauri nnda ye ya vha itshi khou
ni luma yo guma ... Tshililo tsha yanu
mbilu tsho fhumula nge nga Sambula a
fhumudza. (Mukosi ... 1986:61)

(... be happy because your heavy load has
been unloaded by Sambula. Be happy because
the louse that kept on biting you has come
to an end ... The cry of your heart
came to an end because it has been
silenced by Sambula.)

From the above paragraphs, one could say that the expository and dramatic techniques have been successfully used.

The naming techniques is also used to reveal the position of a leader, especially to the African people (Mafela 1993:179)

Maita (the doer) is the principal of Ndarieni, where Tshililo is attending school. It is the responsibility of the principal teacher to make every pupil learn. Mavhungu, the

class-teacher of Tshillo reported the deterioration as far as the school work was concerned. After discovering the pupil's problem he says;

Kha fhumule, a songo vhuya a lila. Ndi do
vhona uri zwi nga tou itwa hani. Kha
fhumule. (Mukosi ... 1986:30)

"Please be quite, you need not to cry.

I will see how to go about it. Be silent."

The author successfully used the name-giving technique. In many instances that author has succeeded in revealing the traits of characters through their names. We are tempted to say that the author has a good background of Venda names and their praises.

4.1.2 PLACE NAMES AND THE DEVELOPMENT OF THE PLOT.

The setting of MUKOSI WA LUFU is in a rural but slow developing country. Mawela is a Muvenda by birth who still believes that 'Munna ndi wa vhasadzi' (A male is for females) - Simply meaning that a man could marry as many wives as he pleased. Masindi, as a typical Muvenda woman, did not have any problem of sharing a husband with Maria a lady-teacher. That was possible in a rural area and for that matter in a village - things such as borrowing of the maize meal by Masindi and fetching of water from the river by Tshililo are typical of places. Nevertheless, its rural developments seem to have started. People do talk about houses with different rooms, After Maria was disturbed by the presence of Masindi's children, she went into the bedroom - television sets were being watched - some people were living at Bantu stands, a place such as Sokoutumba (just squat) where people were forcefully removed from their place of which they named Sokoutumba. One of the community members says;

"lina. Ndi afha vha tshi swika afha,
vhe ndi hone Sokoutumba, nge u tumba
vha tumba, mbilu vhudzuloni dzo bva.
Namusu arali murahu vha humela,
mitodzi u tsenga i a tsengesa, gaku
mulomoni li si ye. A vha tendi u
ndi hone havho. Na luthihi a vha tendi.
Vhe vha tshe vho sokou tumba. Havho
vha do vhuyelela ... (Mukosi .. 1986:25)

(Yes, it is then that they arrived here,
and named the place Sokoutumba, (just squat)
because they were squatting, they were not
relaxed. Today when they think back to their
place of origin, their eyes fill with tears.
They hardly can take any food. They don't
believe that this Sokoutumba is their
place. They do not believe. They say; They
are just squatting. They will go back to
their place when the day comes their way.)

The place seem to be semi-rural and semi-westernized. People talk of lady-
teachers and nurses. This is indicative of what Phophi says;

"...Maḁuvha ano vhomasiterese kana ayo
manese a hone vha kha ḁi tenda u hadzi-
ngana na muḁwe llini."

(Mukosi .. 1986 : 27)

(These days, the so called lady-teachers
and nurses refuse to become co-wives)

Tshillo was a scholar at Ngarieni (let us go) Secondary School. The name
seems to persuade people or the youths to come to school and be educated in
order to bring light to their country.

Places such as mountains are mentioned, for example when Maria says;

"Manyuvhula khoula murahu ha thavha, munna
o no nyuvhula malwadze o balelaho makhuwa
(Mukosi .. 1986 : 36)

(Manyuvhula lives, behind the
mountains, a man who can pluck off
diseases that were beyond the powers
of the whites)

The mountains were long used as refuges during the times of war. One is
tempted to say that it has been used to seek refuge for one's life.

A church is the place where people are spiritually moulded to refrain from their evil
deeds. This is revealed when Mawela says;

"Litshani ndila dzanu mmbi vhafunwa
Murenani, Tutshelani vhudakwa. Tu-
tshelani u rerela midzimu isili, dzi-
thangu na vhuṅanga vhusili."
(Mukosi .. 1986 : 38)

(Dear brother, refrain from your
evil life, refrain from drunkenness.
Refrain from praying idols, bone
throwing and evil diviners.)

The place has been used also to reveal Biblical names of which it is believed have been introduced by the missionaries during baptismal ceremonies. After the church service one of the church member's says'

"Vho l pfa Evangelu ya namusi Vho-Elisa?

(Mukosi ... 1986 : 39)

(Did you listen to today's message, Elisa?)

The following day Mawela and Maria met some of their church members at Manyuvhula's (the diviner) place, which is a contrary place of the church. Mawela immediately realises the contradiction of his church service and his presence at Manyuvhula's place. And one of his church members says;

"..u ditukhula ndi hani, ngeno ri

khou di vhona zwashu? (Mukosi . 1986 : 41)

(What is the use of hiding oneself
whereas we have eyes to see?)

After consulting the divining bones, Manyuvhula revealed the culprit as of the 'kwinda' totem. Generally the 'kwinda' totem is very common amongst the Vhavenda, that was why Masindi also belonged to the 'kwinda's. Mawela and Maria were seeking protection from Manyuvhula who promises to protect them when he says;

"U shuŋwa zwo shuŋwa. Vhukata ndi do
katulula nne Manyuvhula...

(Mukosi .. 1986 : 44)

(Things have been magically done.

I will uncoil the dawdlings)

The Venda proverb says;

"U zwifha a huna mapone"

(Lying does not give calluses)

Manyuvhula promised Mawela and Maria that he would uncoil the dawdlings, but on their arrival at home, Lowani had died.

It is the Venda custom for the elderly people to gather at the bereaved place. It is their right to bury a small child. Just like in other families, without any waste of time, elderly women gathered at Mawela's place. They were consoling the bereaved family members by relating things of the past to one another. One of them says;

"Nangwe ra ya nazwo ri do itani? A
tshe hone mavhele a matanda sa a kale,
mafhuri, maranga, mabvani, mphwe na
zwirwe... (Mukosi .. 1986 : 46)

(Even though we could worry ourselves

what can we do? Is there any traditional good harvest of maize, pumpkins, water melons, 'maranga' - species of cultivated calabashes, which are eaten when green' sugarcanes and others).

The above discussion makes it clear that Westernization led the Blackman into poverty. They were removed from their fertile soil where they used to plough and the place that was apparently full of rain, now they occupy dry small pieces of land.

It is the western marriage that dispersed Mawela's village. Maria, the westernized wife of Mawela, is not prepared to share a husband with Masindi the traditional wife. That is the reason why Mawela and Maria migrated to Zwavhadvhalea (place of importance) The place seemed to have been occupied mostly by professionals and the place is also westernized.

Maria planned to fall in love with Sambula who will in turn help her to kill Masindi. This is very common at places such as Zwavhadvhalea where lady-teachers, nurses and other lady professionals are said to have grabbed husbands from traditional women. Sambula is the right person to perform the function of killing because he says;

"...Nne ndi kale ri tshi khou tshila
 Goli Na zwino ndi khou amba mudi
 wa Goli ndi thanzi. (Mukosi 1986:61)

(It is long that I have been living in

Egoli. As I'm speaking the city of
Egoli is my witness)

The above sentence verifies the fact that the life in Johannesburg is rough. People are being killed in great numbers daily. So Sambula is used to this kind of life. He eventually killed Masindi by dosing the hut with petrol and left for Egoli the very same night. This is also strengthened by the Venda poet who says;

"Kule-kule henengei Tshipembe Goli,
Vha tshila nga ndila ya vhuhwarahwara,
Vha tshi vhulaha muthu vhe ndi u tamba
Vhe hu takadzaho shangoni ndi Goli..
(ngwana 1983 : 73)

(Far away towards the South at Goli
People live a vagabond type of life;
When they kill a person, they normally
say it is a play;
They say Egoli is the only place full of
happiness...)

4.2 IDENTIFYING A THEME

The theme of a literary work is the central idea in a story linking all its detail together. This implies that the theme is the backbone of the story. (Mafela : 1993 : 25)

Deck and Cicle (1990) quoted by Sekeleko says;

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

(Sekeleko 1993 : 78)

Attenberd and Lewis went on to say;

"The general vision of life or the more explicit proposition
about human experience that literature conveys is called
theme" (1966 : 78)

The main theme running through MUKOSI WA LUFU (The cry of death) is the social themes, i.e. marriage and witchcraft. The author is depicting the clash of cultures between that of Africans in general and Vhavenda in particular and the western culture. The conflict that emerges is so great that ultimately one's life is squashed into utter submission.

4.2.1 NAMING AND THEME

Mawela the protagonist in this drama book finds himself in a dilemma by marrying a traditional wife and a Westernized wife. Mawela still believes in the traditional culture that both wives have to share a husband as well as his belongings. He says;

"Ndo ni vhudza nde litsani hezwo zwa u
kona na u konea ha Itani. Itani hezwo
zwe nde ni ite zwone. (Mukosi 1986 : 4)

(I have already told you to leave Itani and do what I have told you to
do - that of
sharing the groceries with Masindi)

Maria, the Westernized wife of Mawela, reminds him of the Western culture. She
says;

"... Nne na vhone pfundo le la pfunde-
kanya lo pfunekanya vhuvhili hashu vhu-
thihini. Thendelano ya ri ri do vha
vhavhili fhedzi vhuthihini hashu."
(mukosi ... 1986 : 5)

(you and I, the knot that has been tied
is of the two of us in oneness. The
agreement says 'we shall only be two in
our oneness)

Masindi who is seen as an obstacle by Maria, seeks assistance from Makwarela.
The name Makwarela means one who shares with others, no matter how little or
small she has. Masindi is very thankful for Makwarela's assistance, she says;

"Vho-Makwarela, vha bva vhe ngafhi? Na
 u dzula a thi tsha dzula. Kha vha ime
 di mbo di gidi! vhengele li saathu vala.
 (Mukosi ... 1986 : 9)

(Makwarela, where do you come from? I will no longer stay. Let
 me quickly run
 to the shop before it closes.)

Although Masindi was assisted by Makwarela with money, there was still a
 problem of Tshililo (the cry) and her younger brother, who were running short of
 school requirements. Maria refused Mawela to support Masindi's children. This
 problems affected Tshililo's progress in school as she was rated the best student in
 their matric class of Ndariyeni. Masindi with all these problems is still prepared to
 stay at Mawela's place. The Veda proverb says;

"Vhuhadzi ndi nama ya thole, i tshi
 fhufhuma ri a fhunzhela."

(Marriage is likened to the meat of a sick
 animal, which when it froths, should be
 beaten down - meaning that a woman has to
 endure all the hardships of her place of
 marriage.)

The above proverb could be referred to Masindi who was deprived of her own husband, running short of food when the husband was alive and more over pointed out as a witch by Itani who says;

"Ni khou amba mme a[^]nu Vho-Masindi vhane
vhusiku shango la vha lavho lothe.
(Mukosi .. 1986 : 18)

(Are you referring to Masindi your
mother who owns the whole country
in the night)

The above statement is strengthened by Maria who says;

"Aredi vha ro lowa. Vha lowa na ri[^]ne
lini?" (Mukosi ... 1986 : 21)

(Oh well, you do practise witchcraft.
Do you practise it on us?)

Masindi became helpless. She even thought that the ancestors might have forgotten her. She says;

"Vha Matongoni kani na zwino a vha tsha vha
Matongoni? (Mukosi .. 1986 : 23)

(Do the ancestral spirits no longer stay

at Matongoni?)

Mr Maita (the doer) as the principal of Tshililo (the cry) consoles Tshililo who sees life as having no future without the support of their father. He says'

"Kha fhumule a songo vhuya a lila.

Ndi do vhona uri zwi nga tou itwa

hani... (Mukosi .. 1986 : 30)

(Be calm, don't cry, I will see how
to go about this problem)

There is a strong belief amongst the Africans that a bad name is a bad omen. The second born-child of Maria was named LOWANI (bewitch). It happened that the child felt very ill, and no medication was ever given to poor Lowani, as Maria desired the family to consult the diviners who would in turn point out Masindi as a witch. Indeed, Manyuvhula pointed out the witch as one belonging to the 'kwindi' totem, the totem which is very common amongst the Vhavenda. That was why Masindi was one of the 'kwindi's. According to the African culture, and the Vhavenda in particular, witchcraft is considered as a very serious crime.

One who is pointed out as a witch by 'mungome' diviner, ought to be chased away from the territory concerned.

According to the Western Culture and Western religion of which Mawela and Maria had adopted, they could no longer consult the diviner in public. Mawela and Maria decided to migrate instead of chasing Masindi away from the village.

Maria, a Muvenda by birth and being only Westernized by education, is not satisfied, as long as the supposed witch is alive. She plans to kill Masindi her enemy. Sambula (an example) could perform the killing better. He is used to this type of performance, that is why he says;

"Nne ndi kale ndi khou tshila Goli
 Vhutandetande hothe vhu dihwa nga
 nne. Na zwino ndi khou amba mudi
 wa Goli ndi thanzi" (Mukosi ..1986:61)

(It's long that I have been living in
 Johannesburg, I know all the dirty tricks. As I'm
 speaking, the city of Goli is my witness.)

He further says;

"Mathomo o swika magumoni. U anea a hu
 na. Tshililo tsha yanu mblu tsho fhu-
 mula nge nga Sambula a fnumudza.
 (Mukosi .. 1986 : 61)

This is the end of the beginning. No more
 hanging out at another person's private
 matters. The cry of your heart has come
 to the end because of Sambula, who made it
 happen that way.)

It is also believed that one always has a premonition. That happened to Masindi during the absence of her children when she says;

"Nne khezwi malofna anga a tshi shavha.
 Ai! afhu muvhili u tshi vho nga u a
 fula sa mato? Zwino muvhili u tshi
 vho fula kani ndi u do vhona mini kana
 wa lila mini?" (Mukosi .. 1986 : 66)

(Why do I tremble with sudden fear?
 Why is my body twitching like eyelids?
 Now if the body is twitching, what am I
 going to see or cry for?)

Masindi was an obstacle before Maria, and it must be removed. Therefore Sambula was to set an Example. It was midnight, the whole village was silent. He (Sambula) silently locked Masindi inside the hut, poured petrol right round the hut and lit the thatched roof with fire. Masindi could hardly feel what was happening since she was in a deep sleep - immediately she woke up and tried to open the door, unfortunately it was locked - she tried for the second time, but the flames were too strong until she fell herself backwards the boxes. Then she screamed for help:

"Nandi naa vhatu! Ndi a tou fa zwanu
 no di lavhelesa zwanu? (Mukosi ..1986 : 69)

(I say to you people! can I die before
your eyes?)

Suddenly the cry was followed by an explosion that made all the people disperse, hence the title of the book 'MUKOSI WA LUFU' (The cry of death).

4.2.2. THEME DEVELOPED

Mawela, the protagonist seemed to be living in two worlds, that of the traditional and western cultures. According to the traditional culture a man might marry as many wives as he chose - all children and their mothers are to be fed by the man concerned. That was why he says;

"Vhana havho na irwi ndi vhanu, kha vha
farwe nga kufarele Matongoni ndi hone li
tshi do lala. (Mukosi .. 1986 : 14)

(These children are also yours, be kind
enough to them, and it is then that you should also appease
those at Matongoni.)

The above sentence supports the strong belief of Mawela towards his traditional gods. He fears that the ancestral spirits might cause great trouble if he neglected his offsprings.

Maria reminded Mawela of their Western knot when she says;

"Vho no hangwa kale lini zwauri zwavho ndi zwanga na zwanga ndi zwavho. Na kha tshelede zwo tou ralo. (Mukosi . 1986 : 15)

(Have you already forgotten that your property is mine and that mine is yours. This also applies to money.)

The above sentence left Mawela in a dilemma that to his soliloque that;

<p>"Ndo dzhena hu sa bvei. Ndo thoma ngafhi ndi tshi thomela mini? Ndo tshewa nga mutsheahothē wa v^hutshilo. Ngei hanga ho wela kha lutsinga lwa v^hutungu... kandeā tsho^the, v^hutungu musi ho 1986 : 16)</p>	<p>Mudifho wa swika mathakheni. (Mukosi..</p>
--	---

(I have entered the wrong place. Where did I start and for what reason. I have been cut with a double hatchet of life.)

Now that Maria has warned Mawela about their Western knot, she thought of starting another problem, this time towards the traditional culture. She points out Masindi as a witch. According to the Venda Culture, one who is known to practise witchcraft is not accepted by the community. That was why parents have to choose wives for their sons. After thorough investigation into the family of the

young woman the reason for all was that the Vhavenda parents do not want their daughters or sons to be married to families which practise witchcraft.

The theme is developed when Maria says;

"Aredi vho no lowa, Vha lowa na rine lini?
(Mukosi ... 1986 : 21)

(Oh well, It is your own fault of
bewitching. Do you practise witchcraft
on us?)

The theme is developed when Maria named her second born-child 'Lowani' (bewitched). When Lowani fell sick, the family consulted the diviner to smell out the witch. The theme has been further developed when the diviner disclosed the witch as one belonging to the 'kwindi' totem of which Masindi also belonged and was, unfortunately, a suspect. On their arrival from the diviner, Lowani had died. The death of Lowani led to the migration of Mawela and Maria to Zwavhadivhalea (place of the important) leaving Masindi and her children behind. The community sympathises with Masindi as it knows the history of the family she comes from. One of the community members says;

"Nne vha songo ri vhudza, Masindi vhuloi
ha hone ndi ha musi o vhu doba ngafhi?
Masindi ha ngo vuwa e muderya na duvha na
litthihi. (Mukosi .. 1986 : 52)

(Don't tell us stories, Where did Masindi pick up the so called 'witchcraft?')
Masindi was never considered as a witch even for a single day.)

The theme is developed when Sambula is used to complete the mission. Sambula was used in killing as he had come from Egoli (Johannesburg).

The author has tremendously succeeded in giving his characters meaningful names. Mawela (one who fall into foreign customs and culture) is torn apart between the first traditional wife and the second westernized one. Maria a westernized wife is not prepared to share a husband with Masindi the traditional wife. Masindi died a tragic death that sent ripples of fear ashore.

CHAPTER FIVE

5. CONCLUSION

5.1 LOOKING BACK.

Characterization is very important in the development of plot and theme.

Characters are the cornerstones of the development of the conflict, and conflict in turn is the heart of the plot. (Mafela 1993 : 180)

The author has succeeded in revealing the traits of characters through their names in order to develop his plot and theme. Mawela, the main character seems to be living a double life. Through the portrayal of Mawela, the author has shown that Western Culture has contributed towards the deteriorating respect of African Culture. Through the portrayal of Maria, the Westernized wife of Mawela, the author wants to criticize modern African women who do not want to share a husband with another woman. According to the African culture, a man can marry more than one wife, and thereby minimizes the chances of having extra marital affairs.

A character such as Manyuvhula (forcefully taking out) has been used to develop the theme of witchcraft. Both Mawela and Maria were living a double life, namely, that of the African as well as the Westernized. According to the African Culture, a person can be divorced only if he or she bewitches. Witchcraft has been used as a scape-goat to leave Masindi and her children behind.

The migration of Mawela to Zwavhadivhalea left some miserable style of life to his children and his wife Masindi. There is a Venda saying which says;

"Dzina li na doledza. (meaning that it is believed that a name affects one's behaviour).

Surely Tshillilo has been crying from the beginning of the drama up to the end of it. She desires the tasty meat from Maria's place although she new that she will never taste it. The poor child could not sit on the sofas bought by her father, because she was afraid of Maria. She cried at school when she was approached by the principal. The lack of food even reminds the poor Tshillilo of her deceased uncle (maternal uncle). The drama ended with a loud cry of Tshillilo's mother.

Milubi in MUKOSI WA LUFU, has used Venda names with the exception of four names which are Maria, Elisa, James and Sara very successfully throughout his drama. The names have been used to create a conflict between the African and Western cultures. Milubi also gives names to his characters intentionally to help reveal their traits. For example, a name like Sambula was used to reveal his traits.

5.2 CONCLUDING REMARKS

In conclusion, one could say that the dissertation have focused on name practices in MUKOSI WA LUFU without any claim of including everything on literary onomastics. Nevertheless, we have disclosed how names can be employed in character portrayal, in developing the plot, action and theme.

Mawela blindly committed himself to Western culture which flows to the opposite direction to the Venda culture. The praise of the name says;

"Mawela ngoma l si yau u tou tahela." (Madima 1976 : 9) (Mawela the one who lends in the circumcision rites which are not of one's culture, you have to elope within it)

Masindi, the traditional wife always have in mind that;

"Vhuhadzi ndi nama ya thole, l tshi fhufhuma ri a fhunzhela"

(One's marriage place is like the meat of a sick animal, which when it froth, we have to beat it down. Literaly meaning that a woman has always to tolerate everything, especialy if one is married)

She is being deprived of her husband as well as her possessions and property. She is like an obstacle before Maria. The praise name of Masindi says;

"Masindi, Nyakunombelo kune kwa pfi ku tshi vhavha ni reme, ku sa do tshinyadza minwe. (Madima 1986 : 9) (Masindi. the small wild litchi, which when it tastes

bad should be cut off so that it might not
spoil the others)

Maria the Westernized wife of Mawela is the one who causes conflict because she does not want to share a husband with Masindi, the only thing she wanted was to get rid of her.

Tshililo (the cry) the child who is always experiencing problems throughout because of the negligence of Mawela her father. The girl was affected by her fathers negligence.

Maita the principal has been used to develop the theme of the problem patterning to Mawela's children. The praise of his name says;

"Maita a nga vha e maitakhole, arali e
Maitazwitoma ha fani na madzulafhedzi.
(Madima : 1976 : 8) (The meaning behind
this is that, half a loaf is better than
no bread)

Maita partly consoles Tshililo by promising to interfere with the problem.

Makwarela shows sympathy to Masindi and her children. She assists them with money to buy food. The praise of her name says;

"Makwarela vemba la⁴rwenda, na kheru-
kana vhahadzinga ni a tangana." (Madima 1976 : 9)

Sambula (example) the hooligan from Egoli, wanted to set an example to express his love towards Maria. Indeed he fulfilled the promise. Masindi died a tragic death.

5.3 LOOKING FORWARD.

Naming practices in *MUKOSI WA LUFU* by N. A. Milubi is just but a beginning. There is still a lot to be done on this aspect of naming in Tshivenda literature.

One is tempted to say that most of the Venda authors consciously and unconsciously used this technique as far as character and place names are concerned. Authors like MAUMELA T. N. in *MUSANDIWA NA KHOTSI VHO-LIWALAGA*, MADIMA E.S. in *A SI ENE*, and MAHAMBA M.A. in *ZWO LUNGWA* used this naming technique as well.

BIBLIOGRAPHY

TEXT

**Milubi N. A. : MUKOSI WA LUFU 1986 : MORESTER PRINTERS.
PIETERSBURG.**

REFERENCES

1. Abrams A glosary of Literary Terms
1985. Holt Rinehart & Winston
WINSTON.
2. Attenberand et al. A Handbook for the study
1966. of Fiction. The
Macmillan Company,
NEW YORK.
3. Alvarez-Altman, Names in Literature et at.
1987. Essays From Literary
Onomastics.
University Book Press
of America. NEW YORK
4. Bible Society of S. A. Holly Bible
1991 National Book Printers

GOODHOPE CAPOTE TOWN.

5. Birch, D. Language, Literature
1991 and Critical Practice.
Routledge, LONDON,
GREAT BRITAIN
6. Chatman S Story and Discourse
1983 University Press,
LONDON.
7. Cohen, B. B. Writing About
1973 Literature. Scott
Foresman and Co.,
LONDON.
8. Madima E. S. Ifa la Muvenda
1976 Wallachs Printing Co,
PRETORIA
9. Madima E.S. A Si Ene
1983 Calvin & Sales,
CAPE TOWN.
10. Mafela M. J. The Narrative Techniques in Novels of
1988. T. N. Maumela
(Unpublished M.A.

Dissertation) UNISA,

11. Mafela M. J.
1993
The Elements of Fiction in the Novel of T.N.MAUMELA. (Doctoral Thesis)
Unpublished. UNISA.
12. Mandela N.
1995.
Long walk to Freedom.
Macdonal Purnell (Pty)
Ltd. Randburg. S.A.
13. Maphiri A. M. B
1995
In-Depth of the works of
RJR Masiea (M.A. dissertation.
Unpublished) Vista University.
- 14, Meriam Webster
1986
Third New International
Dictionary. United States of America.
15. Mphaphuli N. M.
1994
Nwana wa Mme anga
Galvin & Sales,
CAPE TOWN.
16. Msimang C.T.
1983
Folktale Influence on the Zulu Novels

(M.A. Dissertation.
Unpublished) : UNISA
PRETORIA.

17. Netshivhuyu M. J.
1984
Vho lu fukula.
Shutter & Shooter,
Pietermaritzburg.
18. Nills, Erick
Enkvist.
1971
Linguistics and Style
Oxford University Press,
OXFORD.
19. Ngara, E.
1992
Stylistic Criticism and
the African Novel : A study of the Language,
Art and content of African Fiction
Heinemann, LONDON. ENGLAND
20. Ngwana D. M.
1983
Vhakale vha hone
A. P. B. Johannesburg
21. Sekeleko D. M.G.
1993
Naming Practices in
Ntsime's Drama ; PELO
E JA SETATI (M.A.
Dissertation : Unpublished) Vista
University)
22. Serudu, S, M.
1979
Character Delineation
in some novels of O.K.
Matsepe. (M. A. Dissertation.)
UNISA

PRETORIA.

23. Suzanne Rommaine
1994
Language in Society
Oxford University Press
OXFORD.
24. Van Warmelo N. T.
1989.
Venda Dictionary
Government Printer,
PRETORIA.
25. Wellek R. &
Warren.
1982.
Theory of Literature
Penguin Books,
Harmondsworth.