

**AFRICAN AND EUROPEAN NARRATIVE CONVENTIONS
IN THE NOVELS OF C.T. MSIMANG**

By

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DECLARATION

I declare that this research project entitled:

AFRICAN AND EUROPEAN NARRATIVE CONVENTIONS IN THE NOVELS OF C.T. MSIMANG

is my own work, that all the sources used or quoted have been indicated and acknowledged by means of complete references.



MR T.E. NTOMBELA

26 JUNE 2009

DATE

DEDICATION

This work is dedicated to my wife, all my children, my grandchildren, Ntandoyenkosi and Thingolwenkosazana, and all my other grandchildren as well as great grandchildren still to come. Theirs is to do even better than this.

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SUMMARY

We propose to approach this study in the following manner:

Chapter One introduces the study. This will serve as an introductory orientation to the entire study. It also gives certain guidelines that will be followed, like the aim of study and how it will be achieved.

Chapter Two deals with the theoretical framework as well as approaches that are used in the general study of literature. The chapter also gives an overview of C.T. Msimang's works.

Chapter Three forms the beginning of the core of the study, the actual analysis of Msimang's novels. It deals with the narratological approach to the study of literature, and focuses on characterization in the three novels, namely, **Akuyiwe Emhlahlweni, Buzani KuMkabayi and Walivuma Icala.**

Chapter Four looks at the time and European narrative conventions in the above-mentioned three novels of Christian Themba Msimang.

Chapter Five deals with in-depth critical analysis of the above-mentioned three novels, using the Cultural Element as an approach with regard to African narrative conventions.

Chapter Six is the observations and conclusion that synthesizes all the findings in the study and proposes some recommendations.

TABLE OF CONTENTS

TOPIC	PAGES
CHAPTER ONE	
1.0 INTRODUCTION	1
1.1 Preamble	1
1.2 Aim of Study	2
1.3 Motivation	2
1.4 Statement of the Problem	3
1.5 Definition of Terms	4
1.5.1 Narrative	4
1.5.2 Characters	6
1.5.3 Novel	10
1.5.4 Conventions	14
1.6 Research Methodology	15
1.7 Scope of Study	17
1.8 General Overview of C.T.Msimang's Works	17
1.8.1 Scholarly and Creative Endeavours	19
1.8.1.1 Research Articles, Book Reviews and Chapters in Books	20
1.8.2 Research Books	22
1.8.3 Literature Books	23
1.8.4 Translations	24
1.8.5 Compiled and Edited Literary Anthologies	24
1.8.6 School Grammar Series	25
1.8.7 Literary Awards / Prizes Won	26
1.8.8 Membership in Committees	26
1.8.9 Examiner	29

1.9	Conclusion	29
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CHAPTER TWO

2.0	LITERATURE REVIEW AND LITERARY THEORIES	31
2.1	Introduction	31
2.2	Literary Theories and Approaches	32
2.2.1	Introduction	32
2.2.2	Some European Literary Theories	33
2.2.2.1	Russian Formalism	33
2.2.2.2	Defamiliarisation	36
2.2.2.3	Jakobson's Theory of Metaphor and Metonymy	38
2.2.2.4	New Criticism	39
2.2.3	Some African Literary Theories and Approaches	45
2.2.3.1	Introduction	45
2.2.3.2	Sub-Saharan Africa's Literary History	47
2.2.3.3	Zulu Literature	48
2.3	Author – Orientated Approaches	49
2.3.1	The Historical – Biographical Approach	49
2.3.2	The Moral - Philosophical Approach	49
2.3.3	The Impressionistic Approach	50
2.4	Text – Orientated Approaches	50
2.5	Reader – Orientated Approaches	50
2.5.1	Reception Aesthetics	51
2.5.2	Reader Response	51
2.6	Emerging African Approaches	52
2.6.1	Introduction	52
2.6.2	Irele's Sociological Approach	53
2.6.3	Marxism and Africa	53
2.6.4	Anozie's Structural Pragmatics	54

2.6.5	Myth Criticism; Soyinka, Okpewho	54
2.6.6	P.S. Groenewald's Approach	54
2.6.7	Polysystemic Theory	55
2.7	The Cultural Element	55
2.8	Cultural Images	57
2.8.1	Images Associated with Cultural Beliefs	58
2.8.2	Images Associated with Witchcraft	58
2.8.3	Images Associated with Beliefs	59
2.8.4	Images Associated with Human Experiences	61
2.8.5	Images Associated with Diseases	61
2.8.6	Images Associated with Victory and Power	61
2.8.7	Images Associated with the Western World	62
2.9	Narratology Approach	63
2.10	Narratology as a Theoretical Framework	67
2.10.1	The Story (First) Level	67
2.10.1.1	Events	67
2.10.1.2	Actors	68
2.10.1.3	Time	68
2.10.1.4	Place	69
2.10.2	The Text (Second) Level	69
2.10.2.1	Focaliser	69
2.10.2.2	Events	70
2.10.2.3	Time	70
2.10.2.4	Narration	71
2.11	Conclusion	71

CHAPTER THREE

3.0	CHARACTERISATION AND EUROPEAN NARRATIVE CONVENTIONS	73
3.1	Introduction	73
3.2	European Narrative Conventions	74
3.3	European Literary Theories in Msimang's Novels	74
3.3.1	Introduction	74
3.3.2	Characterisation in C.T. Msimang's Novels	74
3.3.2.1	Introduction	74
3.3.3	Levels of Characterisation	78
3.3.3.1	Story (First) Level	79
3.3.3.2	Text (Second) Level	108
3.3.3.2.1	Explicit (Direct) Characterisation	109
3.3.3.2.2	Implicit (Indirect) Characterisation	126
3.4	Conclusion	147

CHAPTER FOUR

4.0	TIME AND EUROPEAN NARRATIVE CONVENTIONS	149
4.1	Introduction	149
4.2	Time at the Story Level	150
4.2.1	The Narrative Time	151
4.2.2	Historical Time	171
4.3	Time at the Text Level	178
4.3.1	Introduction	178
4.3.2	Order	179
4.3.3	Duration or Rhythm	192
4.3.4	Frequency	206

4.4	Conclusion	211
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CHAPTER FIVE

5.0	AFRICAN NARRATIVE CONVENTIONS	213
5.1	Introduction	213
5.2	The Cultural Element in Msimang's Novels	214
5.2.1	Culture and Marriage	215
5.2.2	Culture and Ownership	223
5.2.3	Culture and Twins	230
5.2.4	Culture and the Ancestral Spirits	236
5.3	The Use of Cultural Images	239
5.3.1	Images Associated with Witchcraft	239
5.3.2	The Use of Weather and Natural Phenomena	242
5.4	Conclusion	248

CHAPTER SIX

6.0	OBSERVATIONS AND CONCLUSION	250
	BIBLIOGRAPHY	260

CHAPTER ONE

1.0 INTRODUCTION

1.1 PREAMBLE

This chapter is an introductory orientation to the entire study. It will cover the following sub-topics: aim of study, motivation, statement of the problem, definition of terms, methodology and scope. A short conclusion will also be drawn.

Like many other nations, around the globe, Zulus are well known for their story telling techniques that is evident in their folktales, praises, riddles, songs and many other art forms of yesteryears. Emanating from such artistry of narrating, the Zulus have also joined forces with the other artists of the modern world in producing narratives of high quality and standard in the light of contemporary prose narratives. Ngcongwane, (1987:36) alludes to this art form as follows:

Narrating is an old human activity. All of us do it – just
as much as all of us who are not crippled can walk.

Such a statement by Ngcongwane confirms that even Africans are able to narrate stories, be it from a traditional or modern perspective. Sibiya, (2002:1) seems to be concurring with what is said by Ngcongwane when he states that:

... Zulus are renowned for their storytelling abilities
that date back to time immemorial.

‘Time immemorial’ here seems to be confirming exactly what Ngcongwane refers to as ‘an old human activity’. This art of narration is not only a thing of the past, but has been in existence since the ancient era to the present day. The significance of its existence is evidenced in the development and the involvement of the short stories and drama. In this chapter we will illustrate the extent of development that has taken place with African writers, specifically the Zulu, being represented by Msimang in his

three novels, '*Akuyiwe Emhlahlweni*' (1973), '*Buzani KuMkabayi*' (1982), and '*Walivuma Icala*' (1996).

1.2 AIM OF STUDY

The aim of this study is to investigate how C.T. Msimang explores both the African and European narrative conventions in his three novels listed above. The study aims at identifying the narrative techniques employed by Msimang as an author. An analysis of the literary theories and approaches employed in his artistic display will be made. Focus will be on both theories propounded by European scholars and those that are purely African in approach, nature and essence.

A critical analysis of the study will be made wherein the scope and depth of both European and African narrative approaches to the novels of Msimang will be focused upon. In concluding this study, an analysis will be made of how influential European and / or African narrative conventions have been to the author. The main aim of that conclusion will be to determine how far relevant European theories are to the African writings by African writers, writing in their own languages, as measured against African literary theories and approaches.

1.3 MOTIVATION

Looking at previous studies, it appears that not much has been done on the narrative conventions in the Zulu novels, yet such theories form an important aspect in critically analyzing novels written in African languages by African writers.

Msimang reflects on modern social moods and developments, with one eye fixed on the past and the other at the present. This helps his readers to be able to draw lessons from the traditions seen as resources for direction in modern life. The narrative techniques typical of European origins in novels especially based on the

narratologists theory on characterization and time will be discussed: are they handled and revealed in an African or European way, or do they mix both?

In this thesis we will highlight whether Msimang's novels are true to the African / IsiZulu concerns in modern life, such as socio-religious problems and culture- based challenges or aspects. A thorough research on African Narratology will help reveal some important facets and structures to be expected in novels written in an African language. Since modern IsiZulu authors also widely adopt European criteria, the difference between the two systems will come to light. Theories and social practice will join hands in our detailed analysis.

1.4 STATEMENT OF THE PROBLEM

This study is prompted by a need to contextualize IsiZulu fiction in the larger debate about novels written in African languages. The current debates on African narrative art will be stated with special reference to isiZulu fiction. The problem is to investigate whether IsiZulu fiction is indeed truly African in approach, ideas and ideals, or is it a mere adaptation of European models. It will also be interesting to find out how Msimang handles himself as a novelist placed against an appropriate background. His novels deal, for example, with three distinct historical periods:

- i) The social conflicts prevalent in a traditional rural polygamous family in the previous century, as depicted in '*Akuyiwe Emhlahlweni*' (1973).
- ii) The social transformations in the royal family during the Zulu imperial era. This is when family ties become subordinate to wider political interests, as represented by King Shaka's great aunt, Mkabayi, in '*Buzani KuMkabayi*' (1982).
- iii) A very modern concept in IsiZulu fiction, a detective novel, represented by '*Walivuma Icala*' (1996).

1.5 DEFINITION OF TERMS

The terms that make up the title of this study are clearly defined in order to facilitate greater understanding in the evaluation of the work of literary art, especially with regard to its meaning.

1.5.1 NARRATIVE

Génette, (1980: 27) gives his definition of a narrative as follows:

I propose, without insisting in obvious reasons for my choice of terms, to use the word **story** for the signified or narrative content (even if this content turns out, in a given case, below in dramatic intensity or fullness of incident), to use the word **narrative** for the signifier, statement, and use the word **narrating**, for the producing narration action, and by extension the whole or the real or fictional situation in which that action takes place.

From the above definition, it becomes evident that Génette refers to the word, *narrative*, quite deliberately. He differentiates between it and the art of producing it, that is, narrating. A narrative is the signifier, which means that it is the symbol used to signify something, in this case the letters of the alphabet used in writing a story. He also refers to the narrative as a statement, the real vehicle through which narrating is transported to the reader.

Ngcongwane, (1987:36) has the following to say about the **narrative technique**:

Narrating is an old human activity... All of us who are able to, can speak. Because we are able to speak, we are always busy narrating ... The narrative act develops later into an art, when it is done in style.

Ngcongwane's definition is very simple and straightforward. It means that in our daily lives as we speak we are busy narrating. He further states that narrating although everyone who can speak can do it, is not everyone's ability to do it in style. When it is done in a particular style, it develops to an art, hence the narrative art. The narrative art then clearly means that certain stylistics and devices are applied to it. Such devices will need one who understands their meaning and role in decoding the intended messages conveyed by such a narrative.

According to O'Neill, (1973:17):

Events of some sort are necessary if we are to speak of a narrative; "events" or "change of state" is the key and fundamental of narrative.

The above definition explains the key elements that constitute a narrative. In terms of O'Neill the key and fundamental of a narrative is **event** or **change of state**. Certain scholars even go to an extent of suggesting minimum requirements for a narrative in terms of events. Génette, (1982) is satisfied with a single event as a minimum requirement of narrative. With regard to a single event as a suitable requirement, O'Neill, (1973:18) makes the following illustration:

One can certainly see how a single event can at least imply a narrative 'The King died', for example, is a 'single' event but clearly refers to two separate states of events in the first of which the King was still alive and in the second of which he is no longer so.

Even when some theorists and critics are satisfied with one event, Rimmon-Kenan, (1987) is content with 'any two events' arranged chronologically. Prince, (1973) demands that at least there should be 'three events linked by three different principles of organization: chronology, casualty and closure'. In view of all the definitions of a narrative or story discussed above, we can deduce that a narrative can be perceived as an artistic manner of telling a story, be it in prose or in verse form.

Abrams, (1985:123) gives the following definition of the term **narrative**:

A narrative is a story, whether in prose or verse,
involving events, characters, and what the characters
say and do.

Abrams raises an element of characters in his definition. This will definitely prompt us to look deeper into characters and characterization as well. His definition states in no uncertain terms that a narrative is a story. Whether that story exists in prose or verse, does not matter. To him all that which forms a story is referred to as a narrative. From the above definition it is clear that Abrams refers to a narrative as a story.

1.5.2 CHARACTERS

Let us now look closer to the characters in general as they are alluded to in Abrams' definition of a narrative. In the first place, it means there can be no story without characters. Whatever a narrative involves, there should also be characters in it. At face value, the term '*character*' is very familiar and appears to be non-problematic. The fact of the matter is that the subject is not that simple. Let us examine a few definitions of the concept to illustrate its complexity.

Forster has the following definition of characters:

The novelist, unlike many of his colleagues, makes up a
number of word-masses roughly describing himself ...
gives them names and sex, assigns them plausible
gestures, and causes them to speak by the use of
inverted commas, and perhaps to behave consistently.
These word-masses are his characters.

(Forster, 1974:30-31).

The word-masses referred to by Forster are endowed with some human attributes, which allow them to speak and behave like human beings, the actors. Such actors are

endowed with lifelike personality traits so that they become as true to real life as possible. But the fact remains that no matter how lifelike these wordmasses can be in a novel, they are still far from being human beings. The nature of characters is often conditioned by what the novelist guesses about the people around him, or about himself or personal experience and often modified by what impression he wants to create to his readers.

Kane and Peters, (1966:235) seem to concur with Forster's argument about these word-masses of his when they contend that:

... there are different ways of approaching the description of character and many kinds of characters for the novelist to create.

Reaske, (1984:40) gives another dimension in his discussion of the term *character* when he defines it as:

... fictitious creations thus the dramatist and the novelist may both be judged with regard to their ability in the art of characterization.

Reaske points out that the dramatist, and of course, the novelist should invest the character with certain distinguishable attributes in a convincing manner. These distinguishable attributes invoke in the reader, plausibility. In this way a character becomes true to life and convincing.

Msimang, (1986:99) also gives a comprehensive definition of the term characterization when he says:

Characterization is a sum total of techniques employed by an artist in presenting characters in a literary work of art so that such characters are perceived by the audience/reader as persons endowed with moral and dispositional as well as physical qualities.

The sum total of techniques implies that these may change with time. It is true that techniques used by a novelist are not static. They are prone to vary on the basis of socio-economic and traditional backgrounds. The moral, physical and dispositional aspects of a character facilitate the element of plausibility further. The reader identifies with that which has some moral values. He can, thus, compare what the character does in a narrative with what the real persons do in real life.

A further study of the definitions of characters, characterization or character portrayal comes to light when Malepe gives his own opinion about characters.

Characters, as presentations of persons, are an important element in fiction which is dramatization of human relationships. The author does not only create characters, he selects, shapes them for the purpose of dramatizing human life with its varied manifestations. He individualizes them by imparting into each character certain qualities which differentiate him from other characters.

(Malepe, 1967:47).

Malepe does not differ much from other critics in terms of characters being endowed with certain qualities. Such qualities resemble those of human beings, which the reader uses to judge and appreciate the events in the novel.

According to Mahon, (1984:14):

Characters in a novel are defined in three ways: (i) by what they reveal about themselves in outward and inner life, (ii) by what is said and thought about them as characters, (iii) by what the author draws the reader's attention to concerning their behaviour.

This definition of characters by Mahon presupposes that characters expose themselves at times by what they do as well as through their general behaviour. Mahon also draws our attention to what is said about a character by other characters in a narrative. Such utterances by other characters give a glimpse of the kind of

'person' that character is. We can also be influenced by what the author says about a character, since he emphasizes what he wants to draw the reader's attention to.

Warrington, (1973:13) has the following to say about the character:

Character is what makes us ascribe certain moral qualities to the agents, and thought is shown in all they say when proving a particular point, or perhaps expressing a general truth.

Warrington views characters as agents that are assigned a task of conveying certain messages to us. So that we make sense to all what they say, the author endows them with certain moral qualities, which make them lifelike, and as such we can believe in what they express.

According to Mlotshwa, (1990:3) character portrayal is defined as follows:

In this discussion character portrayal will be associated with the accepted ways of behaviour, actions and attitudes of individuals towards life.

Mlotshwa's assertion that character portrayal will be associated with the accepted ways of behaviour, needs further clarity. In this case the phrase 'accepted ways of behaviour' does not in any way mean that whatever the character does is accepted by society. But in the contrary it means that what the character does, must be associated with the normal behaviour of human beings. He should not do what the people in real life do not do, whether that is a morally accepted behaviour or not, the bottom line should be whether people in real life situations do behave in that particular way.

After the scrutiny of all the above - quoted definitions of characters, one would be inclined to perceive character portrayal as a narratological device used by an organizing instance to give some personality traits to the otherwise non-human

figures in the story, with a view that such figures assume some form of human status for the reader, because they (characters) are representations of persons in a narrative.

1.5.3 NOVEL

It is worth mentioning that literary critics have made several attempts to define a novel, yet no conclusive consensus has been reached ever, as to what exactly is meant by the term **novel** or more specifically, the **Zulu novel**. Some critics fail to distinguish between the words ‘**novel**’ and ‘**novelette**’, especially when looking at a Zulu novel. This creates some confusion as to whether the term *novel* is used interchangeable with *novelette*, or perhaps in the eyes of some literary critics, Zulu novels are tantamount to being novelettes, one needs to see where the definitions that follow hereunder will lead us to.

Ngidi, (1966) in his article entitled ‘*Comments on some Zulu novels*’, writes the following:

In this short article we aim at mentioning some novels or novelettes that Bantu authors have produced.

(Ngidi, 1966:23).

This quotation presupposes that the terms “novel” and “novelette” are used as if they are synonymous. This causes a lot of confusion and consistency when such terms are used in to refer to Zulu novels. What we can consider a Zulu novel; to Ngidi it appears to be a novelette. Just imagine when he refers to Dhlomo’s novels as novelettes in the same article:

In his novelettes Dhlomo treats of recorded historical facts... This is noticeable in his historical novelette **UDingane**.

(Ngidi, 1966:23).

On examining Ngidi's use of the terms '*novel*' and '*novelette*' we can safely come to the conclusion that he does not explicitly draw a distinction between these two terms. He uses the two terms interchangeable.

Elizabeth Bowen, (1963:19) has defined a novel as:

The non-poetic statement of a poetic truth. The novel is a branch of poetry, it is the expression in terms of characters and story, of what the novelist has discovered about life in the course of living it.

The novel, in the above definition, is regarded as a branch of poetry. This is an interesting statement by Bowen. She regards the novel as expressing something with a poetic truth, but presented in a non – poetic statement. We should also highlight that the definition says something about the novelist. According to Bowen, what the novelist relates to the readers is his own discoveries about life as he is in the course of living it.

Another interesting definition of a novel is that of Cuddon, (1984:43) who defines the word *novel* as:

... derived from the Italian word *novella*, "tale, piece of news" and now applied to a wide variety of writings whose only common attributes is that they are extended pieces of prose fiction. But 'extended' begs a number of questions. The length of novels varies greatly and there has been much debate on how long a novel is or should be -.

Cuddon's definition states the origin of the concept, but more importantly, in his definition he includes the element of the length of the novel. It is clear that at this stage he does not want to incriminate himself by stipulating how long a novel is or should be. He only confirms the difference in their lengths, but does not give an estimation of how long a novel should be.

In terms of Burgess, (1971:66) the definition of a novel is as follows:

Any imaginative prose composition long enough to be stitched rather than stapled...

This definition emphasizes the fact that in this kind of composition, facts should be stitched together in a way that they form a cohesion, which in turn appears to appeal on oneness of the whole. If such events or facts could be stapled, it appears that each would still maintain its own identity even though they have been put together into a whole.

Ntuli refers to all the works of the Zulu authors as *novels*, rather than *novelettes*, as Ngidi has done. Ntuli remains very consistent in using the term 'novel' without interchanging it with 'novelette'. When discussing Dube's '*Insila KaShaka*', Ntuli has the following to say:

The year 1930 marked the birth of Zulu literature when the first *novel*, *Insila KaShaka* written by J.L. Dube was published...

(Ntuli, 1968:106).

Although nowhere does Ntuli explicitly define a novel in his article it is remarkable that he uses the term 'novel' very consistently.

Ngcongwane seems to be of the same understanding as Ngidi when he puts it aptly that we must accept the fact that in Zulu, like in some other languages, there is no clear distinction between a novel and a novelette:

Mens moet erken dat in Zulu, soos in die ander tale se letterkunde, daar geen duidelike verskil tussen 'n roman en 'n novella bewaar kan word nie.

(Ngcongwane, 1981:30).

The Zulu novel is very unique, though, in the sense that it is based on the Zulu cultural milieu. Iyasere puts it like this:

To isolate the literature wholly from its cultural milieu and to insist on a strictly synchronic analysis of a work, as the formalists' 'autonomistic theory' demands would rob the literature of its vitality.

(Iyasere, 1975:108-109).

It is quite obvious that African culture differs significantly from a White man's, mainly before the interaction with the whites. Because of this cultural element, there should be a difference between the Zulu novel and the novel in other languages. This is so because we are talking about two different cultural and traditional backgrounds. Iyasere seems to have a good understanding of this culture-based analysis and its effects when he says that:

To assess a work by standards that are alien to it is only to judge one system of values by another, which inevitably leads to mutilation of the art.

(Iyasere, 1975:108).

As if what has been quoted above is not enough, Iyasere further argues by emphasizing the importance of the culture-based approach in the critical analysis of the African novel when he says:

My point is that a culture-sensitive approach, informed by an intelligent understanding of the traditional background, will prove more responsive to the unique nativism of African writers. Every age and every culture has its particularly characteristic narrative form...

(Iyasere, 1975:108).

To conclude our definition of the term *novel*, let us look at what Colmer, as cited by Ngcongwane, (1987) remarks about the novel as an art form:

The art with which we are concerned is: (a) Primarily a narrative one, any approach that neglects that simple fact will be inadequate. (b) Secondly, it is an art that deals very directly with life, the life of man in society and as an individual, "felt life" to use Henry James's magic phrase. (c) Thirdly, as Bryn Davis reminds us, it is an art that seeks to entertain, whatever else it may do. Most of us read novels for pleasure.

(Ngcongwane, 1987:2).

Colmer is clear about the fact that a novel is a narrative itself. Colmer also states it loudly and clearly that a novel deals very directly with life as we live it. Another important factor about a novel is that it is written in order to entertain. It is therefore important that these ingredients be found in a Zulu novel as well.

Looking at different inputs by different scholars and critical analysts about what a novel is or should be, one feels justified to think of a novel as an artistic stitching of facts, imaginative or real, so composed that it shows a beginning, middle and an end. Plotted thus, the story shows some qualities of development, a climax and a dénouement.

1.5.4 CONVENTIONS

To conclude our definition of terms, we will have a brief outline of what is understood by the term **conventions** in a literary work of art. According to Abrams, (1985:37) conventions are defined as follows:

In one sense of the term, conventions (derived from Latin term for "*coming together*") are necessary, or at least convenient, devices, accepted by tacit agreement between author and audience, for solving the problems in representing reality that are exposed by a particular artistic medium.

Abrams further states that there is a second sense into the meaning of the term. Conventions, as he explains, are conspicuous features of subject matter form or technique that occur repeatedly in works of literature.

In a most inclusive sense, common in structuralist criticism, all literary works, no matter how seemingly realistic, are held to be entirely by literary conventions, or “codes” of genre, plot, characters, language, etc; which a reader naturalises, by assimilating these conventions to the world of discourse and experience which, in the reader’s particular time and place, are regarded as real or “natural”, in the words of Abrams.

The World Book Dictionary (2001:454) defines the term *convention* as follows:

(In the arts) a procedure or detail not taken literally, but accepted by the beholder, reader or listener as fitting.

The important phrase here is ‘not taken literally’, because in a literary work of art nothing should always be taken in its literal form, since the meaning conveyed or the lesson intended may differ drastically from the literal meaning of the same events or phrases. Another aspect of importance from the above definition is that it should be accepted as befitting by the reader in the case of our research.

1.6 RESEARCH METHODOLOGY

Various scholars have recommended different research methodologies and approaches that can be applied in the study of the narratives. These methodological approaches are necessary for effective appreciation and analysis of creative literary works at the critic’s disposal. This study will use two types of approaches; the book method and the collection of data. In further analysis of the novels of C.T. Msimang, the narratological and the cultural element approaches will be used extensively. In Chapter Two we will deal with them in detail by comparing them with other approaches and indicate why we have chosen them as relevant to our study.

The bulk of discussion of this study will be based mainly on the printed material, in the form of both published and unpublished works, as long as they are relevant to our study. Books, magazines, journals, researched works, like theses and dissertations of various scholars and critics, will be largely referred to. The information found will be analysed with an aim of achieving an indepth grasp of the European and African narrative conventions in novels in general, and in Msimang's Zulu novels in particular.

Data obtained from these printed materials will be critically examined, analysed and compared with some of the views held by various critics on the topic and/or sub-topics under study. To accomplish this, well-accepted literary theories or approaches will be applied in the novels of Msimang.

Wherever possible, various recorded interviews with certain scholars and authors will be used in order to get some conclusive opinions on the narrative conventions, be it European or African. The views of many literary critics, relevant to this study, will be used. This will be done in order to substantiate comments and also weigh findings against the opinion of those scholars who have written various informative articles and books in the field of this study.

Analysis of data collected will be done both qualitatively and quantitatively. At the end of the study the findings will be synthesized in the form of a summary under conclusion. All the Zulu texts quoted from various sources used, as examples will be translated in this study. It should be stated, however, that only loose translations would be provided for the purpose of merely indicating the narrative aspects of the text concerned.

1.7 THE SCOPE OF STUDY

In this study our focus will be on the European and African narrative conventions as applied in the novels of Msimang. Christian Themba Msimang is one of the leading writers in IsiZulu. He has many titles to his name. These range from folklore to drama, poetry, research publications, as well as the three novels he has published to date. This research will extend to cover some aspects of African and European narrative conventions in the three novels of C.T. Msimang:

- Akuyiwe Emhlahlweni (1973)
- Buzani KuMkabayi (1982)
- Walivuma Icala (1996)

The study will concentrate on the two worlds of literary theories, the African and European narrative conventions. The approach will take both African conventions as perceived by Africans, and the European conventions as perceived by Western peoples. A comparison will be made of the two narrative conventions as postulated in the research. Some theories and approaches of both African and European narrative conventions will be contextualized in the novels of C.T. Msimang to determine which of the two has exerted a major influence on the writer, as a Zulu, since language and literature are regarded largely as storerooms of cultural beliefs, ideas, values, views and conceptions of a particular society, such as that of the African, represented by the Zulu novelist in this study, in the name of Christian Themba Msimang.

1.8 GENERAL OVERVIEW OF C.T. MSIMANG'S WORKS

Christian Themba Msimang is a man of many talents and achievements, some of which will be discussed in details hereunder. The discussion will look at Msimang's place of birth, education and mostly focus on his scholarly and creative endeavours.

C.T. Msimang was born on 25 October 1944 at Ethalaneni mission in Inkandla, in the heart of Zululand, in KwaZulu –Natal. He started his primary education at Ethalaneni Primary School, and later on he moved to Macela Primary School also in Inkandla. He started his secondary education at Mbizwe Secondary School where he passed his standard Eight (the old Junior Certificate). Thereafter he moved to Johannesburg to start his work career, as it was the order of the time for grown up boys in his area. From 1962 to 1970, Msimang was employed as a domestic servant in Johannesburg. Between 1962 and November 1964 he was employed by Mr. Reg Park, still as a domestic servant. He continued with this kind of work from December 1964 to August 1970, now working for Dr, F.A. Zoellner.

During his spell as a domestic servant, Msimang registered with Transafrica Correspondence College, through which he eventually matriculated studying part time. After passing matric he was employed as a clerk at Werkmans Attorneys still in Johannesburg. At the same time he registered for a B.A. degree with the University of South Africa which he completed in 1974 majoring in IsiZulu and History –subjects which exert great influence in his literary works of art. From January 1974, to December 1976 Msimang did articles of clerkship with the same law company and was awarded his LLB degree with a dissertation on **Euthanasia and the law in South Africa** in 1978. From January 1978, Msimang was appointed as a Professional Assistant in the Department of African Languages at the University of South Africa. In this post he was responsible for the teaching of IsiZulu grammar and literature to non-Zulu students taking the isiZulu special Course. Msimang was promoted to a full lectureship post in January 1979 and held this position until December 1984. During the course of this period he was also busy with his studies and he completed two degrees with distinction. The first one was an Hons. BA in African Languages (1980) and the second one was an M.A, also in African Languages with a dissertation entitled: **Folktale influence on the Zulu Novel (1984).**

In January 1985 Msimang was promoted to a Senior Lecturer and his duties and responsibilities increased further. As a Senior Lecturer he became involved with

Honours students' programmes specializing in Folklore, drama and phonology. He also drafted lecture notes for both under – and post – graduate papers. In 1989 Msimang added another degree to his collection: a D.Litt. et Phil. with a thesis entitled: **Some Phonological Aspects of Tekela Nguni Dialects.**

In January 1991 Msimang became Associate Professor. As Associate Professor he became a paper leader of Folklore at Course 3 and Honours levels respectively. He supervised and promoted Masters and Doctoral students in the fields of sociolinguistics, grammar, literature, phonology and folklore. By the year 2000 four of his Doctoral and ten of his Masters students had graduated.

In January 1992 Msimang became a full Professor. As full professor he was appointed Head of Department and had to provide academic leadership to the biggest department of African Languages in the world. With the help of the Departmental Executive he formulated Departmental Policies and ensured the smooth management of the Department. He also served on many professional structures of the University right up to senex.

From March 1997 Msimang has been seconded to the Administration Section as acting Registrar (academic). As acting registrar (academic) he was a secretary of the University, a Chief Administrative Officer, and a link between the students and the University. Msimang's love of education did not end after finishing his doctorate degree. In 1994 he registered for H.E.D. which he completed in 1996.

1.8.1 SCHOLARLY AND CREATIVE ENDEAVOURS

Msimang is a scholar of undisputable repute. This is confirmed by the number of published research articles, book reviews and chapters in books as listed below:

1.8.1.1 RESEARCH ARTICLES, BOOK REVIEWS AND CHAPTERS IN BOOKS

1. 1980 Factors that influence the composition of a Praise – poem in Zulu, in Wentzel, P.J. **Third African Languages congress**, Unisa, 1980.
2. 1980 **The image of Shaka in World Views** edited by M. Macnamara, J.L. van Schaik.
3. 1981 “Imagery in Zulu Praise-Poetry” in **LIMI**.
4. 1982 Review of Ingoapele Madingoane’s: **Black trial, A Contemporary black Epic in Soweto Poetry** edited by M. Chapman, McGraw-Hill.
5. 1984 “A preliminary Bibliography Survey of Research on Poetry in Southern African Vernaculars” in the **South African Languages**, 1984 (1) Supplement.
6. 1984 “A Review of L.B.Z Buthelezi’s: **Amaqabunga Entombe**” in the **Southern African. Journal of African Languages**, 1984 (2) Supplement.
7. 1984 “A Review of M.T. Mkhize’s: **Amahlaya Alala Insila**”, in the **Southern African Journal of African Languages**, 1984 (2) Supplement.
8. 1986 “A Review Kenneth Bhengu’s: **Uphuya waseMshwathi**”, in the **S.Afr. J. Languages**, 1985 (5) Supplement.
9. 1986 “ A Review of Essop Patel’s: **The World of can Themba: Selected Writing**”, in the **Journal for Comparative African Studies**.
10. 1987 “Impact of Zulu on Tsotsi –Taal” in the **Southern African Journal of African Languages**, 1987 (3).

11. 1990 "Reception of Shaka Zulu: An evaluation of its culture and Historical Context", **Southern African Journal for folklore Studies**, Vol.1.
12. 1990 "Syntagmatic Versus Paradigmatic Structure Analysis of Zulu Folktales", **Southern African Journal of African Languages**, Vol. 10, no.4, Nov.
13. 1991 A Review of the Praises of Dingana", **Southern African Journal for Folklore Studies**, Vol. 2.
14. 1993 "The future status and function of Zulu in the new South Africa" in **Perspectives on language planning for South Africa**. P.H. Swanepoel (ed) Via Africa. Also in **Southern African Journal of African Languages** 1992, Vol 12 (4).
15. 1994 "Language attitudes and harmonization of Nguni and Sotho" in *Suid Afrikaanse Tydskrif Taal*, supplement 20.
16. 1994 "Out of Africa: Women's Right in a Changing Society". Bulletin of the International Committee on Urgent Anthropological and Ethnological Research, No. 36.
17. 1994 "African Languages and Empowerment". **Languages, Law and Equality**, edited by Prinsloo, K. et al. UNISA.
18. 1996 "Language dispensation in the new provinces of South Africa", **Suid Afrikaanse. Tydskrif vir Taalkunde**, Supplement 22.
19. 1996 "The status of African Literature in South African literary history" in **Rethinking South African Literacy history**, edited by Smit, J.A et al. Durban: Y-Press.

20. 1996 "Scenarios for Medium of Instruction and Communication at Unisa – The Case for South African Languages", in **Towards a Language Policy for UNISA** edited by C.F.Swanepoel et al. Pretoria: University of South Africa Press.
21. 1998 **"The Nature and History of Harmonization of African Languages"** in **between Extinction and Distinction: The Harmonization and Standardization of African languages**, edited by K. Prah. Johannesburg: Wits University Press.
22. 1999 "The Zulu people and the development of their language and literature" An introductory chapter to: **Bibliography of the Zulu language** (Compiled by Nelly Mokhonoana and Monica Stressner). Pretoria: National Library of South Africa.

1.8.2 RESEARCH BOOKS

Msimang has also researched and published a number of valuable books which are used in schools, in tertiary education institutions and by the ordinary members of the society. Such books are also listed below.

1. 1975 **Kusadliwa Ngoludala**; Shuter and Shooter. (A Text on Zulu Customs and Traditions).
2. 1986 **Izimbongi Izolo Nanamuhla - Umqulu 1** – Bard Publishers. (Critical Evaluation of Zulu Poetry with an Anthology).
3. 1987 **Folktale Influence on the Zulu Novel**; Acacia (Via Afrika).
4. 1987 **Kwesukesukela**; Bard Publishers. (Traditional literature).

5. 1988 **Izimbongi Izolo Nanamuhla – Umqulu 2** – Bard Publishers. (Critical Evaluation of Zulu poetry with an anthology).
6. 1991 **Inkosi Yinkosi Ngabantu**; Out of Africa Publishers. (Traditional Literature).
7. 1992 **African Languages and Language Planning in South Africa**; (The Nhlapo – Alexander Notion of Harmonisation Revisited) Pretoria: Bard Publishers.
8. 1998 **A Linguistic Analysis of Zulu** (in co-authorship with Prof. George Poulos) Pretoria: Via Afrika.

1.8.3 LITERATURE BOOKS

Msimang is one of the highly respected writers of isiZulu literature books. He has contributed much to isiZulu literature. Some of his books were prescribed for schools and tertiary institutions and even broadcast by UKHOZI FM, which used to be known as Radio Zulu. Here is a list of his published literature books:

1. 1973 **Akuyiwe Emhlahlweni**; Via Africa (A novel).
2. 1976 **Izulu Eladuma Esandlwana**; Van Schaik (A historical drama).
3. 1980 **Iziziba ZoThukela**; Via Africa (poetry collection).
4. 1982 **Buzani KuMkabayi**; De Jager-Haum (A historical novel).
5. 1990 **Amaseko**; Centaur Publications (One-act plays in co-authorship with D.B.Z. Ntuli and M.N. Makhambeni –Ed).
6. 1991 **UNodumehlezi KaMenzi**; Bard Publishers (poetry collection).
7. 1991 **Ucu Olumhlophe**; MacMillan Boleswa (Annotated poetry collection in Co-authorship with L.T.L. Mabuya).
8. 1995 **Igula Lendlebe Aligcwali**; Kagiso Publishers (Short stories / essays /

Anthology).

9. 1996 **Walivuma Icala**; Shuter and Shooter (A detective novel).

1.8.4 TRANSLATIONS

Msimang has also made a valuable contribution in the field of translations. He translated a number of books by well known and respected authors from English to isiZulu. A list follows:

1. 1980 **Imathimathiki Yezikhuthali – Ibanga 1**; De Jager-Haum. A Translation of A. Dill and M. Bosch: “Active Mathematics, Std 1.”
2. 1980 **Imathimathiki Yezikhuthali – Ibanga 2**; De Jager-Haum. A Translation of A. Dill and M. Bosch: “Active Mathematics, Std 2.”
3. 1986 **Wena Enkantolo Yamacala Amancane Emibango**; Juta and Co. A translation of Prof. S.A. Strauss: “You in a Small Claims Court.”
4. 1995 **Kwafa Gula Linamasi**; Heinemann. Chinua Achebe’s: **Things Fall Apart**.

1.8.5 COMPILED AND EDITED LITERARY ANTHOLOGIES

Msimang has likewise made a valuable contribution by compiling and editing literary anthologies. His contributions in this field are as follow:

1. 1979 **Amagagasi**, J.L. van Schaik (Zulu Poetry Anthology).
2. 1980 **Izinsungulo**, De Jager-Haum (Zulu Poetry Anthology).
3. 1984 **Intwasahlobo**, J.L. van Schaik (Zulu Anthology).
4. 1985 **Iminduze**, Sasavona (Zulu Poetry Anthology).
5. 1988 **Inkhundla**, McMillan – Boleswa (editor with E.T. Mthembu).
6. 1988 **Ibandla Lasentabeni**, Acacia (Poetry Anthology).
7. 1991 **Ithungelwa Ebandla**, L.Z. Sikwane Publishing Company (Anthology of essays and short stories).

8. 1994 **Amehlo Embongi**, MacMillan – Boleswa (Anthology of Zulu Poetry).
9. 1995 **Izintaba ZoKhahlamba**, (Poetry Anthology). Pretoria; L. J. van Schaik.
10. 1997 **Ilanga Lokuthula**, (Poetry Anthology) Pretoria; Aktua Press.

1.8.6 SCHOOL GRAMMAR SERIES

Besides literature, translations and scholarly papers, Msimang has researched and published isiZulu school grammar books for primary and secondary levels in co-authorship with a number of people. The following is a list of the well known books he co-authored:

1. 1981 **IsiZulu Sezikhuthali (Ibanga 3)** in co-authorship with L.T.L. Mabuya. Pretoria: De Jager-Haum. (Zulu manual for Std 3).
2. 1981 **IsiZulu Sezikhuthali (Ibanga 4)** in co-authorship with L.T.L. Mabuya. Pretoria: De Jager-Haum. (Zulu manual for Std 4).
3. 1982 **IsiZulu Sezikhuthali (Ibanga 5)** in co-authorship with L.T.L. Mabuya. Pretoria: De Jager-Haum. (Zulu manual for Std 5).
4. 1986 **IsiZulu Sezikhuthali (Ibanga 6)** in co-authorship with L.T.L. Mabuya. Pretoria: De Jager-Haum. (Zulu manual for Std 6)
5. 1986 **IsiZulu Sezikhuthali (Ibanga 7)** in co-authorship with L.T.L. Mabuya. Pretoria: De Jager-Haum. (Zulu manual for Std 7).
6. 1986 **IsiZulu Samaciko 8** in co-authorship with J.B. Hlongwane and D.B.Z. Ntuli. Pietermaritzburg: Shuter and Shooter (Zulu manual for Std 8).
7. 1987 **IsiZulu Samaciko 9** in co-authorship with J.B. Hlongwane and D.B.Z. Ntuli. Pietermaritzburg: Shuter and Shooter (Zulu manual for Std 9).
8. 1988 **IsiZulu Samaciko 10** in co-authorship with J.B. Hlongwane and D.B.Z. Ntuli. Pietermaritzburg: Shuter and Shooter (Zulu manual for Std 10).
9. 1991 **Isizwe Esisha** (A Zulu reader for Std 5) in co-authorship with Lawrence Molefe. Georgeville: Bard Publishers.
10. 1995 **Ekwazini Std 4** (A Zulu reader for Std 4) in co-authorship with F.A. Ngobese, V.O.S. Radebe and S.M.Sikakana) Georgeville: Bard Publishers.

11. 1996 **IsiZulu Sabasha Gr 1-5** (Zulu grammar series for Grades 1-5 in co-authorship with N. Mbhense, V.P.N. Mkhize and N.S. Shamase) Pretoria: Kagiso.

1.8.7 LITERARY AWARDS / PRIZES WON

For his valuable contributions, Msimang received a number of literary awards and won some literary prizes, in this order:

1. 1982 De Jager-Haum Overall Literacy Prize with the novel: **Buzani KuMkabayi**.
2. 1984 B.W. Vilakazi – Shuter and Shooter Literary Award with the book: **Kusadliwa Ngoludala**.
3. 1986 B.W. Vilakazi – Shuter and Shooter Literary Award with the book: **Buzani KuMkabayi**.
4. 1988 B.W. Vilakazi – Shuter and Shooter Literary Award with the poetry book: **Izimbongi izolo nanamuhla 1**.
5. 1991 Shuter and Shooter Literary Prize with the article: **“Reception of Shaka Zulu. An evaluation of its cultural and historical context”**.
6. 1994 Kagiso Literary Prize for Zulu with the book: **Igula Lendlebe Aligcwali**.

1.8.8 MEMBERSHIP IN COMMITTEES

Msimang’s full biography is very long and it could form a book on its own. The researcher has used the above information only because it is relevant to the study. In actual fact, Msimang is still involved in a number of professional and community organizations. For example, he has served on many University of South African structures since 1984 to date where he was (in some cases he still is) a member of the Sub-Faculty of Languages Board, member of Arts Faculty Board, Chairman: Department of African Languages Exco., member of Senate, chairman: Calendars

committee, ex-Officio member of Council and other council committees, ex-officio member of Senex and other Senate committees, ex-officio member of Senate, member of University Management committee, member of UBTF's commission on strategic aspects, member of the IMB (Interim Management Board), Faculty of Arts Exco, UNISA representative on Senate if CESA (College of Education of South Africa), member of Students liaison committee under Prof. van Vuuren (Rector), member of PACEE (Principal's Advisory Committee for Equity and Excellence), chairman of the Commission's sub-committee on the University's Vision and Mission, Chairman: Examination Committee.

Besides serving on the University of South Africa structures, Msimang also participated in a number of other external bodies where he served either as chairman, board member or as ordinary member. For example, he served or is still serving as chairman on the following bodies:

1. 1986-98 Chairman and founder of SAFOS (Southern African Folklore Society).
2. 1986-1990 Chairman: Zulu Subject Committee (Department of Education and Training).
3. 1991-1994 Chairman of Council of Ikageng – Pretoria Boys High School under the Auspices Project Literacy.
4. 1993-1996 Chairman of STANON (Standard and non-standard varieties of African Languages), the HSRS project.
5. 1994 Chairman of Council of Promat College of Education.
6. 1995-1999 Chairman: Northern Region of ALASA.
7. 1996 Chairman of LANGTAG's sub-committee of Development of South African Languages.
8. 1998 Chairman of South African Heraldry Council.
9. 1999 Chairman: PANSALB's sub-committee of Development of African Literatures and Previously Marginalized Languages.
10. 1999 Chairman: Ethalaneni Development Trust Nkandla.

Msimang served as board member on the following bodies:

1. 1978-1990 Zulu Language Board.
2. 1986-1990 Combined subject committee and Examination Board – DET.
3. 1995-1999 ALASA Board.
4. 1996 PANSALB (Pan South African Language Board).

Besides serving as a chairman or board member on all the above stated bodies, Msimang also served as ordinary member of the following bodies and is still a member of most of them:

1. 1979 ALASA (African Language Association of Southern Africa).
2. 1984-1992 INQOLOBANE –Bureau for Zulu Language and Culture.
3. 1985 Founder member of USIBA-Zulu Writers Guild.
4. 1986 Founder member of SAFOS (South African Folklore Society).
5. 1987-1994 Council Member: IKAGENG / Pretoria Boys High School, under the auspices of Project Literacy.
6. 1987-1996 Executive Committee of STANON (Standard and non-standard African Language varieties in the urban areas of South African).
7. 1993 Heraldry Council.
8. 1996 LANGTAG (Language Plan Task Group).
9. 1999 Council of Pretoria Boys High School.

Msimang offered his services for the benefit of his people in many different ways such as:

1.8.9 EXAMINER

1. 1977-1992 External Examiner for the JMB in Std. 10 Zulu HG Paper 3.

2. 1984 External Examiner in African Languages for: RAU, UNIZUL, University of Natal, University of Pretoria, University of Durban-Westville and Vista.
3. 1986-1990 Adjudicator in the SABC Panel for Radio Astera and Artes Awards.
4. 1990-1993 Member of ACCLLS (Advisory Committee for Comparative Linguistics and Literature Studies (under the auspices of LITERATOR).
5. 1990-1994 Member of the African Studies forum – UNISA.
6. 1991-1994 Adjudicator in the SABC Panel for TV Artes Awards.
7. 1993 Examiner for Std. 10 Zulu HG P3 Exams.
8. 1994 Adjudicator for the Nguni Panel of the M-Net Book Prize.
9. 1996-1997 Member of the Multicultural Circle – UNISA.

Msimang has travelled extensively in South Africa, Africa and Europe attending various conferences where he has delivered a number of speeches or academic papers.

By providing this abridged biography of Msimang, the researcher intends to give a clear picture of a man who worked his way up the ladder, a man of many talents and a man who can be regarded as an example, and who will provide encouragement to many generations to come. A man who started working as a domestic servant and by taking his opportunities became a professor. He was also the Acting-Registrar at the University of South Africa.

1.9 CONCLUSION

This chapter aimed at giving an introductory exposition to our study. In it, an indication was made as to why there is a need to investigate how C.T. Msimang explores both the African and European narrative conventions in his three novels.

It was also pointed out as to how we intend to approach this study and how data will be collected from various sources, so as to validate as closely as we possibly can, the comments that will be made in this study.

The definition of various terms in this chapter shows that the narrative technique is an old human activity. This narrative act later develops into an art, when it is done in style. It is this narrative act by the Zulu novelist, C.T. Msimang, that the study aims at scrutinizing as thoroughly as possible in order to determine whether the Zulu novelist is, indeed, influenced by European narrative conventions or by the African narrative conventions in the narration of his novels. It has also become evident in this chapter that the relevance of the terms that were defined will become clearer when they are discussed in greater detail in the chapters to follow. A general overview of the works of Christian Themba Msimang also formed part of this chapter.

CHAPTER TWO

2.0 LITERATURE REVIEW AND LITERARY THEORIES

2.1 INTRODUCTION

This chapter will try to embark specifically on the literary theories that the scholar will use in the argument about theories used in writing of IsiZulu novels.

A lot of literature review will also form the gist of discussions in the chapter. Some European literary theories, especially those relevant to the study, as well as some of the African literary theories, will be thoroughly discussed.

The aim of such lengthy discussion of the above-mentioned theories will be to help in analyzing the novels of C.T.Msimang, with a view to identifying which of the discussed theories have influenced the author in his artistic works. A conclusion to this chapter will be drawn at the end.

In literature the mind interacts with the material world around it more profoundly and creatively. It creates a relationship between the writer, reader and the material world. The conceptualization of the human mind making use of the surrounding world ultimately comes out with philosophy, sciences and arts. The outcome of the conceptualized material could be either oral or written. In our analysis we must be aware of the fact that both oral and written language are for communication. Such communication will lead us to understand and know exactly how the Zulus perceive and conceive written literature; specifically the Novel, written in their own language.

2.2 LITERARY THEORIES AND APPROACHES

2.2.1 INTRODUCTION

A few literary theories have been selected to be discussed in this Chapter. They will be taken from both European and African settings in order to be relevant for the indepth critical analysis of Msimang's novels in the next chapter. It should also be noted at this point that the literary theories discussed hereunder are going to be applied randomly in the discussion of Msimang's novels, only applying those that are most relevant to the study.

Literary theories are used in the analysis, interpretation and evaluation of material. In the study of literature, literary criticism functions as a way of knowing and understanding literature. This suggests that we cannot separate literary theory from the activities of reading and critical interpretation. These theories are necessary if we want to find meaning from literature. The text in itself has no meaning until someone reads it. In order for it to make sense, the reader should be able to interpret it.

In literature the mind interacts with the material world around it more profoundly and creatively. It creates a relationship between the writer, reader and the material world. The conceptualization of the human mind making use of the surrounding world, ultimately comes out with philosophy, sciences and arts. The outcome of the conceptualized material could be either oral or written. In our analysis we must be aware of the fact that both oral and written language are for communication. Such communication will lead us to understand and know exactly how the Zulus perceive and conceive written literatures; specifically the Novel, written in their own isiZulu language and by the isiZulu home language speaker. At this point it is also important to note that a lot of poetic language is used in the Zulu novels, which can only be assigned meaning to by a person who is well conversant with isiZulu language and Culture. Some literary theories come to the fore here to decode, the otherwise abstract language used by the author, and thereby assigning meaning.

2.2.2 SOME EUROPEAN LITERARY THEORIES

When we analyse the novels of C.T. Msimang, some of these European literary theories will be used.

2.2.2.1 RUSSIAN FORMALISM

Russian formalism was started in the 19th century from a specific historical, ideological and intellectual situation. The group that started this theory emerged as a reaction to positivists and biographical interpretations of the Romanticism era. The formalists' approach is associated with two groups, the "MOSCOW LINGUISTIC CIRCLE" in 1915, under the leadership of Roman Jakobson and the "SOCIETY FOR THE STUDY OF POETIC LANGUAGE" in St. Petersburg in 1916, under Viktor Shklovsky.

The term "formalists" was initially used derogatively by the opponents of this movement. They were looking at the formalists' main focus on formal patterns and technical devices of literature with the exclusion of the social values and subject matter.

This theory came for a specific aim because formalists felt that other scholars had clouded literature with confusion. Jefferson and Robey, (1989:27) say:

The form that literary studies had taken during half of the nineteenth century, positivism was largely based on the genetic approach; critics or rather scholars concentrated their energies on uncovering the sources and genesis of particular works, and the role of biography, history and history of these ideas in these genetic studies obviously reduced the importance of literature itself in literary scholarship. The study of literature had become little more than a loose aggregate of philosophy, history, psychology, and so on, and the

formalists felt that any specificity it might have had been swamped by its adjacent disciplines.

Formalists felt that those elements that were being prioritized were in fact secondary and could lead to defective evidence. It was for this reason that the formalists felt that they should direct their efforts towards justifying the independent existence of literary studies.

In this regard Eikhenbaum, (1965:103) says that formalism was:

Characterized only by the attempt to create an independent science of literature that studies specifically literary material.

There was therefore a need for a theory that was going to focus on literature and its literariness. This then called for a unique definition of literature that would differ from the ones used by the former scholars. There were those who looked at literature as an expression of the personality of the author that led to the biographical and psychological understanding of him or her. When one regards it as a window through which you can view the society it then leads to history, politics and or sociology. Formalists then felt that they should come out with a strategy for dealing with a definition of literature that would differ from their predecessors. Jefferson and Robey, (1989:27) then say:

The formalists' definition of literature is a differential or oppositional one: what constitutes literature is simply its difference from other orders of facts: the operative concept in this differential specification is defamiliarization of making strange (*ostranenie*).

The focus here is mainly on language used in literature. Formalists are interested in the differences that are brought by the opposition between ordinary language and artistic language in poetry. When ordinary words that are used in everyday language are changed and made unfamiliar that brings the differences between ordinary language and poetic language into focus.

The formalists' main objective was to fix their attention on the literary text as a work of art. They aimed at producing a theory of literature that would concern itself with the technical way of how an author uses language in a text. They regarded literature as a special way of using language. Selden, (1985: 8) as cited by Mulaudzi et al., (1992: 9) suggests that the formalists' technical focus led them to treat literature as a special use of language, which achieves its distinctiveness by deviating from and distorting "practical language". According to them, formalists differentiate between day-to-day language of communication and language of literature. They assign this to pioneers of this theory, that is Jakobson defines literariness as that which makes a given work a work of literature. This literariness is brought about by what the formalists in Russia called *ostranenie* – which means making strange. This refers to a technique wherein ordinary day-to-day expressions, words and devices are changed and made strange or unfamiliar.

It appears that at the time when this theory originated there was a need for a systematic approach that would distinguish literary works from ordinary forms of communication. Formalists were concerned with outlining models and hypotheses that would determine how literary devices bring aesthetic effects yet distinguishing them from other non-literary communications. They were mainly concerned with literary techniques and conventions that were used in the construction of the work of art. They felt that defamiliarization should be used as a scientific study of the literary forms from other forms of communication. According to formalists, imagery used in poetry changes and makes strange or unfamiliar what is familiar in our ordinary day speech. This defamiliarization process makes poetry different from other forms of discourse and this then is what is called literariness. I have only used poetry as an example but the process of defamiliarization occurs in literature as a whole.

At this stage it is perhaps necessary to review different writers' ideas of a symbol. Arnold Toynbee as cited by Dillistone, (1986: 12) says a symbol is not identical or co-extensive with the object that it symbolizes. If it were it would be not a symbol at all but the thing itself. The test by which the symbol stands is not whether it does or

does not faithfully reproduce the object to which it points; the test is whether it throws light on it for an effective symbol is an illuminating one.

Another person who comes with his own definition of a symbol is Erwin Goodenough as cited by Dillistone, (1986: 13) who defines a symbol as an object or pattern which, whatever the reason may be operates upon men. It causes effects in them beyond mere recognition of what is literally presented in the given form. Goodenough goes on to differentiate between the denotative meaning and the connotative one. According to him a symbol bears the connotative meaning. Both writers concur that a symbol is a powerful instrument to extend our vision, stimulate our imagination and deepen our understanding. A symbol used in the form of a word or an object signifies or represents something greater than what we may perceive. It is interesting though that a literary study like this one deals with similar things like the ones that are suggested by Toynbee and Goodenough.

2.2.2.2 DEFAMILIARIZATION

Defamiliarization is a characteristic of Russian formalism and pertains to both form and content. It is important to mention right from the start that defamiliarization is not a theory on its own but an aspect of the Russian formalism approach. Defamiliarization as theory was introduced by Viktor Shklovsky as early as 1917 in his essay entitled 'Art as Technique'. It is important to point out that despite its early demise in Russia; Russian formalism has survived in Europe, Africa and other countries hence its relevance to this study.

Shklovsky was concerned with the fact that peoples views on things and relations between them are usually taken for granted. People habitually do not become aware of the way they perceive things, they do not notice things they just become familiar to them. According to Shklovsky poetic language or literary language disturbs this habitualization and makes people to see things differently and anew. This is achieved by changing the way you perceive what is familiar and make it to be strange and or

unfamiliar. What really matters is how we perceive things and not how we know them to be. This suggests that whenever one looks at a certain object in literature, he/she must not look at it as an ordinary object but must look for the other meaning that it may have which is different from the ordinary one. This then suggests that an object itself is not important is experiencing the artfulness of that particular object which is brought about by the way it has been used to give meaning in a language. In this case day-to-day language is defamiliarized to renew its actual meaning and to exert more weight behind the words used.

Defamiliarization is not found in all literature. Having said that it is also important to stress that due to the heavy use of metaphors in African languages especially isiZulu, Shklovsky's theory is highly relevant to understanding unfamiliar experiences represented by these metaphors. He puts more emphasis on content than on form as is evident when taking an example of isiZulu poetry where the king is referred to as the sun, a star or thunderstorm. The theory of defamilization does not look at these objects and the praised element. This will ultimately surface with the actual thing that is represented by that particular object thus the theory illuminates the concrete meaning represented by the symbol. Dillistone, (1986:7) is of the opinion that symbols have always been of outstanding importance in human affairs. For the unity of a group like all its cultural values must find symbolic expression. The symbol is at one and same time a definite, focus of interest, a means of communication and common ground of understanding. All communication either through language or other means makes use of symbols. This is when familiar words or gestures are used to describe objects or events. This involves familiar terms like image, index, icon and simile. Defamiliarization therefore helps to discern any basic meaning of the term used in language communication.

Shklovsky's theory of defamiliarization seems ideal as it shows that literature is not just a mere repository of values and truth but proves that literariness is produced in relation to other experiences. That means literature can be interpreted in various ways. This emanates from the literal as well as the figurative meaning that can be

extracted from the literary text. The familiar or ordinary object or idea will give the literal or denotative meaning whereas the unfamiliar or extraordinary one will give the figurative or the connotative one. Shklovsky's theory of defamiliarization and Jakobson's theory of metaphor and metonymy are interlinked. They also serve as eye-openers that prompt people to see things differently imparting the sensation of things as they are perceived and not as they are known.

2.2.2.3 JAKOBSON'S THEORY OF METAPHOR AND METONYMY

One should first point out that Jakobson's views on metaphor and metonymy are an extension of the Russian formalism approach rather than a different theory. He discusses this metaphor and a metonymy from a formalist's point of view. As a psychologist and formalist Jakobson was engaged with clinical observations of psychiatric patients. From this he divided language into two main linguistic axes or poles that he termed metaphor and metonymy. For him the term metonymy strictly means to substitute the name of an attribute for the thing meant. Metaphor on the other hand means the application of a name or term to an object although it is not literally applicable.

According to Jakobson, the use of a metaphor is a form of disturbance wherein a word from one linguistic chain or field is transplanted into another in order to heighten the meaning. He suggests that fiction and poetry are more dislocated and thus more metaphoric in quality. Metaphor is arguably a more innovative and productive mode, capable of generating different or new meaning in ways that metonymic language cannot, the latter being more concerned with reinforcing familiar patterns of understanding.

The need to differentiate between a metaphor and a symbol is imperative. According to Heese and Lawton, (1986:66), a metaphor is an implied comparison between two fairly specific things and is based on one or more correspondences. A symbol is a representation rather than a comparison. One should not however see these two as

separate entities because a symbol may be used metaphorically. The sun is seen as a symbol of Kingship. Khathi in Nkabinde, (1975:2) refers to the sun as Nkosi Yomkhathi (king of the firmament). Khathi is not using the sun as a symbol of kingship in this case but metaphorises it by calling it the king. The meaning of the word king has now been transferred to the sun. Louis the XVI king of France was known as the sun king. It is now the duty of the person who analyses this phrase to look for relationship that exists between the king and the sun. One can reach this by first looking at the king as a familiar figure and then change it and make it to be strange thereby defamiliarizing it. The mutual relationship between these two objects will come out. Defamiliarization theory thus helps us to understand metaphors used in our literature.

Jakobson's theory was criticized for being too formalistic in emphasis not taking into account the dimension of language. His critics felt that certain metaphors and metonymy are not fixed categories so that when language changes they lose their innovative force. His concept has however succeeded in showing that literary language rises above normal language. What transpires here is that at the basic level any act of communication has at least two interpretations and misunderstanding might be rife. This then suggests that language has to be handled carefully.

2.2.2.4 NEW CRITICISM

"New criticism" as a literary theory was started in England by I.A. Richards and T.S Eliot. This theory was later continued in the United States of America in the forties, fifties and sixties hence referred to as the Anglo-American New Criticism. It shares certain similarities with the Russian formalist theory. In this regard Serudu, (1989:13) says:

Both movements rejected the positivistic literary scholarship and called for a renewed attention to literature as literature. Both insisted on the differences between literature and other kinds of writing and tried to define these differences in theoretical terms; both gave a central role in their definitions to ideas of

structure and interrelatedness, and treated the literary text as an object essentially independent of its author and its historical context.

Unlike Russian Formalism, New criticism was not influenced by biographical knowledge of the author as well as the history. It only looked at the literature's connection to the "real" world and the contribution it have to everyday life. There are some differences between the formalists and the new criticism but the latter is mainly proposed in literary circles as a theoretical alternative to formalism.

New Criticism is no longer popular in Britain after the introduction of European literary theory. It is still heavily used in other areas though where it is felt to be realistic about literature and life. Jefferson and Robey, (1989:74) say:

Like Russian Formalism, Richards's early work turns its back on positivistic scholarship, and calls for a criticism that deals directly with the distinctive properties of literature, where he differs from the formalists however is in defining these properties in terms of human experience and human value. While the other formalists had treated them as objective features inherent in literature itself Richards's emphasis was on the readers' response to literature and on the evaluation of this response.

Richards in this theory appears to be interested mainly in analyzing the process of reading and trying to find ways and means of evaluating the experience brought by it. Richards approach is an essentially humanistic one as it concentrates on the relevance of art to life. It focuses more on literature and life. He considers the emotions that are brought by poetry or any piece of art. According to Richards, in Jefferson and Robey, (1989:76) literature can influence our feelings and actions in the sense that it can tell us 'what to feel' and 'what to do'. It is perhaps for this reason that Richards seems to emphasize the role of the reader rather than the author of text. One should however point out that by emphasizing the experience of reading, Richards does not in any way make a kind of distinction between reader, author and text as portrayed by other literary theories.

Richards's theory suggests that the mental ideas, which the critic/reader creates his/her mind as he/she reads the text, are also assumed to be those of the author. Jefferson and Robey, (1989:77) say:

Richards treats the text simply as a transparent medium, a mere vehicle for conveying the experience of the author to the reader. He never doubts that it is possible or desirable for the critic to create in himself the mental condition of the author he only recognizes that it is difficult.

Richards appears to be dealing with the theory of his communication and of evaluation. This comes out of his framework of the author-text-reader relationship. This framework brings about Richards's symbolism. This is dealt with in what Richards terms "the meaning of meaning". In this regard Jefferson and Robey, (1989:78) say:

Ogden and Richards in contrast, stress that words are used to 'point to' things and that their meaning does in the last analysis depend on the things they are used to point to, their referents language may be different from reality therefore, but it nonetheless reflects it.

These scholars are of the opinion that words stand for certain things. Looking at Richards's symbolism Serudu, (1989:17) points out that in new criticism, the meaning of a work is closely linked to the operation of figurative language, a process that occurs when a word or phrase loses its normal properties and requires a new referential basis.

According to the theoretical frame of New criticism, metaphors are to be seen as implicit comparison rather than semantic replacement, a view that has its source in Richards's tensile approach in which metaphor is separated into tenor, vehicle and ground. In terms of this model of metaphoric transfer, metaphor involves the perception of similarity in two ostensibly dissimilar things. As a structure of signification the New Critical approach to metaphor is directly related to a conception

of the literary image or cluster of visual, tactile, auditory, olfactory, gustatory and kinaesthetic qualities and association.

What is remarkable about the New Critics is that according to them it is important for the critic to know the history of the words and language used in the text. This must also include the culture in which the text was produced. After certain agreements and disagreements amongst scholars, Americans proposed alternative methods of criticism supported by well-developed literary theories. Scholars like Ransom, Cleanth Brooks, Allen Tate, W.K. Wimsatt and Monroe Beardsley succeeded in their active involvement though at times they would differ even among themselves.

The best known theoretical products of the New Criticism are the two important theoretical statements produced jointly by Wimsatt and Beardsley. They argue that a poem should not individualized to its author but be treated as an object independent of its author's state when writing. Jefferson and Robey, (1989:81) say:

The author's experience and intentions at the time of writing are matters of purely historical interests, that do not contrary to the 'intentional fallacy' – in any way determine the meaning, effect or function of his creation.

Jefferson and Robey's argument is in the line with what is said by Richards that the author's experience and history should not influence criticism. The text should be looked at as it is, accessible to anyone who has knowledge of its language and its culture. The intentional fallacy approach restricts the role of the history of the author and his/her immediate environment.

In another approach termed 'affective fallacy' these two scholars challenge Richards's idea of deriving standards of criticism from the psychological or emotive effect of a poem.

According to Jefferson and Robey, (1989:82):

Wimsatt and Beardsley's view is that a poem is not just a vehicle for conveying feelings, but an independent object with distinctive features of its own. To study the effect of the object rather than the object itself is to put the cart before the horse, since the cause of the effect is to be found in the object, and besides the effects of literary objects vary notoriously from one reading and from one reader to another.

They dispute that the critic must be guided by the effect the poem has on the reader. They opt for objective criticism that will focus on the text than on the reader as the text may not have similar emotions to every reader. These scholars oppose affective criticism as according to them it focuses more on the emotional experience and reaction of the reader leaving out the actual meaning of the text that should be the core of a critical study.

When it comes to the third theoretical statement of the heresy of paraphrase, New Critics believe that complexity and coherence form an important basis in the analysis of literary texts. They are mainly interested in the structure of the text and the element of interrelatedness. They felt that the author and the reader should be remote from the text so as to apply objective criticism. In this regard it is clear that as in the case of poetry, to achieve this, one has to go for the theme, imagery and form of the text.

From this discussion it is clear that some literary critics are somehow at odds with the view of literature as 'experience', a subjective and individual phenomenon, where the effect of feeling counts a great deal. This is in contrast with other critics who would like to see a critic as a disinterested or neutral figure, who examines a literary work objectively.

It is important to make modifications of these literary theories so that they can suit isiZulu language. African languages with isiZulu included do not differ much from other languages especially European ones. However, like other languages isiZulu has

distortions caused by the disturbance of the ordinary language brought about by images that are used. This language uses a certain thing either an object or phenomenon, to mean something else. The language is not selective as to which object or phenomenon to refer to as long as what it intends explaining behaves in the same manner as that object or phenomenon.

Dealing with isiZulu literature one will have to consider a multiplicity of meaning brought by images that are found in this language. It should be noted that most images used in IsiZulu literatures are culture-based. To understand culture-based images, one requires good knowledge of Zulu language and cultural beliefs to have a clear understanding of what is meant in accordance with the New criticism theory. This is important because when these African artists create their literature, they base it on their beliefs, norms and values.

This then suggests that the theory or theories applied must entail a clear understanding of cultural beliefs and language usage in isiZulu. In terms of beliefs, not all images or symbols used in this language can be easily understood by all people. The fact that they are culture-based means that they are not universal in the sense that they can be understood by the whole world. These symbols could be easily understood by African people because they share certain beliefs and cultures. It is however possible that they match or resemble others in the world but this is coincidence not culture.

Ntuli, (1984:12) acknowledges concern about the African approach in literature. He points out that we are aware that some critics feel that in assessing African literature we must use a kind of an African standard and approach because other yardsticks will be inappropriate. Though Ntuli is aware of this concern he, however puts forward the view that great works of art should have a universal appeal that conforms to general universally accepted precepts. According to him the universal appeal will determine the universality of that particular work of art wherein the finer peculiarities, which are

distinctive of the specific culture or environment can be dealt with when the critic proceeds to examine them.

The idea of distinctiveness because of peculiarities as suggested by Ntuli, is also supported by Irele, (1971:20) who is of the opinion that, the peculiar modes of sensibility which derive from the African background, of which the use of language, both conditioned by and conditioning the traditional modes of feeling and apprehension, constitutes a distinct social reality.

This modification of theories will produce a balanced result where both African and western literary works will be catered for. This will help those who feel very strongly against a superimposition of foreign categories of thought upon African thought systems. For this modification will remove the superimposition that generates distortions of the African world-views.

2.2.3 SOME AFRICAN LITERARY THEORIES AND APPROACHES

2.2.3.1 INTRODUCTION

Some African perspectives on the literary analysis of literatures written in African languages will be dealt with thoroughly under this topic. A few literary theories that focus on the African way of looking at texts or narratives will be discussed. Such theories will be used to analyse Msimang's novels, to determine the extent of influence they have on African novelists writing in their own languages, specifically, isiZulu language.

It is an undisputed fact that the scholarly study of literature emerged in Western Europe at the turn of the 18th centuries. Historically this attitude was brought to the West when Arab writers transmitted the writings of Aristotle to less civilized west.

The growth of the national spirit was a second major tendency in the evolution of European society. Such an evolution raised the spirit of belonging to the people; the collective unity of individuals who feel themselves to be a community; who have a sense of belonging to the same reference group, and in most cases speak the same language. The growing power for the people is thus closely connected in several ways with the evolution of literature and the development of *literacy science*.

Another link between literature and growth of the national spirit is more closely relevant to this discussion. It is of vital importance at this point in time to mention that the stuff of literature is *speech* and speech is made out of words arranged in languages which are not mutually intelligible. It is quite questionable that right from the beginning early scholars did not concentrate on the literature they knew best, the literature written in their own language, produced by their own people, by the members of their national community. Immediately scholars developed interest in the literature of their own communities, it was evident that they would be encouraged to study the nations literary history, which would lead to a better knowledge of, and greater pride in the country's literary achievement, thereby bolstering cultural cohesion among citizenry.

What transpired in Europe has been traced in Africa as well. Literary scholars in Africa largely focused on Western literary theories in their writings. They even relied on European literary theories to analyze and study the narratives written in African languages by African authors, writing in their own languages, the languages they know well, and having their own art of narrating a story, own themes, styles and cultural background. The study of African literary theories will be discussed based on the afore-given background. Whether to call them "literary theories" or "African Approaches" to literature will be determined by how it is viewed by different scholars, whose works will form the basis of such a discussion.

2.2.3.2

SUB-SAHARAN AFRICA'S LITERARY HISTORY

A short discussion of the Sub-Saharan Africa's literary history will be done to give a background towards a national history of South African literature.

According to Gérard et al, (1993:43):

To say that a "national literature" is the literature produced by citizens of a nation cannot be regarded as a strikingly original statement. The real problem begins when one starts wondering what a "nation" is.

Gérard, (1993) further explains that the phrase acquired a perfectly clear meaning when the study of literature began to acquire genuine scientific characteristics in the early decades of the 19th century. He further states that in South Africa there used to be seven officially recognized Bantu Languages (Xhosa, Southern Sotho, Zulu, Tswana, Northern Sotho, Tsonga and Venda); two more (Ndebele and Swati) were added in recent years. Xhosa and Zulu are both Nguni languages, but the societies that speak them have gone through extremely different historical experiences in the last 200 years. Therefore in the light of the above factor, it is likely that their literature will also differ, not only in language, but also in their choice of themes and even in their respective prevailing mindsets. Another highlight of the matter discussed above is that it is worth noting that in spite of their inherent divisiveness built into the cultural make up of the country by historical circumstances, there is also a decisive element of unity which binds together all racial and ethnic groups with their different languages and traditions. Another important factor that influenced the development of literature in South Africa is that "the Republic of South Africa shaped itself as a result of four main historical processes":

- First, the settlement of migrant, black and white, on territory that had previously been occupied by Khoikhoi and San;
- Second, the British conquest;

- Third, the discovery of enormous mineral riches and the ensuing developments, industrialization and urbanization;
- Fourth, the rise of Afrikanerdom and the institutionalization of *apartheid*.

Each of the human groups that constitute the population of the country was diversely affected by each of these processes. The various branches of the national literature emerged and grew specific responses to these wider processes. It is on the basis of these assumptions that we see the emergence of Zulu authors, like Dube launching his first novel, two younger Zulu authors, the brothers RRR Dhlomo and HIE Dhlomo tried their hand in English. But the elder (RRR) soon turned back to his mother tongue, in which he wrote a number of vivid historical novels dealing with the vicissitudes of the Zulu nation and its leaders in the 19th century. At the same time, Zulu poet B.W. Vilakazi, after experimenting with European poetic forms in Zulu, returned to the traditional manner of oral art, applied to modern topics and written poetry.

2.2.3.3 ZULU LITERATURE

Before contact with Western civilization the Zulu people did not have a sophisticated system of recording ideas. There was only a rudimentary form of communicating feelings which was used by girls who sent messages to their lovers by means of beads of various colours.

Mathenjwa, (1999:70) has the following to say about the above statement:

A similar practice occurs among Zulus where a white bead string is used by a girl when she is accepting a love proposal from a suitor: at the end the white bead string is a symbol of love.

In spite of many limitations there was dynamic oral literature manifest mainly in prose narratives (izinganekwane) and praise poems (izibongo). Critics have observed that such tales have had obvious influence on writers of modern prose.

The most highly developed form of oral poetry, izibongo, is composed mainly to praise individuals, especially for outstanding attributes. The best-known praises are those of Kings and other prominent people. Many of the modern poets employ some of the style found in the traditional praise poems. Even in prose some elements of praise poetry are found in modern prose writing.

2.3 AUTHOR- ORIENTATED APPROACHES

2.3.1 THE HISTORICAL – BIOGRAPHICAL APPROACH

According to Swanepoel, (1990) this approach sets out to collect facts and other empirical data by means of which a causal relation between the author and his work or works could be established. In terms of Babbit, (1963) as cited by Swanepoel, (1990) the general characteristics of a work of art were largely due to the fact that the artist acted under the impulse of aspects such as heredity and environment.

Another important factor in this approach is that the scholar explores a link between the author's life, the social conditions of his time and his literary works. In addition the historical-biographical critic could look for links with the social reality.

2.3.2 THE MORAL – PHILOSOPHICAL APPROACH

To the exponents of this approach, the most important function of literature is to emphasize moralism and utilitarianism. (Swanepoel, 1990:7). The moral-philosophical approach was also rooted firmly in Southern African literary thought and in some respect and still underpinning the decisions of our formal and informal censorship bodies. This approach influenced a substantial number of authors as far as African literatures are concerned. Although moral-philosophical views cannot be regarded as totally irrelevant to the literary work, literary thought of the 20th century insisted that such views cannot be of central importance to the literary work which, in the first place, is a work of verbal *art*.

2.3.3 THE IMPRESSIONISTIC APPROACH

This approach works with the critic's personal response to "What I liked" and "What I did not like" (Swanepoel, 1990:8). It would work with questions such as; "What is your impression of D.B. Ntuli's short story *Uthingo Lwenkosazana*?" "What are your views on C.T. Msimang's interpretation of history in *Buzani KuMkabayi*?" This approach, more often than not, leads to pronouncements that are not convincingly verified by textual analysis. Part of its weakness also lies on its dependence on an unverifiable criterion such as personal taste.

Although some weakness has been identified in the approach, it is, however, significant to mention that it does have some merits on its side. Firstly, it represents a stage in the formative process of many a student of literature, a stage in which preliminary observations are useful to develop and formulate an opinion. Secondly, it is also interesting because of the role it assigns to the *reader*, with the emergence of the various theories of reception; the *reader* being one of Jakobson's tripartite communication model.

2.4 TEXT – ORIENTATED APPROACHES

These approaches based their focus on theories like the Russian Formalist Movement, New Criticism, Structuralism, Semiotics, Linguistic Approaches and deconstruction all of which have been discussed above in this same chapter.

2.5 READER – ORIENTATED APPROACH

The reader-orientated approaches occupy themselves with the reception of literature by readers. In this sense the study of literature from the reader's point of view rather takes on the proportions of an evolution, one that saw the completion of the century-long focus on *one* of the three parties Roman Jakobson distinguished in the communicative process.

2.5.1 RECEPTION AESTHETICS

Jauss, as cited by Gérard et al, (1993) set up what he called a *history of reception* against the traditional literary history of authors and genres. This includes the reception of works at the time of their first appearance and the way the reception changed in the course of time; Iser's reception aesthetics studies the individual relation between reader and text. This depends on how the reader copes with what he called the degree of *indeterminacy* or vagueness existing between the reader and the text, as well as *open spaces* (Leerstellen), authors are bound to leave in their works. These may be gaps in the narrative, the introduction of the new characters, author's comments and the like. This process is called *concretization* or *realization*.

Iser, according to Gérard et al, (1993) describes three types of readers: the *implied* reader, the *real* reader and the *explicit* reader. The implied reader is the one the author supposes to be reading his work. This reader is supposed to be present at all time and be able to follow all indicators of the text. The concept "*real*" reader refers to different types of readers, such as romantic, realistic or intellectual; these can include experienced readers, young readers, lay-readers, professional readers, etc. the *explicit* reader is the one the author directs himself / herself to. Sometimes this is done directly. Reception of necessity addresses the roots of what is known as literary criticism. This approach is bound to be multidisciplinary no matter whether the focus is on the real, implied or explicit reader.

2.5.2 READER RESPONSE

The notion of an American scholar, Stanley Fish, (Swanepoel, 1990) is vividly understood when he writes that while the formal structures of the text are more visible, they acquire significance *only* in the *context* of the *reader's experience* thereof. Fish further argues that the reader's activity not only leads to meaning, but that it in fact *has* meaning. It is the reader himself who is always making the sense of

what appears as text, it is made out by the reader's perception. Through the reader's interpretative strategies *form* is called into being.

The reception approaches are also relevant to African literatures without a shadow of a doubt. This approach may enable us to determine how African literature is perceived by a variety of individuals or groups and how the reception varies from individual to individual and from group to group, depending on the socio-cultural environment and related factors.

2.6 EMERGING AFRICAN APPROACHES

2.6.1 INTRODUCTION

Modern African literature first germinated from *oral traditions*. Secondly it came into being under both *intrinsic* and *foreign* (mainly Western) inspiration. In the process of growing from its own roots, it absorbed various characteristics and influences from other literatures.

What is of significance is to mention that if these apply to the African writer, the same applies to the African critic:

...while on the one hand being aware of intrinsic values and norms from the oral tradition that are bound to their ways into their approach to the literatures, African scholars were also faced with (and almost overwhelmed by) the numerous approaches to literature from all corners of the globe.

(Swanepoel, 1990:48).

Swanepoel, (1990) further argues that there is no reason why African scholars should not work within the framework they prefer, no matter the origin. Indeed, if literature is universal; and universal is not concomitant with "Western", and may per definition also include what is typically African. Various suggestions have been made by a

number of South African scholars. These scholars have advocated for the need for an African view. They have also gone into illuminating descriptions of what should be taken basically as African features of literature. What has come to the fore, both in Southern Africa and elsewhere in the continent, is not what could be called a fully-fledged African theory of literature. What have come to the fore are various approaches heading for a *convergence* of values derived from both African traditions (oral and modern) and contemporary poetics. The emphasis will thus be put on articulation of these theories in African terms.

2.6.2 IRELE'S SOCIOLOGICAL APPROACH

In his article Irele, (1971:80) inter alia stated:

I personally take view that the African is being transformed not only into something or somebody else, but into something or somebody new, and I similarly tend to look upon our literature as tending towards the transposition of an old scale of feeling and attitudes into a new key of expression.

Irele further stated that unless we are prepared to take into consideration the whole imaginative tradition in Africa, we who set out to interpret the writings of new authors are going to miss the finer modulations which give the best in modern African literature interest and value.

Irele's approach is sociological in the sense that African criticism should take into account everything within our society that has informed the work.

2.6.3 MARXISM AND AFRICA

Marxist and materialist criticism developed from the views of Karl Marx. According to Marx the economic structure of society served as the foundation of its social,

political and cultural structures. As cultural phenomenon, literature in this sense expresses economic relations.

Amuta, (1989) states that African literature and its criticism testify to the historical contradictions that define the African situation. In essence literature should be viewed as a product of social experience and awareness.

2.6.4 ANOZIE'S STRUCTURAL PRAGMATICS

Anozie is convinced that the criticism of African literatures could use more methods and more rigorous ordering of sense. He noticed an increased search for appropriate context of criticism that will elucidate the form, experience and meaning of the literatures. He says that behind the growing body of African literature, he observed an immense reservoir of oral tradition for which structuralism could contribute proper tools of analysis and interpretation.

2.6.5 MYTH CRITICISM; SOYINKA, OKPEWHO

Soyinka's *Myth, Literature and the African World*, (1976) is revealing the study on the dynamic role of myth in African Society and literature. He shows that the African world-view is not stagnant.

Isodore Okpewho, (1983) starts with the survey of oral narrative theory, in which he deals critically with evolutionism, psychoanalysis, diffusionism, functionalism, symbolism, formalism and structuralism. Myth and contemporary African literature is described with reference to tradition; preserved, observed, refined and revised.

2.6.6 P. S. GROENEWALD'S APPROACH

Although Groenewald is a scholar of Formalists and Structuralists theories, he asserts that these had a major influence on poetry rather than prose fiction. That is one of the

reasons in his articles he uses the “why” question to precede and continues to demand an answer. He believes that the history of literature, specifically that of Northern Sotho, needs to be addressed in broad outline, also with regard to the social, economic and political climate within which it originated and developed.

2.6.7 POLYSYSTEM THEORY

This theory aims at interpreting literature according to semiotic schemes on account of general regularities in the communication systems. The concept *system* is an open, historically defined concept. It signals the relative degree of agreement of literary views within specific groups. This theory led to new insights with reference to the description of national literatures and the description of relationships between national literary systems. In it the scholar should look at the development of a people’s literature as a system. Lambert, (1985:35) states that, in Southern African literature the degree of literary autonomy could be investigated by means of a series of general and particular questions, one of which is:

Are the literary norms and models imported or not?
Are they traditional or not?

The national literature of the Republic of South Africa is an outstanding instance of what Itamar Even – Zohar has called a “polysystem”. It comprises eleven distinct sets: Afrikaans, English – divided by apartheid terminology into two sub-sets: “white” and “non-white”, and nine further sets of varying importance, written in the nine officially recognized Bantu languages of the Republic.

2.7 THE CULTURAL ELEMENT

Though cultures differ according to different groups in Africa most share certain elements. These elements lead to common symbolism that may be referred to as African symbolism. This emanates from the fact that most African nations have not lost touch with their heritage. This common element of images makes African

languages characteristically rich in diction. Language, besides being the means of communication is also regarded as the heart of a people and the nations culture. Should you then destroy a people's language you are indeed destroying their culture, history and their sense of being. The confusion in the minds of different scholars regarding which theories can be legitimately used in African languages is caused by the clash between indigenous heritage and a foreign legacy of colonial origin.

Most contemporary theories pay more attention to the stylistic merits of the texts. They do not concentrate on content relation to the most meaningful aspects of humankind like culture. The concept of cultural development and the history of cultural elements reflected in language, belief systems, customs and other aspects of existence need to be tackled and very much engaged with the literary qualities of isiZulu culture.

Among most African tribes, culture is inherited from the older generation that, through different experiences has noticed certain deeds and happenings by natural objects and phenomena. Through thorough observations their behaviour is endorsed and adopted into every day language or incorporated into daily routine in life. They are later conveyed in language to explain certain circumstances that are called images. This could be well depicted in Christian circles with Jesus Christ being crucified on the cross for a holy cause and the cross is later taken as a symbol of holiness. A similar practice occurs among Zulus where a white bead string is used by a girl when she is accepting a love proposal from a suitor: at the end the white bead string is a symbol of love.

When Irele, (1971:20) looks at the African works of art, he feels that not only is our criticism limited if we do not relate the work to its specific cultural framework, worse it can also be falsified. He feels very strongly that we cannot divorce African literature from African culture. Should we try to do that it will cause improper interpretations that will not be based on culture, this then suggests that an African background and approach are essential in the critical analysis of a language that is

based and grounded on culture like isiZulu. In this regard Amuta, as cited by Swanepoel, (1990:55), suggests that in an African situation, literary criticism must be predicted on a theoretical outlook that couples cultural theory with social practice.

Swanepoel, (1990:48) is of the opinion that there is no reason why African scholars should not work within the framework they prefer, no matter its origin. If literature is indeed universal, literary values too must be universal. Universal as a matter of fact is seen not to be concomitant with 'Western', and may per definition also include what is typically African. This widens the scope. We must not limit our thinking only to Africa but broaden it, though remaining mindful of certain peculiarities specific to environment.

2.8 CULTURAL IMAGES

Cultural images play a vital role in showing exactly how this culture-based theory could be approached because they figure so much in literature. They are important because of their strength in the way they stimulate the sense of imagination. These images are the pictures that are drawn in the mind of the reader or listener when he/she hears or reads certain words and expressions.

The way these words are used in a particular context makes one's mind to extend from the ordinary meaning the word may literally have. The reader will create an image in his/her mind of what is meant by that particular word. It is at the point that one can start comparing referent objects with objects meant by the words used. The relationship that may exist between the two words may give the reader a multiplicity of meanings. The existence and significance of an image is determined by the context in which it is used.

Since images appeal to almost all physical senses of human beings, they can therefore be easily understood by putting them in the socio-cultural setting. This idea supports what is suggested by Kunene, (1982:102) who is of the opinion that when these

images are localized as to time and place, they reveal cultural traits unique to the people of the area. These images will be arranged according to patterns. I will divide them into different subgroups, according to the situations that they are associated with; that are images associated with human experiences and images associated with the modern (Western) world.

2.8.1 IMAGES ASSOCIATED WITH CULTURAL BELIEFS

These are images that are mainly associated with African cultural beliefs especially those of the Zulus. Some Zulu ones amongst other things witchcraft and ancestor worship. These images depict a lifestyle that could be easily understood by a person who is clear about Zulu cultural beliefs and target celestial bodies and related natural phenomena.

2.8.2 IMAGES ASSOCIATED WITH WITCHCRAFT

Some of the celestial bodies are associated with witchcraft and the use of cultural (traditional) medicine. There is a strong belief among the Zulus that celestial bodies like the sun and the moon are involved in the prescription of certain *muthi* (medicine) practices. The sun is believed to be used by a suitor to *phonsa* (send love medicine) to the girl he is courting. This *muthi* is sent by using the sunrays that penetrate the girl's heart. This belief has led to a tradition among the Zulus that girls shall not come out of their houses when the sun dawns. When they go out to fetch water, it must be before the sun rises or after it has risen. This is done because there is an assumption that boys perform their *phonsa* practices at sunrise. It is said that boys *khwifa* (spit liquid medicine) facing the rising sun while at the same time calling the name of the targeted girl.

It is believed that boys get these love potions from an *inyanga* (medicine-doctor) who has supernatural powers. In Zulu culture, like in most African cultures, *izinyanga* are

known to have their medicine towards someone far away and do what is expected of it.

2.8.3 IMAGES ASSOCIATED WITH BELIEFS

In Zulu literature there are images that are associated with Zulu beliefs. Mathivha, as cited by Nemukongwe, (1995:85), points out that the term myth is very intimately entangled with the hardest problems of thought of religion and early history. In myths an attempt is made to explain the relationship of man to man in his environment and to solve numerous questions that baffled him. This offers answers to mysteries of life and death, love and hatred.

In Zulu we also have those stories that try to give answers to a mysterious phenomenon like the thunderstorm which features in some artistic works like King *Zwelithini's izibongo* where the bard says:

Uthekwan' uhlezi phezu kwendlu
Uhlo! izulu ukuduma.

(The hammerhead bird is sitting on top of the house
foretelling a thunderstorm).

To understand this image one must acquaint oneself with the cultural belief regarding this image. The image that is presented here is that of the hammerhead bird having power to predict the thunderstorm for Zulus believe that the bird has such power. This association of the hammerhead bird with the thunderstorm is clearly explained by Kunene, (1995:86) who says, closely related to these symbols of the hammerhead bird may be used as the symbol of the anger of the sky, together with lightning, and thunder, hurricane and storms. Besides using the hammerhead bird as a symbol in Zulu, the lightning itself is also called *inyoni* (the bird).

In Zulu when a person has been struck by lightning, it is usually said he has been 'struck by the bird' (*ushaywe yinyoni*). To this Kunene, (1995:86) further mentions

that the belief about the 'bird of thunder' leads to a chain of association, some of which appear illogical. Almost all the actions that are characteristics of this bird may be described as the actions and qualities of lightning or thunder. This is perhaps associated with the swiftness of the bird hence metaphorized as the creature itself. There is also a belief that if you kill a hammerhead bird that may result in a severe thunderstorm.

Another bird that predicts rain is the ground-hornbill bird (*ingududu/insingizi*). When it sings early in the morning there is a belief that if you kill it the rain will fall incessantly.

Another Zulu belief related to the thunderstorm is that it reflects god's anger. Other Africans too believe that when god is angry he announces through thunder and lightning. Regarding this idea, Maake, (1994:234) points out that coupled with these climatic conditions, there are images used to symbolize attributes both good and evil. Storms and hailstorms may symbolize anger, while the sky symbolizes protection and benevolence and the rainbow symbolizes goodness. According to Maake, all climatic conditions symbolize something, rumblings and lightning instill fear because they are associated with death. The emergence of the rainbow that indicates the end of rain, thunder and lightning is usually associated with goodness. It resuscitates hopes of living and restores strength to those rendered hopeless during the storm. While still dealing with beliefs, there are ones associated with the moon. According to the Zulus, during the quarter moon people should abstain from certain practices and events. It is also believed that during this time of the month, people should not plough or till soil in any way because if they do it will provoke a severe drought or hailstorm.

The very same moon is also used to predict rain. It is believed that Zulus are able to read by looking at the moon and say if it will rain or not. When the quarter moon is facing upwards with a round-shaped veil-like shade in its curve, this suggests that it will rain. When the moon is facing downwards with no round-shaped veil-like shade in its curving, this shows that there will be no rain in that month. While different

shapes of the moon mark different times of the month they are weather forecasting indicators.

2.8.4 IMAGES ASSOCIATED WITH HUMAN EXPERIENCES

Human beings are exposed to almost everything in their surroundings and as a result they experience these events, ideas, images and phenomena in different ways. Almost all objects and phenomena in their surroundings influence them in one way or another for good or bad.

2.8.5 IMAGES ASSOCIATED WITH DISEASES

According to the beliefs of the Zulus, there are certain diseases or illnesses that are cured by using things related to celestial bodies and associated phenomena. When young babies are troublesome by becoming restless, they are said to be suffering from *inyoni* (nervousness) disease. If such a disease is not treated when the baby is still young, it will trouble him/her even when old. The kind of treatment that is performed is that the child is taken to a place that has been stricken by lightning (*isishozi*). The-enema is administered so that *inyoni* is discharged. In this way *isishozi* acquired a double meaning associated it with death and fear caused by lightning as well as healing and life given to young children.

2.8.6 IMAGES ASSOCIATED WITH VICTORY AND POWER

These images are associated with those celestial bodies that have power to conquer certain natural phenomena. One has only to quote the sun whose light conquers darkness. The sun is seen to have power over other celestial bodies and nature as whole. It has power to destroy everything living on earth by causing drought. On the other hand, it brings life to all living creatures on earth. In short it has power to destroy as well as to give life. The moon is also associated with power and victory as it conquers darkness of the night. The moon surrounded by its stars symbolizes the

king surrounded by his subordinates in a Zulu cultural setting. In this regard it is seen as dominating the sky at night and is regarded as the king of darkness as it overcomes it at night. These ideas suggest that in an African situation and specifically a Zulu one for our purposes, these two celestial bodies the sun and the moon may be used as symbols of power and victory in one way or another.

2.8.7 IMAGES ASSOCIATED WITH THE WESTERN WORLD

Western influences have infiltrated African cultures. This has been mainly brought about through Christianity that has imported Zulus' culture beliefs and images that are biblical or western orientated. One can take as a good example the myth that explains the women-shaped figure seen on the moon. This is explained using the Christian approach, as I have mentioned above, which says that the picture on the moon is of a woman who disobeyed gods instruction to respect the Sabbath day and to keep it holy. It is alleged that this poor woman worked on Sabbath day by collecting firewood and was therefore banished to the moon to serve her punishment. This explanation sounds alien to Zulu culture and was brought in through Christianity. For in Zulu culture there is no day of the week set aside so that people should honour God and not do their work. This then shows that there are other images too that are either culture oriented or biblically orientated can now be found in the Zulu culture as a result of the infiltration of western influence. This influence is found in most African modern literature and must be considered when analyzing isiZulu text.

The fact that language is a multiple process means that it also involves other aspects beyond the literature one. Webster, (1996:46-47) points out that it would be unhelpful and inaccurate to suggest that literary language is an entirely subjective phenomenon, ignoring the larger social and ideological scope of all discourse.

What transpires here is that literary critics should look at literary language as part of a social structure. Language is mainly used for communication briefs, norms, values

and ideas of a particular society. It is there impossible for literary critics to ignore the social, culture as well as the ideological value of language. It is for this reason that I have suggested that Russian formalism and new criticism should be embraced as literary theories

2.9 NARRATOLOGY APPROACH

Narratology is the systematic study and analysis of narratives. According to Groden and Kreiswirth, (1994:524):

Narratology is the theory of narrative. It examines what all narratives, and only narratives, have in common and what enables them to differ from one another qua narratives and it aims to describe the narrative-specific systems of rules presiding over narrative production and processing.

The above definition implies that narratology as an approach is not only confined to prose form as many people often assume. We can therefore use narratology to analyze the narrative qualities of poetry and music by applying the rules that are used in evaluating narratives in novels, folktales, short stories, etc. the fact that narratology accommodates comparative evaluation of narratives suggests that it can enable us to determine the genre that best serves as an effective storytelling medium for a Zulu artist specifically when we compare and contrast the storytelling techniques between music and poetry as demonstrated by Zulu artists.

We must, however take into consideration a comment by Culler, (1986:171) who warns:

To make a narrative an object of study one must distinguish narratives from non-narratives, and this invariably involves reference to the fact that narratives report sequences of events. If a narrative is defined as representation of series of events then the analyst must be able to identify these events, and they come to

function as a no discursive, no textual give, something which exists prior to and independently of narrative presentation and which the narrative then reports.

The above elaborate exposition clearly defines the point of view that serves as the starting point of narratology. We feel that in Zulu music and poetry, artists do portray 'sequences of events' that are reported in a manner that makes a meaningful message to the audience just like a narrative does. This convinces us therefore that the narratological approach will be relevant in this study that is aimed at pointing out why we believe that not only Zulu music and poetry embody a rich storytelling heritage that spans generations, but also different kinds of narratives.

Cortazzi, (1993:2) highlights the significance of the narratological approach when he explains:

Narrative analysis can therefore, be seen as opening a window on the mind or if we are analyzing narratives of a specific group of tellers, as opening a window on their culture. With this recognition of the importance of narrative as a major semiotic mode, it is perhaps not surprising that some scholars have come to regard narratology as an independent discipline studying the theory of a narrative text.

In the above definition, we are particularly interested in the fact that narratology as a field of critical study opens for us a window that enables us to have a glimpse on the cultural outlook of the storyteller. In this study, narratology will help us understand how Zulu poets and musicians depict cultural values and norms through stories that are narrated in their artistic expressions and compositions. We will be able to see how this cultural element as portrayed in various modes of narratives has been carried on through generations and how western influences have impacted on the cultural dynamics of the Zulus as seen through musicians and poets.

Narratology does not confine itself to literature. Currie, (1998:2) contends that:

Commonly cited examples of narratives in everyday life are films, music videos, advertisements, myths, television and newspaper, journalism, paintings, songs, jokes, stories of our holidays and accounts of our day.

This highlights the fact that human beings make use of various expressions as vehicles to convey narratives that depict daily life experiences. We wholeheartedly concur with Currie who mentions songs as narrative forms and feel that Zulu artists have been able to use this medium as an effective narrative tool. Currie's contention that narratives manifest themselves in various forms in our daily lives convinces us that we need not expect narratology to be a misfit if applied in the analysis of Msimang's novels and Zulu poetry as means of storytelling.

The definitions that we have cited above clarify beyond doubt that narratology can be of vital use in the critical evaluation of both oral and written narratives. At this stage, however we feel that it is inevitable that we attempt to define a narrative or story in order to indicate how narratology is indispensable in a study of this nature.

With regard to what a story is, Rimmon-Kenan, (1987:3) explains:

"Story" designates the narrated events, abstracted from their disposition in the text and reconstructed in their chronological order, together with participant in these events.

Many people have agreed that although a story is a commonly known aspect of our lives, it is often very difficult to define. We therefore concur with Garcia and Patrick, (1974:80) who feel that a story defies definition. They argue:

What, if anything is a story? Well frankly we do not exactly know and believe no one exactly knows, and if anyone does exactly know, we believe this knowing isn't so terrifically important.

In line with the above concluding statement we feel that we need not bother ourselves much about how a story is defined but should rather move on to the next crucial question that narratology seeks to examine: what then constitutes a story or narrative?

According to O'Neal, (1973; 17):

Events of some sort are necessary if we are to speak of a narrative: "event" or "change of state" is the key and fundamental or narrative.

Scholars suggest certain minimum requirements for a narrative. Génette, (1972) is happy with a single event as a minimum requirement for a story or narrative. With regard to the suitability of a single event O'Neal, (1973:18) illustrates:

One can certainly see how a single event can at least imply a narrative. 'The king died', for example is a single event but it clearly refers to two separate states of events in the first of which the king was alive and in the second of which he is no longer so.

While some are satisfied with one event, Rimmon-Kenan, (1987) is happy with 'any two events' arranged in chronological order. Prince, (1973) demands 'three events, linked by three different principles of organization: chronology, causality and closure'.

Some narratologists have suggested necessary minimal conditions for a narrative, which are seen as combining to form a minimum, plot structure. These minimal conditions are temporality and causation.

2.10 NARRATOLOGY AS A THEORETICAL FRAMEWORK

Narratology is the theory of narrative texts. Three distinction levels are identified in narratology. Different terminology is used by different theorists to refer to such a distinction. Rimmon-Kenan, (1983:3) refers to story, text and narration. Mieke Bal, (1985:13) prefers the Dutch terms, *geschiedenis*, *verhaal* and *text*. Gérard Genette, who did pioneer work on the three level distinctions, applies the term *histoire*, *recit* and *narration* (Strachan: 1990). In the discussion that will follow in the next chapters the terminology of Rimmon-Kenan, namely; *story*, *text* and *narration* will be adopted.

2.10.1 THE STORY (FIRST) LEVEL

The story is the first level since it occurs before the text. Story designates the narrated events. Rimmon-Kenan, (1983) states that these events are abstracted from their disposition in the text and reconstructed in their chronological order, together with the participants in these events. The following four aspects are important at the story level:

- events
- characters/actors
- time
- place

2.10.1.1 EVENTS

Events are defined by Bal, (1985:13) as the transition from one state to another state, caused or experienced by actors. An event is thus a process; an alteration. These events are incidents which take place at a specific time. At first level (story) these events should be re-arranged into their chronological order. Some are functional events, while others are non-functional. Events that exert more influence on the

course of the narrative are the functional events. These functional events are further re-organized into sequences. Three principles are used to organize them into sequences, namely: *possibility*, *process* and *outcome*.

2.10.1.2 ACTORS

Actors are agents that perform actions. To act is defined as to cause or to experience an event. Actors are regarded in their relation to the sequence of events which they cause or undergo. In some fabulas (*stories*) there are actors who have no functional part in the structures of those fabulas because they do not cause or undergo functional events. The initial disregard of an actor does not mean that this actor is without significance. In actual fact that means that this particular actor does not form part of the functional category, and therefore need not be taken into consideration. The actors have an intention: they aspire towards an aim. At the story level actors are usually grouped together into classes of actors called actants. An actant is a class of actors that shares a certain characteristic, that shared characteristic is related to the teleology of the fabula as a whole. An actant is therefore a class of actors whose members have an identical relation to the aspect of telos which constitutes the principle of the fabula, as Bal, (1985:26) would have it.

2.10.1.3 TIME

Time is presented differently at the story level from its presentation at the text level. In the story time refers to the duration events actually take i.e. years, months, days, hours, et cetera. This is called narrative time. It is clear that in the story, time is not limited to the amount of time devoted to its presentation in the text. Another aspect of time at the first level is *historical* time. Historical time refers to the time span in which events happened in the story, i.e. ancient, modern, 16th century, et cetera. Types of objects used can also infer historical perspective. The language used, names of people and references to certain objects can also help in determining the historical time of the story as Strachan, (1990) puts it. It is important to note that before

embarking on the narrative time, events should be re-constructed into their chronological order.

2.10.1.4 PLACE

Events happen somewhere. When the location has not been indicated, readers will in most cases supply one. They will imagine the scene and situate it somewhere.

2.10.2 THE TEXT (SECOND) LEVEL

Text is the second level of narration; the reader re-constructs the story from the text. Although it appears as if the text is the first level in so far as being the first contact between the reader and the story, it is in actuality the second level. Text is in the second level of narration because before the organizing instance puts anything on text the story already 'exists'. There are five main concepts to be dealt with at the *second level, namely, focaliser, events, time, space and characters.*

2.10.2.1 FOCALISER

Focaliser is the main element at this level. Focalisation is thus the relation between the vision and that, which is 'seen', or perceived (Bal, 1985:100). It is also known as point of view or narrative perspective. Events are there in the text, 'but no-one notices them'. For the first time, someone looks upon that world. Readers 'see' that world through the eyes of the focaliser. The way the focaliser sees the world determines how we as readers will also view it. Our role as readers, thus is to look for and analyze the focaliser; who is he? If he is that particular focaliser, then that is why the world is viewed that way by the reader; hence the focaliser's major role at the text level. The focaliser has seen the events but they have not been narrated yet. The second level therefore has primarily to do with the eyes.

2.10.2.2

EVENTS

At the second level events do not necessarily appear in their chronological order. This is because the organizing instance decides which events he wants to place at the beginning of the text. At the second level it is a matter of arrangement as opposed to occurrence.

2.10.2.3

TIME

Time is handled differently at the text level as compared to its manipulation at the story level. The text is the ordering of the story elements by an organizing instance. Therefore the text is a product of arrangement as opposed to the story, which is a product of imagination. The duration allocated to the different elements, is determined in respect of their duration in the story. The following three aspects of time are found in the text level: *order*, *rhythm* and *frequency*.

Order is the sequential ordering of events in the text by an organizing instance. It has two categories namely, *Retrospections* and *Anticipations* as Bal, (1985) puts it.

According to Génette, (1980) rhythm refers to the relationship between the length of time occupied by the events in the story, and the amount of time devoted to the presentation of the same events in the text. Text-time is measured in terms of the number of pages, line and words, as opposed to the story-time, which is measured in terms of the clock or calendar. There are five possibilities of rhythm, that is, *ellipsis*, *summary*, *scene*, *retardation* and *pause*.

Frequency applies to the relationship between the number of times an event occurs in the story, and the number of times that same event is presented in the text. *Repetition* and *iterative presentation* are involved in this relationship.

2.10.2.4

NARRATION

Narration is the third level of narratology. Strachan, (1990) states that narration involves the narrative instance. The narrator is A and the focaliser is B while the actor is C, A narrates what B sees what C does; the person who narrates is not necessarily the Focaliser. Two types of narration are usually employed; the first person ('I') narrator and the third person ('he'/'she') narrator. With the 'I' narrator, the narrator is part of what is happening. He forms an integral part of the whole narration process. In the 'he'/'she' narration, the narrator narrates the events. This can be done by the author himself or the author can make use of one of the characters in the story and 'hide' behind him.

This work will not include the third level of narratology since characterization and time feature only in the first and second levels. Focus will; therefore be concentrated onto the story and text levels only, where characterization and time will be traced in C.T Msimang's novels.

2.11 CONCLUSION

The aim of this chapter was to look at some of the approaches and theories that are regarded as effective evaluation tools in literary criticism. The Russian Formalism and the New Criticism were embraced as some of the literary theories that will be used in this study. The discussion of the narratological approach also indicated why Genette's narrative model will enable us to evaluate the various narrative techniques that are used by Zulu artists in their story telling attempts, as depicted in C.T. Msimang's novels.

An attempt was also made to look into various approaches and "theories" based in Africa. We looked at how the western critic has had some measure of influence to an African writer mainly, writing in African language. Certain emerging African theories

and approaches will be used in the critical analysis of Msimang novels. The main one of these will be the Cultural element, as Mathenjwa, (1999) puts it:

Language, besides being a means of communication, is also regarded as the heart of a people and the nation's culture.

(Mathenjwa, 1999:69).

Some of the approaches and literary theories will be used in the analysis of the novels of C.T. Msimang which follows in the next chapter.

CHAPTER THREE

3.0 CHARACTERIZATION AND EUROPEAN NARRATIVE CONVENTIONS

3.1 INTRODUCTION

Only European narrative conventions are going to be discussed in this chapter. The discussions of Msimang's novels will form the centre of this chapter. C.T. Msimang's novels, "*Akuyiwe Emhlahlweni*", "*Buzani KuMkabayi*", and "*Walivuma Icala*" will be critically analyzed using some of the literary theories and approaches originating from the West (namely. Europe).

The main focus of the chapter will be the critical analysis of these three novels with a view to identifying some of the influential literary theories that might have affected the novelist in his art of narration.

Ngcongwane, (1987) gives a vivid explanation of narration and the narrative art:

Narrating is an old human activity. All of us do it – just as much as all of us who are not crippled can walk. But exactly what do we do when we walk? This may sound a strange question. In very much the same way we can ask ourselves: what do we do when we narrate?

(Ngcongwane, 1987:36).

Ngcongwane further explains that a person speaks chiefly because he has something to tell; something to narrate. A novel is regarded as fiction. But what is important is to investigate how the narration act functions in the production of what we call a novel. This is exactly what this chapter will be embarking on with reference to the novels of Themba Msimang and the use of narratology in character portrayal, as one of the literary theories advocated by European critics.

3.2 EUROPEAN NARRATIVE CONVENTIONS

European narrative conventions have exerted major influence on the critical analysis of literature, be it a narrative prose or fiction. This has been a trend for a number of centuries. Swanepoel, (1990) does allude to the modern African literature first germinating from oral traditions, but also coming from other intrinsic and foreign inspirations, mainly Western.

Western or European writers base their narration on their own European socio-cultural background. These are based on activities of their own communities. This is the setting they know best. European literary theories and conventions are still largely employed in critically analyzing narratives or novels written in African languages. This will be traced in the novels of C.T. Msimang as well.

3.3 LITERARY THEORIES IN MSIMANG'S NOVELS

3.3.1 INTRODUCTION

The novels of C.T. Msimang, *"Akuyiwe Emhlahlweni"*, *"Buzani KuMkabayi"*, and *"Walivuma Icala"* will be critically analyzed, using a variety of literary theorists that will be relevant to the study. These novels will be analysed with particular reference to the way in which Msimang has handled **character portrayal** and how he has manipulated it in a novel, as advocated by different scholars.

3.3.2 CHARACTERIZATION IN C.T. MSIMANG'S NOVELS

3.3.2.1 INTRODUCTION

Characterization will be looked into, hereunder, with its relevance in story telling. Various views that are expressed by critics with regard to the nature of

characterization and how it manifests itself in narratives will be discussed. The discussion will also highlight how Msimang, as a novelist, portrays characters in his novels and how characterization as used by a Zulu novelist displays distinct and unique features. As it has been alluded to earlier on in Chapter 2, characterization will be dealt with at two narrative levels, as identified in narratology.

In terms of characterization, analysts cite only two levels at which characterization can be discussed, namely, the first and second levels respectively. Bal, (1985:92) explains the difference between text and story as follows:

Text is a finite, structural whole composed of language signs. A narrative text is a text in which an agent relates a narrative. A story is a fabula that is presented in a certain manner.

Rimmon-Kenan, (1983:3) gives clarity as to the difference between the two concepts in the following way:

Story designates the narrated events, abstracted from their disposition in the text and reconstructed in their chronological order, together with the participants in the events. Whereas the 'story' is the succession of events, 'text' is a spoken or written discourse which undertakes their telling. Put more simply, the 'text' is what we read. In it, the events do not necessarily appear in chronological order.

From the above assertion it is deduced that the narrative text is the one in which a story is related, and thus implies that a text is not a story, but the medium through which the story is presented to the reader or audience. Ntuli, (1998:29) explains that characterization is viewed as:

A sum total of techniques used as mechanism, or a vehicle for 'humanising' the non-existent imaginary images or fictitious persons in a Zulu novel. These fictitious persons are endowed with human attributes.

Such fictitious creations by a Zulu novelist are enshrined and grounded in the socio-economic and traditional life of the Zulu people in a particular geographical area at a particular period of time. The Zulu novelist creates these imaginary persons with a view to fulfilling a certain purpose. His aim might be to entertain, to instruct, to give a warning to the Zulu community or nation.

At face value, the term “character” may well be seen quite familiar and non-problematic. At times even a non-literary scholar may claim to understand it. But the fact of the matter is that the subject is not that simple. Another factor that adds to the complexity of the concept is that the definitions given to it to-date are, in the majority of cases, western –orientated. The latter factor makes the problem even more complex to understand when reference is made to characters in the Zulu novel in particular. Such an approach towards the concept “character” does not delve much into the intricacies and the socio-cultural, geo-traditional background of the term as portrayed by the Zulu novelist. It is by no surprise that a literary critic equipped only with the European yardsticks, characters found in the Zulu novel may present a bigger challenge to him.

It is for the above reasons and, of course, for other literary critics, that characterization or character portrayal will be discussed in this chapter, considering the European narrative conventions, and African narrative conventions in subsequent chapters.

In further defining characterization and characters, Abrams has the following to say:

Characters are the persons represented in dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual and emotional qualities by inference from what the persons and their distinctive ways of saying it – the **dialogue** and from what they do – the **action**.

(Abrams, 1981:33).

The above definition of characters emphasizes the fact that characters are included in a literary work for a particular purpose. They have to be so actively involved in the story that through what they say and do, readers and audience can appreciate the story that the artist is conveying to them.

Another definition by Msimang, (1986:99) has the following to say about characterization:

The sum total technique employed by an artist in presenting characters in a literary work of art so that such characters are perceived by the audience / reader as persons endowed with moral and dispositional as well as physical qualities.

This simply means that characters should be convincing in their own right, so that they resemble people we meet in real life situations; in our day-to-day living of life.

Interestingly, Ntuli seems to concur with other literary critics in what he says about characters and their portrayal in a literary work of art:

We can go on and on quoting various aspects on characterization but the fact of the matter is that almost, if not all authors, in simple terms, regard characterization as the revealing of characters or imaginary people in a work of art.

(Ntuli, 1993:23).

The role of the characters in a story is very significant. In actuality, '... it is almost impossible to talk of a story without characters.' (Sibiya, 2002:90).

Msimang, (1986:99) emphasizes the need for characters to be convincing:

Perhaps the most important point about characterization is that the artist must present lifelike characters. In order to be convincing, his imaginary persons must be grounded in reality. They must be true, not so much to

our world, but to their world, i.e. the world that the artist has created for them.

Abrams, (1981:34) also highlights the fact that characters should be lifelike when he points out that:

Characterization is the author's revelation and development of believable human qualities, words, thoughts, influence and actions in fictional beings.

The emphasis that characters should be lifelike is further argued by Ntuli, (1993:24) when he points out that:

The character must be true to the world of art. Characters must be experienced by the reader as "natural" or "lifelike". This does not however mean that we must expect the people in the novel to be similar to the people in real life.

3.3.3 LEVELS OF CHARACTERISATION

As it has been pointed out in Chapter Two, three narrative levels are identified in narratology. Characterization in narratology exists only at two levels, namely; the story level and the text level. These levels are also referred to as the first level and second level respectively by narratologists.

To clarify between the two concepts, Rimmon-Kenan, (1983:3) has the following to say:

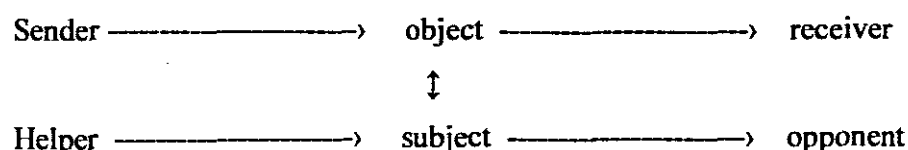
Story designates the narrated events, abstracted from their disposition in the text and reconstructed in their chronological order, together with the participants in the events. Whereas the 'story' is the succession of events, 'text' is a spoken or written discourse which undertakes their telling. Put more simply, the 'text' is what we read. In it, the events do not necessarily appear in chronological order.

In this discussion we are going to make use of models as suggested by Greimas, (1983), Rimmon-Kenan, (1983) and Bal, (1985).

3.3.3.1 STORY (FIRST) LEVEL

In narratology, the story is regarded as the first level where characterization occurs. At this level characters are grouped together according to how they feature in the story and the role they play in conveying what the artist or organizing instance intends them to convey. Different narratologists refer to these characters in different names as we normally know them. According to Génette, (1983) and Bal, (1985), at the story level characters or actors are grouped together into classes or categories called **actants**. An actant is described as a class or group of actors or characters that portray similar or common characteristics in terms of the rôle they play in the story.

According to Rimmon-Kenan, (1983), Greimas makes a distinction between *acteur* and *actant*. He argues that both are conceived as accomplishing an act, and both can include not only human beings (that is, characters), but also inanimate objects (for example, a magic ring) and abstract concepts (for example, destiny). Greimas argues that *acteurs* are numerous because they are endowed with specific qualities depending on the narratives in which they feature. The number of actants is reduced to six only in Greimas's model, namely



The **subject** in the story is usually the main character. The story centres around the subject. There may be more than one subject in a particular narrative. The subject struggles towards a particular goal that is referred to as **object**. This is the main cause

of events in the story. It is also what motivates the audience or reader to know the outcome of the events on the story. What pushes and motivates the subject to attain this goal, is referred to as the **power**. The power is abstract, for example, bravery, cleverness, fate, jealousy, hatred, love, etcetera. It is possible at times that the subject and the **receiver** correspond in a narrative. If the subject succeeds in attaining his goal, he becomes the receiver. Rimmon-Kenan, (1983:6) has the following to say:

The intention of the subject in itself is not sufficient to reach the object. There are powers who either allow it to reach its aim or prevent it from doing so ... One may consequently distinguish a class of actors consisting of those who support the subject in the realization of its intentions, supply the object, or allow it to be supplied.

Obviously the subject always meets with some measure of resistance in his struggle to reach the object, and also need some help. Resistance is exerted on him by **opponents**. The opponent's major intention is to overcome and foil all attempts at attaining his goal. This develops a need for the subject to source some help from other people or people render him some help. The **helper** assists the subject. At times it becomes difficult to make a clear distinction between the helper and the power because of the common objective between the two. Some obvious differences between the two are enumerated by Bal, (1985:31) as follows:

1. While the helper helps only the subject, the power controls everything in the story.
2. The power remains abstract while the helper is always concrete.
3. The power is in the background while the helper is always in the foreground.
4. There is only one power but there can be more than one helper.

As it has been mentioned in 3.3.2.1 above that the subject is usually the main character in a narrative we do not have the slightest doubt that MaSibisi, in Msimang's novel '*Akuyiwe Emhlahlweni*' is the **subject** of the story. She has had a wish of getting a baby boy since her arrival at eGugwini, the big kraal of Sigodo

Thwala, her husband. This wish appears to have been shattered though, by the fact that she only gives birth to girls. Thus we find her lamenting about the danger of her position at eGugwini as queen, but who has no son. Instead the other wives of Sigodo, MaNzuza and MaMkhize, are blessed with baby boys each. We find MaSibisi talking to herself right at the beginning of the book:

... Nami ngangithi uThwala ngomzalela indodana kulomuzi wakhe iGugu. Nami njengendlunkulu yaseGugwini ngangithi owakwami ngombusisa ngesipho somfana ozoba yinhloko nomangameli waleli Gugu lapho uThwala esekhothame, kodwa akusabanga njalo.

(Msimang, 1973:1).

... Me too thought I would give birth to a son for Thwala in this kraal of his, iGugu (something precious). Me too as the queen of eGugwini thought I would bless my husband with a gift which is a boy who would be the head and president of this iGugu kraal when Thwala has passed on, but it has never been like that.

It is after such a disappointment that the subject, MaSibisi, develops a new goal – a goal she is going to pursue for the rest of her life. This goal is a very negative one though; that of killing the sons of her husband born by the other wives, MaNzuza and MaMkhize, so that all Sigodo's wives do not have male children. She (MaSibisi) is aiming at such a treacherous act because she has a number of girls in her own house. Therefore she is jealous of the cattle which would pay *lobola* for her daughters. Such cattle might eventually be inherited either by Sipho, Duma and Mzikayifani, while she personally felt labour pains when giving birth to these girls. All this is a possibility as long as she does not have a baby boy. Seemingly she has lost hope that she will ever have a baby boy in her life.

MaSibisi develops a negative inner feeling about the other wives of Sigodo. She falsely accuses MaNzuza as the one who is the cause of her not getting boys. She claims it is MaNzuza, Sigodo's second wife, who bewitches her so that she (MaSibisi) does not get an heir to the iGugu estate.

Konke lokhu kuyimiphumela yobuthakathi
bukaMaNzuza.

(Msimang, 1973:2).

All this, is as a result of MaNzuza's witchcraft.

MaSibisi is driven by the **power** to achieve her **objective**. The power that drives her toward taking such action as to even attempt at murdering the boys, is her desire to see all Sigodo's wives without baby boys in the kraal. In this way she will remain and maintain her position as queen and favourite of Sigodo as it has been the case some years before. At present she feels insecure; her position is threatened by her not getting a boy. She believes that her husband's love for her has suffered a severe setback just because she has no son. Instead, the man now loves the other two wives more than herself for they have both blessed him with baby boys.

The subject seeks all possible help to solve her problem and achieve her objective. MaSibisi gathers around her quite a few **helpers** in her undertaking. The most important of these are Gendeni, her best friend, and Zangaza, the first class witch in the whole Mfongosi area. MaSibisi meets Gendeni at the mealie-fields along the Mfongosi plains a day after she has had a quarrel with her own younger sister, Ntombini, now married to Mthembu in the same location. When trying to seek some help and support from Ntombini, her younger sister refutes the possibility of witchcraft practice on her sister. She bluntly rejects all allegations by her sister that Sigodo's other wives are bewitching her. MaSibisi fails to accept even a very possible hereditary factor pointed out by Ntombini, that her own mother did not get boys – MaSibisi and Ntombini were the only two girls from their mother. Ntombini further points out that at no stage did their mother ever suspect that she was being bewitched by their father's other wives. Ntombini has the following to say about this matter in Msimang, (1973:8):

Ngisho phela ngoba kwethu sibabili vo, akukho mfana,
kodwa urname angizange ngimuzwe nakanye ethi
wathakathwa isithembu saseZibisini, phezu
kwamakhosikazi amahlanu abe egane ubaba.

I say this just because in our family it is only the two of us, there is no boy, but I have never heard mother even once saying she was bewitched by the polygamy of Sibisi, although five wives were married to our father.

Such utterances and word of advice from her younger sister angers MaSibisi. She feels that Ntombini supports her enemies, especially MaNzuza. She even falsely labels her as MaNzuza's friend. MaSibisi points out clearly to her sister that from here, she is going to an *inyanga*. She doesn't disclose exactly what she is going there for, but her speech is full of begrudging words. Ntombini does not buy into the story of MaSibisi being bewitched.

Wena ufanele ukuhlabeka ngoba abangane bakho,
kepha ukuba ububathanda ngempela ngabe wabakhuza
ngoba ngisuka lapha njena ngiya enyangeni.
(Msimang, 1973:9).

It is befitting to be worried because they are your friends, but if you have really loved them you should have stopped them because from here I am going to the healer (*inyanga*).

After failing to get support, sympathy and help from her own sister, Ntombini, MaSibisi approaches her best friend Gendeni. Gendeni welcomes her with open arms. She listens to MaSibisi's story and buys into it. Gendeni then slyly advises MaSibisi to go to Zangaza, a well-known witch – which they, in fact, give the title of *inyanga* – although he has never been heard of having cured anyone of illness. After MaSibisi's arrival at home that same day, she tells the entire faked story of being bewitched to her daughter, Ncengani. Ncengani instantly feels sorry for her mother and gives her support. She encourages her mother to hasten to the *inyanga*, so that they also can have an heir in their family. Ncengani does this unaware that her mother has a different goal altogether other than the one Ncengani thinks of.

MaSibisi takes her friend's advice and goes to Zangaza. Zangaza promises to help MaSibisi. He gives her some poison that he names *sigonyagonya* (a very powerful

being). MaSibisi receives instructions for the use of the poison and Zangaza confirms its deadliness. He assures MaSibisi that in a split second it will have performed its duty to the one who will have taken it. Zangaza has the following to say with regard to his poison:

Lo muthi uSigonyagonya MaSibisi. Umuthi wami onzima. USigonyagonya induku yomthakathi ... Uma uke wawuxuba nomlaza wawuphuzisa umuntu, umjuqa amathumbu, afe umshubo omnyama ... Awukuzwa ngami ukuthi uyasebenza, yimina esengozwa ngawe, hamba MaSibisi.

(Msimang, 1973:45).

This 'medicine' is Sigonyagonya MaSibisi. This is my best 'medicine'. Sigonyagonya is the stick of the witch. If you mix it with *umlaza* (sourly liquid left at bottom of the old maas), and let someone drink it, it grinds the intestines, and he dies instantly. You don't hear from me that it works, it is me who will hear from you, go MaSibisi.

Indeed, the poison is prepared by MaSibisi soon after his arrival at eGugwini. It is prepared with *umlaza* and is reserved for Mzikayifani, MaMkhize's only son. Unfortunately the prepared 'drink' is drunk by Ncengani, MaSibisi's beloved daughter. When Ncengani arrives from hoeing the madumbe fields, she is tired, thirsty and hungry, and therefore looks for anything in her mother's kitchen to quench her thirst. She finds this *umlaza* that has been prepared for Mzikayifani and takes a short at it, and dies even before the arrival of Xulu, the family inyanga to try some means of saving her life:

... awuthi shushuluzi umlaza uNcengani ... Kuthi dukuduku siqale ukumluma isisu ... Hawu madoda! Umntanomfowethu useze aphele ngingasafikanga ngisho nakuXulu ... Thwala omkhulu, usethule umntwana.

(Msimang, 1973:48-50).

... Ncengani takes a gulp of umlaza ... Instantly she suffers from stomachache ... Oh men! My brother's

child is finishing having not even reached Xulu ...
Great Thwala, the child is silent.

Zangaza's help does not end there. MaSibisi goes back to him for further help after Ncengani's catastrophe. He gives her another *muthi* which she will have to spray on the path where Mzikayifani will pass. This is done and Mzikayifani falls down there and then with blood oozing from his nose. He suddenly loses speech and sight. While everybody is busy trying to help the boy, MaSibisi rushes to Zangaza again to get another *muthi* to strengthen the previous one. Zangaza gives her one which is prepared for Duma, son of MaMkhize. Duma also collapses, seemingly suffering from the same type of illness as Mzikayifani.

Zangaza remains MaSibisi's major helper. He gives her another *muthi* that she will use when Sigodo arrives. Sigodo has been called from his workplace in Pietermaritzburg because of the dreadful events taking place at his kraal, iGugu. This *muthi* (the lion's fats) will help MaSibisi in convincing Sigodo that there is no need for consulting the diviner about all the dreadful incidents that have befallen iGugu.

When the lion's fats fail to help MaSibisi, and Sigodo still insists on the consultation of the diviner, she resolves to suicide. She is caught by the same 'inyanga', Zangaza before she hangs herself. She is given another *muthi*, *siwungawunga*, which will fool the diviners and make them fail to prophesize the correct thing. This help also fails because the major diviner, Simbo, overpowers Zangaza's *muthi* and reveals MaSibisi and Zangaza himself as the witches who want to destroy Sigodo's children.

The subject in this novel has a number of *opponents*. Ntombini, her own sister, becomes MaSibisi's first opponent. She bluntly refutes MaSibisi's allegations that MaNzuza practises witchcraft on her. The two sisters end up quarrelling over the issue since MaSibisi cannot accept Ntombini's advice. Makati, MaSibisi's cousin, becomes another opponent to MaSibisi. He refuses to give MaSibisi the goats that she wants to use as a means of payment to the 'inyanga'. Makati warns her cousin, MaSibisi, that she does not own any goats as a woman, everything belongs to her

husband, Sigodo as a man – despite his knowledge that the goats rightfully belong to MaSibisi. Makati becomes suspicious that the goats are not claimed for a good purpose, otherwise Sigodo's elder brother, Jamela would have come for them in the absence of Sigodo.

MaNzuza, MaMkhize, MaMbeje (Jamela's wife) Jamela himself and Xulu, the family inyanga, all form a class of *opponents* against MaSibisi. Xulu is busy healing the boys while MaSibisi wants them dead. Both Sigodo's wives and the mother to the sick boys, call for the consultation of the diviner. The diviner will reveal the witch, which is MaSibisi and she will be dismissed from iGugu and thus fail to achieve her *objective*.

As it has been pointed earlier on that the subject usually becomes the **receiver** if the former has succeeded in achieving her objective, in this novel the subject does not become the receiver since MaSibisi's goal is not achieved. Instead the opponents become receivers since it is their goal that is achieved. The diviner is consulted; the witches are revealed; the boys will not die as Simbo has said that Xulu is powerful enough to cure the boys' illness.

In "Buzani KuMkabayi", Msimang's second novel, the subject of the story is undoubtedly **Mkabayi**, the princess of Nobamba, the palace of King Jama. Soon after her birth with her twin sister, she becomes the centre of attraction. Even on the day of their presentation before their father, Jama, for the naming ceremony, she is described as quite a different type of a child, behaving very strangely from the usual behaviour of babies:

Umntwana eqala ukuzwa izandla zikayise naye
abhekise amehlo akhe kuleliphevu, babhekane. UJama
nendodakazi bajamelane. Muhle umntwana lona, ubuso
isimomondiya, amehlo aqhakazile kuhle kwezinkanyezi
kepha akhanya inhlansi yomlilo. Imbheke uyise ingane
ingathi cwayi, kuze kucwayize yena ...

(Msimang, 1982:7).

The baby; feeling the hands of her father for the first time, directs her eyes to this strange thing; looking at each other. Jama and the daughter stare at each other. This baby is quite pretty, the face is glamorous, the eyes are as bright as the stars, but they are shining some spark of fire. The baby looks at the father without a blink, until he (Jama) blinks ...

The power that drives Mkabayi is her deep love of the Kingdom of the Zulu, her grandfather's people, Ndaba. Her main objective is to see this Kingdom grow from strength to strength until it becomes the most powerful of all the Nguni tribes. She wishes to see harmony, respect, and co-operation among the subjects of her father. She does not want to see this nation being divided by disputes and thereby fall apart. What her grandfather and her great grandfathers have started to build, she wishes it to grow and prosper and the entire Zulu nation living in peace. In order to achieve this, she will have to do everything even beyond her power to see her objective being achieved.

The subject, Mkabayi, needs some help too, in order to have her objective fulfilled. The first area at which she needs some help, is to restore her mother's position, by getting a new wife for her father after her mother's death, when they are still only five years old. This is a major task because should her father die without having a son who will take over as the Zulu King, this kingdom that she loves so much might be in danger of falling onto the wrong hands.

Mkabayi first instils into her father's mind that there is a need for re-establishment of the Queen in the place of Mkabayi's mother. This Queen will be the one whom the heir of the Zulu King will be born from. The King agrees to the idea although he has been reluctant. Mkabayi uses a weapon that she knows her father will yield to; that is, if the King wants her to get married, he has to agree to get married too:

Ambonise uyise ukuthi naye akubekhona akwenzayo ukuvusa igama lakhe. Kubenzima kuJama. Eme ngentaba uMkabayi. Alicindezele emseleni ikhehla

ngokuthi ngeke alethembise ukuthi uzoqoma ende nxa
lona lingethembisi ukuthi lizoyivusa indlu yakwabo ..
kuba nqala impela endodeni endala ... Abone nokho
ukuthi yiyona kuphela indlela angehlula ngayo
uMkabayi. Nebala avume.

(Msimang, 1982:72).

She advises her father that he must do something to restore his name. It is difficult for Jama. Mkabayi stands by the mountain (insists). She suppresses the old man by that she can't promise him that she will get married if he (Jama) does not promise that he will re—instate their house (i.e. the Queen's house). It is tough with the old man. But he realizes that this is the only way to conquer Mkabayi. He then agrees.

The next major helper to Mkabayi is her twin sister, Mmama. Mmama gives support to anything that Mkabayi proposes or suggests. That in itself is motivating and encourages Mkabayi to push on for the attainment of her objective. Even during Mkabayi's conversation with the King about him getting married, Mmama comes in and supports Mkabayi's idea:

Ayibone ingumqondo omuhle indaba ekhulunywa
nguMkabayi uMmama, naye ayesekele.

(Msimang, 1982:72).

Mmama realizes what is said by Mkabayi is a good idea, she then also supports it.

We must highlight at this juncture that Mkabayi is doing all this because she feels under pressure. The King is growing old. He can soon be called to the land of ancestors, yet he does not have a son who will take over the position of the King after death. The Queen has passed away after giving birth to the twins, Mkabayi and Mmama. Zulus believe that they need a male to rule the nation and not a girl. Now the King has to marry another wife, who will replace the late Queen, and thus bears the responsibility of giving birth to a son, who will take over the throne after Jama's death. This is exactly what Mkabayi has been discussing with the King.

It is also important to mention that besides being girls, Mkabayi and Mmama are twins. According to the Zulu custom one of them should be murdered. There is a belief that if both twins are allowed to live, there will be a curse over the nation, and particularly the royal family. It is believed that one of the parents may die. So the custom is that the parents' life is more important than the child's life. In the case of Jama, it is even worse because he does not have an heir to the Zulu throne. If he were to die now, there would be no heir to the Zulu throne, and thereby the Kingdom would fall onto wrong hands of Sojiyisa, who was well-known not to be a Zulu. Thus there would be division among the people of Ndaba that might end up destroying what the old King Ndaba has started.

It is this power that drives Mkabayi to do everything to protect the Zulu Kingdom from falling apart.

The third most important helper to Mkabayi is Mthaniya Sibiya. Mkabayi herself suits Mthaniya for the King. Although initially it is difficult, but eventually Mthaniya agrees to marry the King in order to restore Mkabayi's mother; a well-known Zulu tradition. It is Mthaniya then who will give birth to the prince who will be king after the death of the King. The King himself applauds Mkabayi and Mmama for being able to bring Mthaniya to the palace:

Athi angezwa uJama ukuthi izintombi zizofika
zizokuma ukuphela kwenyanga, akholwe ukuthi
useyale waphinda wayingenisa indima yakhe
uMkabayi. Pho yena Jama engabe esathini? Akasale
esenanela lokhu okuhle okumhlophe okufana
nezihlabathi zolwandle. Nebala bamuzwa abantabakhe
esethi: "Nenze ngakhona, bantabami!"

(Msimang 1982:86).

When Jama hears that the girls will come to stand at the end of the month, then believes that Mkabayi has introduced and concluded the matter. So what else can he say? Let him just support this good white like the sea sand event. Then his children hear him say: "You have done accordingly, my children!"

Indeed Mthaniya marries Jama and soon thereafter gives birth to a baby boy, named Senzangakhona, the future King of the Zulus. It must be highlighted at this point that Mkabayi's and the nation's concerns are based on Sojiyisa. Sojiyisa is a son from one of the King's 'wives', Nongati, a Thonga by birth. Nongati entered the King's palace after being hijacked by the Zulu army after conquering the Thonga tribe. It is believed that when Nongati entered the King's palace she was already pregnant, therefore the child to be born out of that pregnancy would not be Jama's child, but a Thonga whose father was unknown to the Zulu nation. Nongati gives birth to the baby boy, named Sojiyisa. How Sojiyisa got his name from Jama, is another long story. In Mkabayi's mind and few national leaders, Sojiyisa is a great suspect and threat that will cause havoc within the Kingdom wanting to claim kingship after Jama's death.

After the birth of Senzangakhona Mkabayi notices that some of the Zulu people are divided. Some want and support Sojiyisa as their future leader, while others remain loyal to Senzangakhona as the rightful heir to the Zulu throne. This situation becomes tense after the death of the King, Jama. Mkabayi has to take responsibility to remedy the situation. In dealing with this rather dangerous and sensitive matter, she needs some helpers around her. She resorts to her half-brother, Mudli, son of Nkwelo, brother to King Jama. Mudli commits himself to helping Mkabayi remove Sojiyisa. He is only waiting for the instruction and act accordingly:

"Nkosazana, nguweni umlomo wesizwe, mina ngiyizandla zakho. Izandla kumele zilinde umlomo ukuba uzithume. Ngiyakwethembisa, Mageba, ngithi elakho ngeke libuye lilambatha lapha kuMudli."

(Msimang, 1982:100).

Princess, you are the mouth of the nation, I am your hands. The hands must wait for the mouth to send them. I am promising you, Mageba. I am saying yours will never come back in vain from Mudli.

It is this kind of commitment that Mkabayi has been expecting from Mudli, for she knows that if Mudli is by her side, together they can move mountains. Now that she is

sure of Mudli's support, she goes further and calls a special gathering of all the national leaders including the King's brothers Nkwelo and Mhlaba. She still needs their help, support and approval of the action she is planning to take against Sojiyisa. The leaders of the nation and the princess hold a strong discussion on the matter. A strong debate takes place until a resolution is taken that Sojiyisa and his entire family should be massacred. Mudli is going to lead the attack and the attacking strategy will come from Mkabayi herself.

The Zulu army helps Mkabayi to fulfill her wish of murdering Sojiyisa. She gives a very clear and straightforward instruction to the army:

“Umsebenzi enginijuba wona ukuba nigoduse uSojiyisa
... Ningabulali yena kuphela kepha niqothe imbokodo
nesisekelo.”

(Msimang, 1982:106).

The work that I instruct you to do is to kill Sojiyisa ...
Do not kill him alone but destroy everything.

We must never lose sight of the fact that Mkabayi is doing this in order to protect Senzangakhona, and thereby protecting the entire Zulu empire, her main objective. The army does its job as instructed and Sojiyisa is no more.

It is amazing how Mkabayi thereafter handles herself in the affairs of the Zulu empire. She immediately embarks on installing Senzangakhona as a King. She will be helped by Mudli, as general induna and commander of the Zulu army. Senzangakhona rules the Zulu nation but he is not as strong a king as Mkabayi would have loved him to be. His main focus was on the women folks rather than the affairs of the Zulu nation. He soon has a lot of women in the palace. The responsibility of ruling the Zulu nation was, in actual fact, in the hands of Mkabayi and Mudli.

After the death of Senzangakhona Mudli helps Mkabayi to install Sigujana as the next King of the Zulus. Mudli and Mkabayi do this inspite of their knowledge that the real

first born and legitimate heir to the Zulu throne is Shaka, son of Nandi. Nandi had fallen into disfavour with King Senzangakhona and the King ended up dismissing her from the palace.

Dingiswayo, king of the Mthethwa nation helps in the installation of Shaka as King of the Zulu nation. He starts by sending Ngwadi, Shaka's half-brother from Nandi, to go and murder Sigujana so that Shaka can take over the King's throne. Ngwadi does as instructed, then Shaka is installed as King with the help of his regiment from the Mthethwa nation, iziChwe. Mkabayi easily supports Shaka's installation as the Zulu King. The main reason she does not have a problem with that is because Shaka is strong and powerful. She has all hope that this is the King that will build a powerful Zulu empire. Mkabayi also has deep love for Nandi, Shaka's mother, and was not happy about the ill-treatment she had suffered in the hands of Senzangakhona.

Mkabayi does not have much to do during the rule of Shaka. She sits back and enjoys the fruit of her hard labour. The Zulu nation has grown very strong. It has even overpowered the Ndwandwes and the Mthethwas have been incorporated under Shaka. The Zulus become the strongest of the Nguni tribes. It is in the midst of such relaxation by Mkabayi that Shaka's enemy, Dingane, his own brother, manipulates her into overthrowing Shaka and install him as King.

Dingane tells Mkabayi that Shaka has murdered his own mother. Mkabayi buys into the story without making the necessary investigation. She believes Dingane and plots against Shaka. This is a very dangerous plot though, which requires a number of helpers in order for it to succeed. She seeks the help of Mhlangana, Dingane's other brother. The group of these actants also solicites the help of Mbopha, Shaka's right hand man:

Uyabona Dingane, uShaka sebemfulathele abaphansi.
Isizwe sikaNdaba kasisenankosi. Mina njengoyise
wesizwe kumele ngisinikeze entsha ezosibusa.

(Msimang, 1982:143).

Look Dingane, the ancestors have turned their backs to Shaka. The nation of Ndaba does no longer have a King. I, as the father of the nation must give it a new King to rule it.

Shaka is murdered by Dingane, Mhlangana and Mbopha. When he sees death written all over him, Shaka makes a curse over his murderers; a curse that is to be spread to the entire Zulu nation:

... Niyangibulala bafowethu na? kodwa ngenzeni kini,
bantabakababa? Ngenzeni Dingane? Ngenzeni
Mhlangana?
... ningibulalela ubukhosi? Kodwa ngeke nilibuse.
Ziyeza izinyoni zezulu. Jama, ngeke nilibuse,
liyobuswa zinyoni...

(Msimang, 1982:153-154).

... Are you killing me my brothers? But what have I
done to you, my father's children? What have I done
Dingane? What have I done Mhlangana?
... are you killing me for kingship? But you will never
rule it. The birds of the heaven are coming. Jama, you
will never rule it, it will be ruled by the birds ...

Mkabayi is helped by Zidumo, her personal servant (inceku) to kill Mbopha. She reckons Mbopha is the most dangerous person to Dingane. If he has the courage of killing his own King, he has the ability to destroy the entire nation. Therefore Mbopha must die. Mkabayi has the following to say about Mbopha in Msimang, (1982:160):

Mangikutshele-ke, mntanami, ukuthi ingozi enkulu
kuwe nguMbopha kaSithayi. Uyingozi enkulu
uMbopha, Dingane ... UMbopha makafe, Dingane.

Let me tell you my child, that the greatest danger to you
is Mbopha, son of Sithayi. Mbopha is the greatest
danger, Dingane ... Mbopha must die, Dingane.

Zidumo performs the duty assigned to him by Mkabayi. He just attacks Mbopha in his own house, in front of his favourite wife and stabs him to death. Mhlangana is

also murdered by Mkabayi's servants by drowning him in the river while bathing with Dingane. Dingane is then installed as King of the Zulu nation after Shaka.

During the rule of Dingane, Mkabayi becomes very passive and inactive in the affairs of the nation. She keeps herself at the palace of Nobamba and does not participate in the ruling of her ancestors' nation. She appears, all of a sudden, less interested in what Dingane is doing. She gets messages about the destruction Dingane is doing to the nation but keeps quite.

Eventually Dingane is conquered by the Boers (whites) and is killed by the Nyawo tribe around Swaziland, as he runs away from the Boers and Mpande, his brother. Mpande then takes over as the King of the Zulus.

It is Mpande who bans the subject, Mkabayi, to the North around Dumbe, Paulpietersburg, far from the centre of the Zulu kingdom. Mkabayi's last helper at ebaQulusini is Siwangu Mthethwa, her induna-general. These are the last days of Mkabayi and her life is desolate and she feels lonely at this place and wishes that she were back at Nobamba. While Siwangu thinks can do something to send her back to her fatherland palace, she peacefully passes away, and that is the end of Mkabayi kaJama.

Mkabayi has a number of **opponents** in her life as the princess of Nobamba. Nkwelo, Mhlaba and the entire nation become the first opponents of Mkabayi. In their midst, though, is the Zulu custom, that is against Mkabayi. The custom states that not both twins should be allowed to live. One of them should be murdered. In the case of Mkabayi and Mmama, it is Mkabayi that should be murdered. Both the king's brothers, Nkwelo and Mhlaba, appeal to the king to adhere to the well-known custom. But the king refuses and let both twins live. Because of this, the queen passes away tragically without giving birth to the son and heir to the Zulu throne after Jama's death.

It is because of this reason that Mkabayi gets numerous opponents. The members of the royal family and the nation at large form a class of opponents against Mkabayi. They all believe that she is the main threat to the Zulu kingdom. Being in the midst of the kingdom is still going to cause a lot of misfortune, for she is a curse within the nation. It is because of this opposition that she develops deep love for the Zulu nation and even decides that she will never get married until she is satisfied that the Zulu kingdom is strong and out of danger of being wiped out by the other strong nations.

It has been pointed out earlier that the subject also becomes the **receiver** if the former has succeeded in achieving her goal. In this novel the subject really becomes the receiver since Mkabayi's goal is achieved. The opponents do not succeed in thwarting Mkabayi's endeavours. The Zulu nation is built; a strong nation at that. She does not get married nor does she have a lover. She only focuses on the affairs and growth of the Zulu nation to the most powerful Nguni nation.

We are now going to embark on the characterization in "**Walivuma Icala**" at the story (first) level. Interestingly, in "**Walivuma Icala**", the **subject** of the story is Mbhekeni Dlamini, the private detective.

Right from the outset, Mbhekeni is puzzled by the type of accused he sees entering the courtroom. He even asks himself who the man is:

Kazi kwakungubani wakabani!
Kucabanga uMbhekeni engezukubuza muntu.
(Msimang, 1996:2).

Who was he and what was his surname! Mbekeni was thinking having nobody to ask.

We are told that Mbhekeni is used to come to the court in Pritchard Street, eNgqumungeni. It is quite questionable why he behaves like this in the case of this particular accused.

As the events develop, the question that Mbhekeni has been asking himself is unfolded by the court:

Nkosi yenkantolo ummangalelwa osebhokisini nguMandlenkosi Mtshali wase – 99885 Mofolo South eSoweto. Ummangalelwa ubekwe icala lokuthi ngomhlaka – 27 Aprili ngo – 1988, eMofolo Park, wabulala ngenhloso nangesihluku, uZinhle Mavundla wase – 909 Diepkloof Extension, eSoweto.

(Msimang, 1996:2).

Your Honour, the accused is Mandlenkosi Mtshali of 99885 Mofolo South Soweto. The accused is charged with the case that on the 27th of April 1988, at Mofolo Park, he willfully and tragically murdered Zinhle Mavundla of 909 Diepkloof Extension, Soweto.

After being asked whether he pleads guilty or not to the charge, Mandlenkosi pleads guilty:

Yebo Nkosi yenkantolo! Ngiyalivuma icala.

(Msimang, 1996:2).

Yes your honour! I plead guilty.

After this incident the girl sitting in front cries out loudly. Mbhekeni feels like something cuts through his stomach. He suddenly develops interest in this case. He takes a good look at Mandlenkosi and concludes that there is something strange with this case, then he takes note of everything happening here in court:

Okokuqala ubuso bukaMandla abunazo nezincu izimpawu zobugebengu. UMbhekeni izigebengu lezi wakhula ngazo. Waqala eseyiphoyisa ukuzingelana nezigebengu, kungongaphansi nongaphezulu. Njengoba esengufokisi nje, usibona ngisho sifulathele. Okwesibili, njengoba ebehla ngesitebhisi nje, izinyembezi zona bezehla ngezihlathi kuhle kwezomuntu wesimame.

(Msimang, 1996:3-4).

Firstly, Mandla's face does not show any signs of being a criminal. Mbhekeni grew up with criminals. He started chasing after criminals when he was a policeman, chasing them high and low. Now that he is a detective he can identify it even if he faces its back. Secondly, as he was going down the stairs, the tears were running down his face like those of a woman.

Mbhekeni realizes something weird about this accused. All criminals plead not guilty, what type of a criminal is this which pleads guilty? Criminals don't cry like this one has done. What is wrong with this one? The subject, Mbhekeni, therefore has an interest in this case, his **objective** is to investigate the murder case until he finds the real murderer of Zinhle. The **power** that drives him is the desire he has to fight crime. To him Mandla does not appear to be the culprit. In fighting crime, he believes that the murderer is still running free, yet Mandla is now going to be sentenced for something he has never done. Mbhekeni is convinced that if he investigates carefully he will end up getting to the actual perpetrator.

Definitely, in pursuing his goal, the subject will require some assistance. Mbhekeni, therefore, gathers a number of **helpers** around him. Sis' Neli, Thandeka, Nontobeko, Gasas the attorney, Jakobe "Jakes" Dlamini, Sergeant Zondi, Kekana and Mahlangu, the policemen, Sergeant Songo and MaMbanjwa Mofokeng, all form a class of helpers, which help Mbhekeni in all his undertakings. MaSibiya, Mandla's mother and MaShange, Mbhekeni's mother are also very powerful helpers to Mbhekeni. They specialize with prayer, praying for everything regarding this case to be successful in terms of Mbhekeni's endeavours.

Sis' Neli is Mbhekeni's personal assistant in his office. As a private detective, Mbhekeni is seldom in office, investigating various cases. Even in Mandla's case, Mbhekeni runs around, looking for clues and evidence that will lead to the actual murderer of Zinhle Mavundla and thereby setting Mandla Mtshali, her lover, free. The person who does all the administration, making telephone calls to various people, and manning the office in general is Sis' Neli. It would be quite difficult for Mbhekeni to do investigations and also do the office administration. Sis' Neli also

drives. During Mbhekeni's hospitalization after being attacked at Dube towards Nancefield, it is Sis' Neli who drives around with Thandeka and Nontobeko to Mofolo, from Mofolo to Spruitview, and from Spruitview to Johannesburg Hospital where Mbhekeni is admitted in the ICU:

Kumanje usendleleni uSis' Neli. Usuka kubo e-Orlando East uphikelele eDube la kushayise khona uMbhekeni. Uzobuye aye esibhedlela ukuyombona kodwa lokhu akwenza manje yikhona okubaluleke kakhulu ... Akhiphe ikhamera athathe izithombe ... Empeleni kuzofuneka aphikelele esiteshini samaphoyisa eJabulani ayobika le ngozi abese ecela iphoyisa elizogada le moto.

(Msimang, 1996:72).

Right now Sis' Neli is on her way. She is from Orlando East, her home to Dube where Mbhekeni had an accident. She will also go to hospital to check on him, but what she is doing now is the most important ... She takes out the camera and take photos ... In fact she will have to go to the police station at Jabulani to report the accident and request for a policeman that will watch this car.

There are far too many things that Sis' Neli helps Mbhekeni with. Even giving him some moral support in his work is quite motivating Mbhekeni. Mbhekeni himself, acknowledges that without Sis' Neli he wouldn't have made the success he has made. She organizes with the Hillbrow Police that Mbhekeni needs to be watched in hospital for she suspects that the criminals might follow him even in hospital. Thandeka and Nontobeko also help a great deal in Mbhekeni's work to try and discover Zinhle's real murderer. They work hand-in-hand with Sis' Neli while Mbhekeni is in hospital.

Thandeka visits his brother, Mandla, at Namba – Fo (Number 4). She is trying to keep Mandla's hope alive. She will plead with her brother to accept the help of the private investigator and the attorney in order to try defend him in this case. Nontobeko visits Mandla after the sentence at the Baviaanspoort Prison. The purpose of the visit is still

to persuade Mandla to accept the help of the attorney. On arrival at Baviaanspoort prison, Nontobeko is not recognized by Mandla. Mandla thinks he is seeing the ghost of Zinhle, since he sees Zinhle's look-alike in Nonto – even the dress she is wearing is the one he bought for Zinhle as a present for passing Matriculation. Nonto discloses her main intention for this visit to Mandlenkosi. She does this after Mandla has felt sorry about his behaviour of pleading guilty. He says he does not know how Mbhekeni will forgive the way he (Mandla) treated him when he was trying to help him. Nonto then discloses her intention:

Inye indlela ongamxolisa ngayo, kanti futhi iyona lena engilethe lapha. Kufuneka ubambisane noMbhekeni. Thina noMbhekeni silwa impi enkulu kabi, impi eyesabekayo. Leyo yimpi yokuthola umuntu owabulala udadewethu ... Ngize kuwe njengomuntu owake wathi uyamthanda usisi. Ngazitshela ukuthi wawumthanda ngeqiniso. Uma kunjalo ngempela ngicela ubonise ngezenzo. Ngicela uselekelele.

(Msimang, 1996:164).

There is only one way of pacifying him, and that is what has brought me here. You must co-operate with Mbhekeni. We and Mbhekeni are fighting a big war, a terrifying war. That is the war of finding the person who killed my sister ... I have come to you as a person who once said you loved my sister. I told myself you truly loved her. If it is really like that I am asking you to show by deeds. I am asking you to assist us.

Nonto's visit to Baviaanspoort prison is of significance to Mbhekeni. For the first time in the story Mandlenkosi reveals that it is not him who murdered Zinhle, and from now onwards he co-operates fully with Mbhekeni. This help has been very important to Mbhekeni because now he is sure that it is another person who killed Zinhle and not Mandla. It is now the fact and not only speculation by him. The gun attack on Mbhekeni also confirms that, indeed, there are other criminals involved in this case who are but still at large.

Thandeka is highly emotional. She cries a lot and bitterly. She cries from deep down her heart. It is this cry that has drawn Mbhekeni's attention to this case. He even looked at the accused differently from the usual accused. Mbhekeni has a deeper inner feeling when he hears Thandeka cries out the way she does, and offers help to the people who have not even asked for it. We need to remember also that he is not going to charge them even a cent for the work he is offering to do for them. It is through the power that drives him, that he wants to see a crime-free South Africa and thus dedicates himself to fighting crime.

Thandeka and MaSibiya, her mother as well as MaShange prays a lot. It is of great importance that we mention prayer here as a supernatural phenomenon that helps Mbhekeni in his quest for justice in the case of Mandlakayise. Besides being a renowned, experienced and successful private detective, there are incidents in his investigation which no-one can explain logically. A good example is a gun attack on him. The number of bullet shells that are found at the scene is countless. The way in which his 4X4 Nissan has been rolled and damaged, make people believe that nobody survived from such an accident. This is supported by what Sis' Neli sees when she arrives at the scene of the accident:

Ukuthi usefikile la kwenzeke khona ingozi, akatshelwanga muntu. Ubone ngomshudulo kusengathi bekushayisana iloli nebhasi. INissan 4X4 nansiya ingumfunzana laphaya ezihlahleni... Akumangalisi obeyishayela kuthiwa use ICU. Empeleni *wumlingo* kwakhona lokho ukuthi usaphefumula. Abaningi bangeze bakholwa ukuthi uphume esaphila kulelo kopi.
(Msimang, 1996:71).

That she has arrived at the scene of accident, nobody told her. She observed the marks on the road as if the truck and a bus have collided. The Nissan 4X4 was rolled to the trees reduced to nothingness. It is not surprising that its driver is in ICU. In fact it is a *miracle* that he is still breathing. Many cannot believe that he came out of that tin still alive.

The above quotation supports us in believing that indeed, the supernatural element has intervened in Mbhekeni's success through prayer. Mbhekeni believes in prayer too. When his mother complains about the danger of his work of looking for criminals high and low, he appeals to MaShange that she should pray for him instead of lamenting about the dangers of his work:

Nakho-ke engikufunayo, mama. Kudala ngisho ngithi ungabobalisa kakhulu; *ubothandaza*, kusho uMbhekeni sengathi uyantela kanti uqinise ngqi.

(Msimang, 1996:145).

That is what I want, mother. For a long time I have been saying do not lament so much, but you must *pray*, says Mbhekeni as if he is joking yet he means business.

We cannot exhaust all the areas where the super-power is brought to the fore in this novel. But it becomes clear that it does help Mbhekeni in his work and life in general. The ancestral spirits are also involved in helping Mbhekeni. Even his mother mentions the dead and ask them to protect and go with Mbhekeni in this dangerous journey of his:

Hamba, Dlamini omuhle, sengathi oLusibakhulu bangahamba nawe.

(Msimang, 1996:145).

Go beautiful Dlamini, let the Lusibakhulus go with you.

There is a group of policemen who help and support the subject a lot. Without the help of these loyal policemen, Mbhekeni would have had much difficulty in catching the culprits. Sergeant Zondi and Songo lead the crew. The police constables Kekana and Mahlangu play a pivotal role in protecting and watching Mbhekeni while in hospital. Sergeant Mbatha also helps, although initially he is one of Mbhekeni's opponents. He is the one who selects strong and trustworthy police officers to go to the Johannesburg Hospital to protect Mbhekeni, after Sis' Neli's request. At the end

sergeant Mbatha confirms that indeed these police officers were strong enough to stop the criminals who made an attempt at getting to Mbhekeni while in hospital.

Sergeant Zondi helps with the fingerprints from the Nissan 4X4 to discover one of Mbhekeni's attackers. The man is Mbhekeni's half-brother, Jakobe Dlamini, popularly known as Jakes. Both sergeant Zondi and Songo help Mbhekeni in arresting the extremely dangerous leader of the Tladi criminal gangster called "The Tladi Spoilers", Jakobe Dlamini.

It is after his capture that Jakes becomes a very important helper to Mbhekeni. He has not known that he has been attacking his own brother with his group. He, therefore, offers to render help to Mbhekeni to catch the criminals that attacked him. It is him, Jakes, that gives Mbhekeni the tip-off that the criminals have been hired to murder Mandla Mtshali and that in order to catch them red-handed, Mbhekeni must be at the Mtshali house in Mofolo before seven o'clock in the evening, because that is when and where the mission will be executed:

Kunamathaka afike athi kunethesho, mwethu. Athi kunenyoni efike ne 10 grendi yathi ifuna uMandla athwale umhlabathi ngesifuba ngokukhulu ukushesha ... Nokho la mathaka abhulayindi kabi, mwethu. UMandla afuna ukumhlasela ekhaya ngozwaca. Uma ufuna ukuphephisa impilo yakhe kuyobangcono ubeseMofolo lingakashayi ihora lesi - 7.

(Msimang, 1996:196).

There are guys who have come and say there is a job, my brother. They say there is a 'bird' that come with 10 grand and has said he wants Mandla 'to carry soil with his chest' (dead) very urgently ... Anyway these guys are very 'blind' (dangerous), my brother. They want to attack Mandla at home in the evening. If you want to save his life it would be better to be at Mofolo before the hour of 7.

It is this tip-off that helps Mbhekeni to organize the other policemen and plant them near the Mtshali home at Mofolo South. This helps the police to organize themselves

properly. In spite of such an organization by the police, the criminals are able to shoot Simphiwe, whom they think is Mandla, for he is wearing the same attire as Mandla. Simphiwe has come to Mandla's place earlier with the news that he has found him a job. But because Mandla has not been home then, he decides to come back later and coincides with the fatal drama. Sergeant Songo shoots at almost anything that moves in the direction of the criminals. One criminal dies on the scene while some are injured and arrested. Mandla arrives after the shooting drama from Mavundla's butchery, brought by Mavundla himself in the company of Nontobeko.

There are many helpers who help the subject in this story. One of the most important helpers is MaMbanjwa Mofokeng. It is worth mentioning that although MaMbanjwa has indicated that she has some information about the death of the girl at Mofolo Park, she later denies knowing anything when Mbhekeni investigates her further:

Hhawu, Nkosi yami! nakhu ngizoboshelwa ubala bo!
Mina, mngqayi, angazi. Empeleni nje angibonanga
lutho futhi angizwanga lutho.

(Msimang, 1996:58).

Oh, my God! Here am I going to be arrested for nothing! I, policeman, don't know. In fact I didn't see anything and I didn't hear anything.

The motivation for MaMbanjwa to end up agreeing to Mbhekeni to testify against the perpetrator, is the ransom of R100 000 which has been offered by the police to anyone who would divulge the information that would lead to the capture and arrest of Zinhle's murderer. Immediately, MaMbanjwa imagines herself rich. She would eventually leave the small house and build herself a big house with this money. She is confident that she knows the real murderer, but wants assurance that she would, indeed, get the promised money. She makes a number of demands to Mbhekeni, and everything is recorded on paper which she would use as evidence in case the police do not give her the money after witnessing against the criminal.

But it is on the day of the appeal hearing in Bloemfontein that MaMbanjwa excels as Mbhekeni's helper in incriminating Nsimbi to the murder case. She starts by explaining what happened on the day of the 27th April 1988 at Mofolo Park. This is how she begins her story as Msimang, (1996:209-210) puts it:

Ngalelo langa enisho ngalo ngangesula amafasitela endlu yami. Ngiyabe ngiyabona qhamukiyane le ntokazi... Lihamba liyagqishazela liwela ngawo umgwaqo. Nantiya linqamula ipaki liya ngako Five Roses labo. Ngisathathekile, ngiyabona sekumi imoto khona lapha eceleni komuzi wami. Ehle lo mlisa anqamule khona phambi komuzi wami... Ngingakaqedi ngisho ifasitela elilodwa edlulile lo mfana, ngasizwa isidumo ngaphesheya... Ngabe ngiyazibe yadazuluka intombazane: 'Yelekelelani bo...' Ngisethuswe yilokho iqhamuke futhi le nsizwa. Isiyagijima manje... Ngiyibuke ngefasitela le nsizwa. Yona ayingiboni. Imanaphanapha yigazi lapha eyembeni. Ingene emotweni. Ikhumule iyembe elinegazi, kusale isikhipha esimhloshana. Idumise imoto ziye!

On that day you are referring to, I was wiping the windows of my house. All of a sudden there comes this lady ... She is walking briskly by the road. There she is walking across towards Five Roses. Still fascinated, here parks a car next to my house ... Before finishing even one window after this boy has passed by, I hear the scream across ... trying to neglect it, the girl screams ... 'Help ---' still shocked by that, he reappears this young man again. He is running now ... I look at this young man through the window. He does not see me. The shirt is spread all over with blood stains. He jumps into the car. He takes off the blood-stained shirt, and a cream white skipper is left. He starts the car and off he drives!

MaMbanjwa goes on painting a very vivid picture of what she knows about this murder case. She explains very well and describes every tiny detail very clearly and accurately.

Just listen when she is asked to describe the attire of the boy whom she claims has seen on the day of the commitment of the crime:

Ungayichazela inkantolo ukuthi wayegqokeni umfana?
(Msimang 1996:210).

Can you describe to the court what the boy was wearing?

This question is from the attorney. Here follows MaMbanjwa's response to the question:

Ngingehlulwa yini ngoba ngambona kahle? Wayegqoke ibhulukwe elide likakhakhi neyembe likakhakhi elinemikhono emide, kodwa imikhono eyifingqile.
(Msimang, 1996:210).

How can I fail because I saw him clearly? He was wearing a long khakhi pair of trousers and a khakhi long sleeved shirt, but the sleeves were folded.

After a long interrogation by both the state attorney and Gasa Mandla's attorney, MaMbanjwa eventually reveals the name of the murderer. The murderer himself cannot defend himself, because of art of expression and facts by MaMbanjwa:

Ningaze ningibuze igama kanti uZwane unabafana abangaki ngoba munye - wuye uNsimbi lona. Futhi angithandabuzi ngoba ukhuliswe yimi. Ngesikhathi udokotela esahlala lapha eDube yimina engangiwa, ngi-ayine, ngi-ayinela yena lo mfana. Isimanga ukuthi uma eseyobulala abantu ungedlula khona lapha emafasiteleni angangibingeleli nakungibingelela ... Yeka ukulunga kukayise!

(Msimang, 1996:211).

Is there a need to ask the name, in any case how many boys does Zwane have because there is only one- it is this Nsimbi. And I do not hesitate because he has been brought up by me. When the doctor was still residing here at Dube it is me who was doing the washing, ironing, ironing for this very same boy. The mystery is

that when he is going to kill people he just walks past me at the windows here without even greeting me. How well-mannered is his father!

Although Mbhekeni has so many helpers, he does have a group of **opponents** who want to see all his attempts fail. MaMchunu, the mother to the murdered girl, Zinhle, Nsimbi Zwane and a group of criminals all form a class of opponents against Mbhekeni Dlamini, the private detective. Sergeant Mbatha of the Hilbrow Police Station, initially appears to be one of the opponents to Mbhekeni, but Mbhekeni's gun attack makes him change completely and work collaboratively with Mbhekeni.

MaMchunu wants to see Mandlenkosi getting life sentence for having killed her daughter. Ironically, she clubs with Nsimbi to plot against both Mbhekeni and Mandla, yet Nsimbi is the actual killer. It has been her greatest wish that Zinhle marries Nsimbi, son of the local doctor, yet Zinhle is deeply in love with Mandla, from a struggling family.

MaMchunu advises Nsimbi to switch over to Nontobeko after Zinhle's death. She also suggests that should Mandla get anything less than death sentence, he (Nsimbi) should make means of killing him. Nsimbi reluctantly accepts the offer. He is not very keen though since Nontobeko is not like Zinhle, she appears to be very short-tempered.

After Mbhekeni's gun attack by unknown criminals, Nsimbi and MaMchunu discuss happily about the incident. They read the article from the newspaper, the "Soweto Star":

Kanti kukhulunywa indaba yokuthi ulimele.
Ubengamani ngani aphambane nemvula. Sengathi le
moto ngabe imane yalanguka amalangabi kuphele
izikweletu. Sikhathele yile nja.

(Msimang, 1996:84).

The talk is that he is injured. Why did he not die straight away. I wish this car should have just burst into flames and then the end of him. We are tired of this dog.

That is what Nsimbi's wish has been about Mbhekeni. He wishes him dead. This incident of Mbhekeni's attack co-incides with sergeant Mbatha's ugle visit to Mbhekeni, where he warns him to get out of Mandla's case because it is his case:

Ngiyakukhuza Dlamini ... Ngithi qhela endleleni. Uma ungagudluki uzoshayiseka.

(Msimang, 1996:46).

I am warning you Dlamini... I am saying get out of the way. If you don't get out of the way, you will be knocked on.

Such words are aiming at discouraging Mbhekeni from going on with the case. Although at this point sergeant Mbatha opposes Mbhekeni in Mtshali's case, he changes completely and works co-operatively with both Sis' Neli and Mbhekeni, after the shooting incident on Mbhekeni. He even sends policemen to protect Mbhekeni from a further attack by the criminals.

The criminals are forming another group of Mbhekeni's opponents. They are but performing the job for which they have been hired. They don't care about the results of their actions. They start by attacking Mbhekeni and fire him with gunshots. He escapes death by the skin of his nail.

Secondly, the criminals attack Mandla at his home at Mofolo South. They shoot Simphiwe, Mandla's friend, thinking that it is Mandla. Fortunately, all Mbhekeni's opponents fail to stop him from obtaining his goal.

At the end of the story Mbhekeni becomes the **receiver**. It is the subject who succeeds in his objective of fighting crime and finds the actual murderer of Zinhle. Nsimbi Zwane is the murderer and Mandlenkosi Mtshali is not guilty and is set free.

3.3.3.2 TEXT (SECOND) LEVEL

The role of the characters in the story depends on their appearance, how they act and what they say. All this affects the narrative discourse, and as such has implications for the personality traits that will influence the cause of events and the outcome thereof in the narrative. At this level, i.e. text level, we refer to the **characters** rather than actants.

In terms of Rimmon- Kenan, (1983) characters can be described in terms of a network of character traits. The first type names the trait by an adjective (for example, 'he was kindhearted'), an abstract noun (for example, 'his hatred knew no bounds'), or possibly some other kind of noun (for example, 'she was a real witch') or part of speech (e.g. 'he loves only himself'). The second type does not mention the trait but displays and exemplifies it in various ways, leaving the responsibility to the reader or audience to infer the quality implied.

There are four main principles that work together to construct the image of a character. *Repetition* plays a pivotal role in this regard. In the course of the narrative certain characteristics and traits of a character may be repeated so often that they emerge more clearly, and the audience or reader is able to understand and appreciate fully how the characters act and behave in the story.

Accumulation of characteristics causes odds to coalesce, compliment each other and then form a whole, which is the image of the character. The accumulation of new evidence and traits, as the story progresses, helps the reader to understand the character better.

Relations with the other characters also determine the image of a character. The character may portray traits either consciously or subconsciously in the manner in which he handles himself when he is among other characters.

The fourth principle is *transformation*. Characters may change as the story progresses. Such changes in the behaviour of the character, may give a clear image of himself, especially to his approach and attitude towards forces that cause such changes. The image created thus, will influence how the readers respond to the character's changed circumstances.

3.3.3.2.1 EXPLICIT (DIRECT) CHARACTERISATION

In this method the narrator gives an explicit description of the characters in the narrative. This is done to try to make characters as lifelike as possible. In certain cases the narrator uses other characters in the story to discuss another character, thereby highlighting some personality and physical traits of a character. This plays a pivotal role if the exposition of the character in question, will have a bearing on the action and the discourse of events in the story. Such exposition is also essential in making the reader anticipate the action or events that will follow in the narrative. In as much as this is true, this does not imply in any way that characters should be so described that we are able to predict the outcome of the events in the narrative.

This expository approach to characterization seems to be used to a very large extent by novelists as well as poets and Msimang is no exception to this method.

▪ SELF – ANALYSIS

Self-analysis is a method of characterization that is defined by Bal, (1985) as an instance when the character talks to himself. Such utterances reveal some personality traits within a character with which we can describe her.

In "*Akuyiwe Emhlahlweni*" MaSibisi is found talking to herself about herself in this novel. The novel begins with this monologue on the very first page:

... Konke lokhu kuhlupheka; lonke lolusizi oluphezu kwami, kungenxa yemisebenzi kanye nezenzo zabakhunkuli. Konke lokhu kuyimiphumela yobuthakathi bukaMaNzuza ... Ngifuna ukubapheka ngembizana encane bayoze bawukhombhe umuzi onotshwala ...

(Msimang, 1973:1-2).

... All this suffering; all this worry upon me, is due to the work and deeds of the enchanters. All this, is as a result of MaNzuza's witchcraft ... I want to cook them in a small pot until they point to the house which has beer ...

The lines quoted above reveal MaSibisi in a state of despair. She appears to have suffered tremendously within the circles of iGugu. Yet she again appears knowing the source of her worries. Seemingly it is the work of enchanters, she claims, and specifically points at MaNzuza, her husband's second wife. From the outset the words reveal MaSibisi full of anger and hatred, and thus a clear enemy to MaNzuza. MaSibisi does not give a clear and concrete and convincing evidence of witchcraft practice so far. We get her swearing that she is going to be after them, probably MaNzuza and the other enchanters, until she achieves her desired objective. Such words from MaSibisi's own mouth make us suspicious of the evil that she will cause MaNzuza and company.

In the middle of the novel MaSibisi is revealed again talking to herself. Msimang, (1973:89) put it like this:

Senginesibinjana manje, kodwa ngiyayesaba imithi yalenyanga. Empeleni akayona inyanga uZangaza, ukhokhovula womthakathi.

I have some little courage now, but I have fear for the muthi (medicine) of this inyanga. In actual fact Zangaza is not an inyanga, he is a first-class witch.

It is surprising to find out at this stage that MaSibisi has known all along that she is dealing with a witch. She admits to herself that Zangaza has no healing muthi, instead he has killing ones. She reveals that herself, yet she continues to work in collaboration with an evil man. This clearly portrays MaSibisi as a witch herself, who has a purpose in bewitching her husband's children in spite of the fact that she has even killed her own daughter during the practice. She continues her association with Zangaza although she knows very well that she is dealing a witch – therefore from now onwards we are convinced that MaSibisi is indeed a witch herself, and she practises witchcraft willingly and quite aware.

In the novel, '*Buzani KuMkabayi*', the main character is clearly Mkabayi. All the major incidents in the novel centre around Mkabayi. Mkabayi does not reveal herself in any speech or utterance while talking to herself. This is appropriate since she is not talkative. She keeps to herself; she is highly secretive. She only thinks deeply and seriously about the Zulu Kingdom and the political situation centred around it. Each time she has to take a very strong decision, she starts by thinking deeply about it. Once she has arrived at a final conclusion, the decision she takes is also final. One such instance is when she has to take a decision about whether Shaka should be assassinated or not. After Dingane has left her aunt, Mkabayi thinks deeply about the news that Dingane has brought her:

Aphatheke kabi uMkabayi ukuzwa ukuthi kanti uNandi
wafa ngesandla somntanakhe.

(Msimang, 1982:142).

Mkabayi becomes worried to hear that Nandi died with
the hand of her child.

This is the news that Dingane has revealed to Mkabayi. Mkabayi starts thinking and meditating over this news:

Uma uShaka esenesibindi sokubulala ngisho unina
omzalayo pho ngubani osaphephile kuye? ... UShaka

akasehlukene nesilwane sasendle. UShaka kufanele afe.

(Msimang, 1982:142).

If Shaka has such a courage of even killing his own mother who gave birth to him who is still safe in him? ... There is no difference between Shaka and a wild animal. Shaka must die.

This is the final decision that comes to Mkabayi's mind, and it not easy to change it. Even after asking herself a number of questions about her previous night's decision, she feels that she cannot change it:

Afe impela uShaka? Yena lo osesebenze kangaka ukubumba isizwe sikaNdaba? Uma kufa uShaka lesisizwe siyokuba yini? Siyobuswa ngubani? Angasibusa uDingane? ... UShaka makafe.

(Msimang, 1982:143).

Should Shaka really die? This very one who has worked so much in moulding the nation of Ndaba? If Shaka dies what will become of this nation? Who will rule it? Can Dingane rule it? ... Shaka must die.

Msimang intrudes into Mkabayi's thoughts so that he can expose her to the reader. It is through such thoughts that we are able to read her mind. The thoughts reveal that she starts by engaging her mind very seriously before taking a final decision. This is one of her major traits.

In '*Walivuma Icala*', Mbhekeni Dlamini, the private detective, is the main character. He is the type of character that is very particular with his work. His main objective is to fight crime in the country, especially in Johannesburg and its surroundings. He does not talk a lot, just like Mkabayi in 'Buzani KuMkabayi'. He concerns himself with serious matters; such matters as relating to his work, that of investigating criminal activities of various criminals. In this novel Mbhekeni is concerned about the murder case that is charged to Mandlenkosi Mtshali.

We come to know that he is concerned with this case right from the beginning of the narrative:

UMbhekeni wakuzwa konke futhi wakubona konke okwakwenzeka enkantolo. Nokho akazange akholwe ukuthi kusenkantolo ... Ngabe yayikhaliwa yini kangaka? Ngabe yayihlobene yini noZinhle owayebulewe? Ngabe yayihlobene yini noMandla ongumbulali wamantombazana? Pho wayezotshelwa ngubani?

(Msimang, 1996:3).

Mbhekeni heard and saw everything taking place in court. But he didn't believe it was in court... what made her cry so much? Was she related to Zinhle the one who had been murdered? Was she related to Mandla the killer of girls? Who was going to tell him?

There are numerous instances where the character, Mbhekeni, thinks deeply about this case. At one stage a day after the court incident, he is still thinking about Thandeka and Mandla, that they really need his help:

Uhlezi etafuleni manje. Uyadla. Nokho umqondo awusukile kuThandeka. Awusukile futhi kuMandla. Bobabili bayaludinga usizo lwakhe.

(Msimang, 1996:33).

He is sitting at the table now. He is eating. But his mind has not left Thandeka. It has not left Mandla also. Both need his help.

It is this kind of thinking that eventually we find Mbhekeni working very closely with Thandeka and Nontobeko. They are trying to help Thandeka's brother, Mandla, who has pleaded guilty in a case that he has never committed. Mbhekeni's major task is to find the real culprit; the actual criminal who murdered Zinhle.

By so doing Mandla will be released and the real murderer will be sentenced:

Usevukile uMbhekeni. Udla ibhulakufesi nje uyacabanga. Ucabanga ngoMandla azobonana naye okokuqala ngqa. Kazi uzomamukela kanjani!

(Msimang, 1996:41).

Mbhekeni has woken up. As he is enjoying his breakfast, he is thinking. He is thinking about Mandla whom he will be meeting for the very first time. What kind of reception he will receive from him?

▪ CHARACTER TALKS ABOUT HIMSELF TO OTHER CHARACTERS

When a character talks about himself to other characters, those characters to whom he is talking either support or deny what he says about himself, as Rimón-Kenan, (1983) puts it. The meaning thus becomes plural under such circumstances.

In *'Akuyiwe Emhlahlweni'*, there are a number of instances when MaSibisi, our main character, reveals her personality when talking to other characters in this novel. In the closing paragraph of her dialogue with Ntombini, her sister, MaSibisi reveals that she is now going to consult an 'inyanga'. She openly explains to Ntombini that the 'inyanga' she is going to consult is not Xulu, the family inyanga. She swears that Ntombini herself will see clearly once she has started action. MaSibisi confirms her denial of advice in the hands of her own sister by reminding Ntombini that she is the mother of Ncengani, who does not beg anything from other people:

... ngikudonsa ngendlebe ukuba uze umtshele lowo mngani wakho uMaNzuza ukuthi ngiyasukuma-ke manje ... ngoba ngisuka lapha njena ngiya enyangeni. Futhi angiyi kuXulu ngoba lowo usaba inyanga yabo. Sala kahle nyoka ndini, ... Ngingunina kaNcengani ongancengi lutho mina.

(Msimang, 1973:9).

I am pulling you on by ears so that you tell that friend of yours, MaNzuza, that now I am now standing up... because from here I am going to consult an 'inyanga'. And I am not going to Xulu because that one has turned to be their inyanga. Goodbye you snake ... I am mother of Ncengani who does not beg anything.

Such utterances from her sister, leave Ntombini stunned with amazement. It becomes clear to her that her sister is now up to something serious. This reveals soothing to her – she openly admits that her sister is corrupt and still denies that there is anybody who bewitches her. She ends up announcing that MaSibisi herself is a witch.

... waze wakhohlakala udadewethu. Akukho noyedwa omthakathayo .. Awubheke manje. Ingabe ulibangisephi nokukhohlakala umthakashana wansondo.

(Msimang, 1973:9).

... how corrupt is my sister. There is not a single one who bewitches her... Just look at it even now. Where is she going with her corruption the little witch.

The trait of not taking heed to advice is developed further when MaSibisi quarrels with her cousin, Makati, over the issue of the goats. MaSibisi goes to her cousin with the intention of claiming a few goats of hers from Makati. Makati has secretly kept these goats for MaSibisi. No-one at eGugwini knows about their existence, even Thwala, her husband has no knowledge of these goats and cattle that are kept by Makati.

The trouble starts when Makati wants the details for taking the goats. He even warns MaSibisi about a well known Zulu tradition that the goats belong to Sigodo, her husband. Makati explains further that MaSibisi cannot claim to have live stock that is personally hers while her husband is still alive. Because Makati refuses to release the goats, he has become an enemy to MaSibisi. She swears at him and behaves in almost the same manner as she has done to Ntombini, leaving Makati before they conclude their talk. When Makati shouts at her to stop, she replies while continuing with her

journey back home. Makati is surprised about such behaviour from her cousin and asks himself what type of person is MaSibisi:

Ngaba nje! Uyangizwa Makati? Ngithi ngaba nje.
Leyonkulumo ofuna ukuyiphetha usuyoyiphetha
nabanye. Usehambile uMaSibisi ongancengi.
(Msimang, 1973:26).

I am like this! Do you hear me Makati? I say I am like this. That talk you want to conclude you will conclude it with others. Gone is MaSibisi who does not beg.

After MaSibisi's unceremonious departure, Makati, like Ntombini, is left stunned. Besides knowing MaSibisi from her childhood, a new revelation about her seems to unfold to Makati. He immediately associates MaSibisi's refusal to give a detailed explanation why she needs the goats so badly with some sort of corruption. Makati realizes that MaSibisi is up to something serious and when she behaves like this, no one can stand on her way once she has aimed at something. He starts fearing for his own life as well as iGugu kraal as whole, for he knows his uncle's daughter:

Lokhu okunguMaSibisi lezi zimbuzi ingabe
kuzozenzani lena okungafuni nokuyichaza ... Uma
sekusophe into akekho ongakuvimba ngaphambili...
Waze wonakala umntakamalume.
(Msimang, 1973:26).

This MaSibisi seriously wants these goats; what does she want to do with them this which she does not even want to explain... If she is aimed at something no one can stop her in front... How corrupt is my uncle's child.

In *'Buzani KuMkabayi'*, Mkabayi, our main character, also reveals some of her personality when talking to other characters, even to her own father, the King. She is portrayed as very stubborn and hard-headed. Once she has decided on something, even the whole nation cannot change and convince her otherwise. This becomes clear at an early age when she starts talking to her father, Jama. The first major incident is the one in which Mkabayi refuses the suitor, who is Jobe, King of the Mthethwa

nation, a very powerful King. Mkabayi declines the King's request bluntly, she doesn't even think of a polite manner of saying it:

Impendulo yami izoba mfishane. Empeleni ingamagama amabili kuphela. Ucu kalulingani.

(Msimang, 1973:45).

My answer will be short. In fact it is two words only. The necklace does not fit. (simply means, 'I don't love you.')

Mkabayi does not consider how great is the person and how much respect he commands from other people. She is only concerned about herself; whether she likes that person or not; whether she accepts an idea or not. It does not matter whom it comes from. Just imagine when she talks to her father, Jama, after the latter has heard the news that Mkabayi has refused the Mthethwa King's love offer. Jama suggests that they, the Zulu Royal Family, visit Jobe at Oyengweni, because he left Zululand having fallen sick. Jama has a plan though that when they go to the Mthethwa Palace, Mkabayi will accompany them with other princesses. But the aim of Jama is that when they go back to Nobamba, Mkabayi will be left at Oyengweni as a gift to Jobe in compensation of the disappointment he suffered at Nobamba. Mkabayi quickly reads the plan and refuses to go with the Zulu entourage to Oyengweni. Whatever her father says, she declines and stands firm by her initial decision:

Kunjengoba usho nje, baba. Nxa ungakwazi ukuhamba ngaphandle kwami, kusho khona ukuthi akuzohanjwa ngoba mina angizimisele mpela-mpela ukubeka olwami unyawo emagekeni asoYengweni. Empeleni sengathi lingephathwe igama elithi oYengweni kwezami izindlebe.

(Msimang, 1982:49).

It is as you say, daddy. If you can't go without me, it means that there will be no journey because I am not prepared to put my foot at the oYengweni premises. In fact I feel like the word oYengweni is never mentioned in my ears.

This is not what Jama has hoped for in talking to his daughter. Jama hates to be defeated, more so, by a girl child of his, being the King of a nation whose word is never questioned and is always final. He insists in having Mkabayi accept the idea. But this Mkabayi is a kind of a different breed. She also knows herself well and is not going to hide that from his father be it as it may:

Malandela omuhle, uyohamba nami ngiyisidumbu.
Ngiphila nje ngeke ngilubhade olwami unyawo
oYengweni. Baba angithandi ukuqophisana nawe
kodwa esengikushilo ngikushilo.

(Msimang, 1982:49).

Beautiful Malandela, you will go with my corpse. Alive
as I am, I will never set my foot at oYengweni. Father, I
don't want to debate with you but what I have said I
have said.

Another important incident where Mkabayi shows through her words when talking to other characters, that she is firm in what she is saying is when she addresses the Council of the leaders of the nation on the matter of Sojiyisa. She asks their opinion about Sojiyisa who is now hailed "Bayede" as if he is now King of the Zulus. Some come with the opinion that Sojiyisa should be banned from Zululand. Her response to Mhlaba's suggestion makes Mhlaba shiver in fear for his own life, for Mkabayi has openly declined Mhlaba's opinion as very light and weak. According to her he better keeps quiet. She is still expecting and waiting for strong opinions:

Aphakame uMkabayi, akhulume: Ngiyabonga babekazi
ngesikhali ongihlomisa ngaso. Kepha ngiyakhala,
Mageba, sengathi isikhali sakho silula ...
Anikakhulumi, muzi wakwethu, nisasinisa amahleza.

(Msimang, 1982:103).

Mkabayi rises, and start talking: thank you eldest father
for the weapon you are arming me with. But I am
complaining, Mageba, it seems as if your weapon is
light ... You haven't talked my nation, you are still
playing marbles.

This stubbornness and firmness in Mkabayi's character is again displayed on the day she has called the leaders of the nation to discuss the issue of the regent after the death of Jama. She openly tells the elders of the nation that she is going to sit on the ruling chair until her young brother, Senzangakhona, is grown enough to take over. This is the first of its kind among the Zulu nation. Nobody has ever heard that a girl has ever ruled a nation. But Mkabayi installs herself and announces Mudli as her prime minister who will help her rule the nation. Some elderly men seem to complain about this. It is as though they have not heard Mkabayi clearly. Nkwelo, one of the late King's brothers, needs a clearer explanation from Mkabayi why the late King Jama did not call the nation and tell them that it is Mkabayi who has to act as King after his death:

Umbuzo wakho, baba, ungilethela usizi nezinyembezi
... Kangazi noma lokhu kwenza ngoba ujezisa ubaba
noma wenziwa ukuthi awukukholwa yini engikushoyo.
Nokho ngizowuphendula umbuzo wakho, Ndaba, ngeke
ngiwubalekele, nginguMkabayi mina.

(Msimang, 1982:96).

Your question, father, brings sorrow and tears ... I don't know whether what you are doing is punishment to my father or it is because you do not believe what I am saying. In any case I will answer your question, Ndaba, I will not run away from it, me I am Mkabayi.

The phrase '**... nginguMkabayi mina**' is very significant in portraying the character of Mkabayi. Everybody at this meeting knows that her name is Mkabayi and therefore there is no need for her to remind them. It is clear then, that she is referring to "Mkabayi" the person now and not only the name. She knows herself very well. In fact she makes everybody present remember what she has already done within the Zulu empire. She insists that she will answer Nkwelo's question, and the answer might not be very sweet; may be she is preparing them for what her answer will be. They should not be surprised but they should remember that this is indeed Mkabayi.

Let us conclude our discussion on Mkabayi's traits as a character as depicted in her speech when talking to other characters when she talks to Dingane in a plot to assassinate Shaka. She has considered herself the only person who has the right to install the Zulu Kings as if she were authorised by the ancestors:

Uyabona, Dingane, uShaka sebemfulathele abaphansi.
Isizwe sikaNdaba kasisenankosi. Mina njengoyise
wesizwe kumele ngisnikeze inkosi entsha ezosibusa.
(Msimang, 1982:143).

Look, Dingane, the ancestors have turned their backs
towards Shaka. The nation of Ndaba does no longer
have a King. As the father of the nation, I should give
them a new King who will rule them.

Mbhekeni in "*Walivuma Icala*," also displays a number of qualities when he is in conversation with other characters. He always displays qualities of being very careful. A slight statement awakes him up. He attaches meaning even to something that one may look as minor and nothing. He is a very intelligent detective. On his first real interaction with the two girls about Mandla's case, Thandeka tells Mbhekeni what Mandla has said in court, that he pleads guilty on the murder case is not what he has told them when visiting him at Namba- Fo. When they told him they will apply for a bail for him, he stopped them, claiming that those who killed Zinhle would kill him as well:

Leli phuzu oliphawulayo nje lisemqoka kakhulu.
Izitatimende ezishayisanayo ziyasolisa.
(Msimang, 1996:37).

This fact you are mentioning is very important.
Contradictory statements are suspicious.

Mbhekeni is also portrayed as a person who listens to advice. Even if he is going to continue with what he is doing, but he acknowledges advice from other people. When Sis' Neli advises him about the danger of this case he calmly admires her concern:

Makhulu amagama owakhuluma kimi, Sis' Neli.
Ngiyalibonga futhi neqhaza olibambile ekumiseni lo
msebenzi nasekungelulekeni. Yilokho phela okwenza
ngikuthathe njengesihlobo sami.

(Msimang, 1996:53).

The words you speak to me are important, Sis' Neli. I
also thank you for the role you are holding in this
business and in advising me. That is what makes me
treat you like my relative.

Mbhekeni also appears to be very much forgiving. He does not bear grudges against other people who have falsely accused him. When he talks to sergeant Mbatha about his intention to appeal Mandla's case, Mbatha asks for forgiveness about the mistake he has done. Mbhekeni easily forgives him:

Uma lolu xolo olucelayo, ulucela ngenhliziyo ephelele
nami ngikuxolela ngenhliziyo ephelele.

(Msimang, 1996:175).

If this forgiveness you are asking for, you ask it with
the whole of your heart, I am also forgiving you with all
my heart.

▪ **EXPLICIT STATEMENTS BY THE NARRATOR**

This is the most common type of direct characterization found in most novels. It is simple and straightforward. The narrator here makes direct explicit statements about the character.

Rimmon-Kenan, (1983:60) maintains that:

... its dominance in a given text is liable to produce a rational, authoritative and static impression.

In this type of character portrayal the traits of the character are named by an adjective, for example, 'He was **ill-humoured**', an abstract noun, for example, 'His **rudeness** knew no bounds', or possibly some kind of noun, for example, 'She was a real **witch**'.

Msimang utilizes this technique in a number of areas in his novels, where the narrator makes explicit statements about the characters. In '*Akuyiwe Emhlahlweni*' the narrator describes Sigodo's wives at the beginning of the novel as follows:

... Laba ababili kwabe kuyizidudula zezidudla, kanti uMaSibisi yena kwabe kulubenjana nje lwenkosikazi engenasithunzi. Umzinjana wakhe wabe unguntanjwana sengathi akancelanga noma mhlawumbe washiswa ilanga.

(Msimang, 1973:2).

...These two were big and fat, while MaSibisi was a tiny woman without dignity. Her small body was slim as if she had not been breastfed or perhaps it had been toasted by the sun.

Such a description of these characters is not just done for fun. There is a purpose in contrasting the physical appearances of the three wives of Sigodo. The two that are big and fat are well-behaved, well-mannered and have clean conscience. But on the other hand, MaSibisi's physique speaks volumes about her character and personality traits. She is a woman without inner peace. She even quarrels with the other two wives of Sigodo. She is not satisfied that she has children; she also wants a boy like the other wives. She is jealous; she is full of hatred. A lot can be said about her character from the description of physical built and appearance.

In the middle of the novel, the narrator describes Sigodo Thwala, the head of iGugu kraal, on his arrival at home from Pietermaritzburg after the mysterious death of Ncengani:

USigodo lona yindoda nje enomzimba oqatha.
Usengumnumzane impela osequinile. Uyakhanya
ngebala.

(Msimang, 1973:54).

This Sigodo is just a man with a strongly-built body. He is quite a fully-grown man. He is light in complexion.

The narrator describes Sigodo as a fully-grown man. He has a strongly-built body and light in complexion. There is a lot that can be associated with these pieces of description in relation to the personality traits of this man. The narrator may be intending to inform the reader that Sigodo, having a strongly-built body, must be expected to have a strong character. He is not young anymore, so he is not expected to reason or act like a child, especially in the event of the death of his lovely daughter. The lightness of his complexion can easily be associated with the lightness of his mind. He must be intelligent and use his mind cleverly to take appropriate decisions.

The last example of the explicit statements by the narrator in '*Akuyiwe Emhlahlweni*', is when the narrator tells us about Xulu during the latter's arrival at eGugwini just before Sigodo returns to work in Pietermaritzburg. This episode is after the death of Ncengani, MaSibisi's beloved daughter:

... uqhaqhaveyana lwekhehla, lisho ngesiphandla
sembuzi emhlophe esihlakaleni, kanye namabhamuza
ezinyongo ekhanda. Usekhulile impela uXulu,
akusekho nolulodwa unwele olumnyama lapha
ekhanda.

(Msimang, 1973:69).

... it's a tiny old man, with a white goat skin bangle on the wrist, and the balloons of gall-bladder on the head. Xulu has grown quite old, there is not even a single black hair here on the head.

The description of Xulu makes one realize that he is full of experience. He has been in the field of medicine for quite some time. If there is no single black hair on his head, this means that he has been on earth for quite a long time. Such years on earth are equivalent to the wealth of knowledge of life and its peculiarities. From his appearance no one should doubt his knowledge of life in general, and of powers as an *inyanga*, in particular. It is because of this description that everybody at eGugwini has all the belief that Xulu would not fail to help. They have both trust and faith in him consolidated by his wealth of experience as depicted in his description by the narrator.

Let us have a look at how Msimang uses this technique in his novel '*Buzani KuMkabayi*'. On the day of the ceremony of naming the children and their first presentation to their father, the narrator describes Mkabayi as follows:

Umntwana eqala ukuzwa izandla zikayise naye abhekise amehlo akhe kuleliphevu, babhekane. UJama nendodakazi bajamelane. Muhle umntwana lona, ubuso isimomondiya, amehlo aqhakazile kuhle kwezinkanyezi kepha akhanya inhlansi yomlilo. Imbheke uyise ingane ingathi cwayi, kuze kucwayize yena ...

(Msimang, 1982:7).

The baby; feeling the hands of her father for the first time, directs her eyes to this strange thing; looking at each other. Jama and the daughter stare at each other. This baby is quite pretty, the face is glamorous, the eyes are as bright as the stars, but they are shining some spark of fire. The baby looks at the father without a blink, until he (Jama) blinks ...

The statements describing this child are not usual with new-born babies. There must be something peculiar with this child. The mere fact that she stares her father without a blink of an eye until it is the father that blinks, is a sign that the father might in future be submissive to this child. He will not be able to control her, instead it is the child that will control the father. The spark of fire in her eyes may signify deep hatred

and anger. It will be important to follow this child's behaviour as she grows after such a description of her appearance at such an early age.

The narrator further describes Mkabayi, now at the age of five years. She is not so eager to play with the other children, unlike her twin sister, Mmama. She always stays closely to her mother. This is unusual with children of her age, who always want to play with their peers. All these signify that Mkabayi is a breed of a different kind, indeed:

UMkabayi wayezikhonzele unina, owawumfica njalo ezihlalele naye noma kusendlini noma kuphandle; noma kusekhaya noma kusemasimini. Wayekhombisa umqondo okhaliphile ungeke usho ukuthi useyisikhundlwana esineminyaka emihlanu.

(Msimang, 1982:19).

Mkabayi loved her mother, whom you would always find her sitting with whether indoors or outdoors, whether at home or at the fields. She was showing signs of an intelligent mind, you couldn't say she was still an infant of five years of age.

Let us leave Mkabayi here with the reader very much anxious to follow her life as she grows. The main aim for the reader is to see whether Mkabayi will display the personality traits as suggested in her description as a young child.

The next novel is "*Walivuma Icala*". We will examine whether Msimang employs this technique in his latest novel as well. He really seldom uses explicit statements to describe his characters in this novel. The instance where we find this technique employed is when the narrator tells us about how Mbhekeni started the business of being a private detective. The narrator tells us that Mbhekeni was fortunate to get Sis' Neli as his administration assistant or clerk:

Waba nenhlanhla ukuthola uSis' Neli ukuba abe ngumabhalane wakhe. Wayesekhulile lo mame,

**ekhuthale futhi ethembekile. Imali kanye nempilo
yonke yebhizinisi yayisezandleni zakhe ...**

(Msimang, 1996:31).

He was fortunate to get Sis' Neli as his clerk. This woman had grown old, active and trustworthy. The finance and entire life of the business was in her hands...

The issue of trustworthiness is displayed later in the novel. This is when Mbhekeni is attacked with guns and is hospitalized for quite some time. All the work is done by Sis' Neli. She drives up and down between Orlando East, Mofolo, Spruitview and the Johannesburg Hospital. She even organizes that Mbhekeni's car is watched by police as well as body guards to Mbhekeni, lest the criminals come and finish him in hospital.

3.3.3.2.2 IMPLICIT (INDIRECT) CHARACTERIZATION

Implicit characterisation is the opposite of explicit characterisation. In implicit (indirect) characterization, still writes Rimmon-Kenan, (1983), a trait displays and exemplifies itself in various ways, rather than mentioning it, as is the case with direct characterization. Some of these ways in which a trait displays or exemplifies itself in various ways, rather than mentioning it, are **action, speech, external appearance and environment.**

▪ ACTION

A trait may be implied by one-time (or non-routine) actions ... and by habitual ones ...

(Rimmon-Kenan, 1983:61).

This means that actions which are one-time usually tend to evoke the dynamic aspect of the character. The habitual actions tend to reveal the character's unchanging and stactic aspect. Habitual actions will be traced in all Msimang's novels with a view to

investigating to what extent the author has employed this technique in portraying his characters.

In “*Akuyiwe Emhlahlweni*” habitual actions are obvious in MaSibisi’s behaviour. Waking up in the morning and leaving the kraal, becomes a habit to MaSibisi. The other wives of Sigodo do not know her whereabouts. She consults the witch, Zangaza, secretly and on numerous occasions. MaSibisi, all of a sudden, withdraws herself into her own house during the crises of the boys’ illness. Once does she come to look on the progress of her muthi and then withdraws to her hut again.

MaSibisi’s habitual actions become evident to the other family members. These actions imply her guilt in connection with the illness of the boys. She is not among the family members under such critical conditions of the boys. No one knows where she has gone to. She visits Zangaza now and again looking for the other muthi for killing the boys. She goes to Ngcobo after hearing from Jamela that he is the diviner to be consulted. She goes to the Mfongosi plains to commit suicide after hearing that the diviner has been changed, it is no longer to be Ngcobo but Simbo. Zangaza finds her in the thick bushes along the Mfongosi River. Everybody is worried at eGugwini about MaSibisi’s actions during such crucial circumstances. Her actions raise suspicion to the other family members. They all think she might have something to do with all these dreadful incidents at eGugwini. This is implied in her actions. She is restless and does not play her expected role in the crises as queen of the iGugu kraal.

Both one-time and habitual actions can belong to one of the following categories:

i) ACT OF COMMISSION

The act of commission can be defined as when something is performed by character. There are a number of such actions in “*Akuyiwe Emhlahlweni*”. MaSibisi’s preparation of the poison for Mzikayifani, that is mistakenly drunk by her own daughter, Ncengani. Her pouring of Nonsusana where Mzikayifani

will pass and the same action repeated for Duma. All these are acts of commission.

In "*Buzani KuMkabayi*" the major actions are when certain people are killed. A lot of action is witnessed. The first one is the assassination of Sojiyisa and his family, followed by the murder of Sigujana by Mudli. A series of such actions takes place during Shaka's period as king of the Zulus. The major incident is the one of killing Mudli. The assassination of Shaka by Dingane, Mhlangana and Mbopha also form one of the main acts of commission in this novel, followed by the murder of Ngwadi by Mbopha and his regiments Hlomendlini. Eventually Mbopha himself is murdered in front of his most favoured wife, by Zidumo. Such actions are countless in this novel. During the reign of Dingane as the Zulu King, quite a number of actions are witnessed when certain people are executed. These include the boers under their leaders, Piet Retief and Gert Maritz.

In "*Walivuma Icala*" the main action occurs as flashback that is related by Nsimbi in the highest court of appeal in Bloemfontein. That is when Nsimbi gives evidence as to how he actually murdered Zinhle:

Angazi ukuthi umese ngawukhipha nini. Ngamgwaza ngaphansi kwebele wawela phansi ngoba sasikade sikhuluma simile. Ngakhwela phezu kwakhe ngamgwaza enqwababeni ngasemithombothini ... Ngazama ukudonsa umese ukuze ngingwaze futhi, kodwa umese wabhajwa.

(Msimang, 1996:213).

I don't know when I drew the knife. I stabbed her under the breast and she fell down because we had been standing while talking. I climbed over her and stabbed her at the back around the stirrups ... I tried to pull out the knife so that I stab her again, but the knife could not come out.

We should remember that although we come across this action towards the end of the story, in court, in actual fact it is the first incident in the story line. The author has not

included it in the text, so we do not come across in the narrative. It is the major action that leads to the unfolding of the entire story of “*Walivuma Icala*”.

The action which follows this one, and it will be the last one I quote from ‘*Walivuma Icala*’, is the one when MaMchunu claps her daughter Nontobeko, at eNgqumungeni courtyard during the hearing of the murder case of Mandla Mtshali. The reason for the clapping of Nontobeko is that she is in company of Thandeka, the siter to the alleged murderer of Zinhle:

Awunamahloni wena Nontobeko. Obani bakwabani laba osushomene nabo? ... Ini? Uthi ingiqonda kahle le ngane! Asho eyihlakaza ngempama uMaMchunu.

(Msimang, 1996:5).

You don’t seem to be shy you Nontobeko. Who are these and what is their surname that you now associate with? ... What? Does this child understand me well! As she speaks MaMchunu claps her.

ii) ACT OF OMISSION

The act of omission is understood as something that the character should do but does not do. Put simply, the character is expected to take action about something that really calls for such an act but he chooses not to do anything.

In ‘*Akuyiwe Emhlahlweni*’, a good example is when Sigodo arrives home at eGugwini from work in Pietermaritzburg. This is an incident that occurs shortly after the death of Ncengani, his daughter. Because of the mystery of the illness that has taken the life of the child, everybody at eGugwini is worried and expects that Sigodo will take action against this. The action expected by everybody, including MaSibisi, is that Sigodo will call for the consultation of a diviner. But instead Sigodo does not conform to the expectation of the family members, despite Jamela’s insisting that the diviner should be consulted about such a dreadful incident. Sigodo, instead, bows down to his queen, MaSibisi, and announces that his queen, and the mother of the

dead girl, refuses the idea of the diviner therefore, he agrees with her and goes back to work in Pietermaritzburg:

Senizwile-ke ukuthi lomhlahlo wenu akawufuni, nami-
ke akukho engingabuye ngikusho ngaphandle kokuba
nginazise ukuthi akuzukuyiwa emhlahlweni.

(Msimang, 1996:67).

You have heard that this consultation of the diviner of
yours she does not want it, me too have nothing more to
say except informing you that the diviner will not be
consulted.

Such utterances from Sigodo simply take everybody by surprise. Even MaSibisi is surprised because earlier on when talking to her, Sigodo has insisted that the diviner will be consulted.

In '*Buzani KuMkabayi*' two incidents of acts of omission will be discussed. The first one is right at the beginning of the story when the twins are born at Nobamba, King Jama's palace. The whole nation including the mother of the twins, is expecting Jama to adhere to the well-known tradition, that of silencing one of the twins. This is a tradition that is performed in order to save the family from any misfortunes that might follow, should both twins be allowed to live. It is believed that if both twins are allowed to live, one of the parents, either mother or father will die. The Zulu people preferred the death of the newborn baby to that of one of the parents. It is worse with Jama because he does not have a son then, who would be an heir to the Zulu throne should either Jama or the queen dies before giving birth to a son who would be the future King. So it comes as a shock to the entire nation that Jama names both his twins, performs a naming ceremony and presentation for both of them and thus allowing both of them to live:

Zulu anginazise ukuthi silapha njena sihlangu
ngobuhle. Sizobonga izilokotho ezinhle esizilokothelwe
abaphansi, basipha izibhaxa ezimbili, uMkabayi
noMmama. Nami ngizokhombisa ukuthokoza kwami
ngokuba ngizikhunge lezi zibhaxa.

(Msimang, 1982:9).

Zulu let me inform you that as we are here we are gathered for a good purpose. We have come to thank the good fortunes that the ancestors have blessed us with, they have given us twins, Mkabayi and Mmama. I have also come to show my joy by presenting both twins.

It is tragical that eventually the queen dies mysteriously when the twins are only five years of age, having not given birth to a son who might be the future King of the Zulu nation after Jama's death.

The second incident is the one at the end of the long life of Mkabayi, princess of Nobamba. Here we find Mkabayi at ebaQulusini, where Mpande, the newly crowned Zulu King exiled her. Mkabayi discusses with Siwangu Mthethwa, her chief induna. She tells Siwangu how she is longing for Nobamba. She even tells him that she was expecting Siwangu to appeal on her behalf when her brother's son, exiled her to the north of the Zulu empire. Siwangu himself is surprised to hear that Mkabayi did not want to leave Nobamba. Everybody knows that no one can force Mkabayi to do something she does not like. One, including Siwangu, would expect that Mkabayi should have declined the offer if she did not like it. But she does not do the expected. She keeps to herself and eventually leaves Nobamba, her birthplace and favourite home, without disputing the call:

Empeleni nami bekusangixakile ukuthi weza kanjani
ebaQulusini engathandi uMkabayi na.

(Msimang, 1982:198).

In fact I have just been wondering how Mkabayi came to ebaQulusini when she did not like to.

In '*Walivuma Icala*' Msimang uses this technique, as well. When MaMchunu comes back from the court at eNgqumungeni, during the trial of Mandla Mtshali, she drives with Nsimbi straight to the butchery. The aim is to break the charming news to her husband that the accused has pleaded guilty in the murder of their daughter, Zinhle. She is expecting Mavundla to jump high in acstacy for the murderer of his daughter

will now be chastised for his deeds. Everybody would expect Mavundla to do that. But much to MaMchunu's surprise Mavundla does not do what she has expected, instead she receives a very cold reception from her husband. This annoys and upsets her to an extent that she leaves Mavundla earlier than she thought, back home:

Okwamdina du ukuba kuthi nalapho esechazile ukuthi
uMandlenkosi ulivumile icala angasukumi agiye
uMavundla, kodwa amane azipholele nje.

(Msimang, 1996:19).

What annoyed her most was that even after she had explained that Mandlenkosi has pleaded guilty to the case, Mavundla did not stand up and perform 'Zulu dance' but instead just becomes cool.

iii) CONTEMPLATED ACT

This refers to an unrealized plan or intention of a character. A contemplated act may both imply a latent trait and suggest possible reasons for its remaining latent. In some cases a character may appear to have a very strong willpower and can display integrity as an explicit trait. But when he tries to commit suicide, for example, this may reveal a latent trait of being a coward who is not brave enough to face challenges in life.

In '*Akuyiwe Emhlahlweni*' MaSibisi has always shown some signs of bravery. But now that the issue of umhlahlo (consultation of the diviner) is confirmed, all this bravery fades away. She arrives at eGugwini late the night preceding the consultation of the diviner. Nobody seems to know her intention of being away from the kraal. Her intention of being away has been to hang herself and commit suicide for she can no longer face the consequences of the divination. But her intention is not realized since Zangaza has caught her and has stopped her from such an act.

In '*Buzani KuMkabayi*', there are a number of instances where certain characters intend to ask certain things from Mkabayi for confirmation purposes, but their intentions end up unrealized, for nobody asks Mkabayi such questions.

The first instance is when Mkabayi declines the offer of Jobe, the Mthethwa King, to marry him. Jobe is so disappointed that he cuts his visit to Nobamba short. He poses to be sick and therefore needs to go back to oYengweni urgently. Jama suspects that something must have disturbed and angered Jobe at Nobamba. Jama calls Mmama and asks her what happened that might have angered Jobe. Mmama explains a little but ends up by saying:

Buzani kuMkabayi, baba.
(Msimang, 1982:47).

Ask Mkabayi, father.

Jama has the intention of asking for more details from Mkabayi, but he does not have the courage to face his daughter on the matter. He knows very well that no one can force Mkabayi to say or do something that she does not like.

Another instance occurs at the end of the story when Siwangu discusses with Sekethwayo that Mkabayi is longing for home, Nobamba. The two *izinduna* wonder whether Mkabayi should be transported to Nobamba or not. Sekethwayo says that they must ask Mkabayi what she needs to be done with her. At that very instance, Sobadli comes in and tells them nothing can be asked from Mkabayi for the princess is already silent:

USobadli umzwile uSekethwayo ngenkathi ethi:
"Buzani kuMkabayi"

(Msimang, 1982:199).

Sobadli has heard Sekethwayo when he said: 'Ask Mkabayi'.

In '*Walivuma Icala*' the contemplated act is clear in the case of Mandlenkosi Mtshali. Mandla decides to plead guilty in the murder of Zinhle because his intention is to be given the death sentence. In getting the death sentence he will be hanged. Once dead, he tells himself that he will meet Zinhle in the land of the dead. They will re-unite and get married as it had been their plan while still on earth:

Izimfamona, gugu lami, zenqabile ukuba sishade
nganeno kwengcwaba. Akusenani, sithandwa,
sesiyoshada phesheya kweliba.

(Msimang, 1996:43).

The jealous ones, my precious, have refused that we
marry this side of the grave. It does not matter, love, we
will get married beyond the grave.

This intention is not realized though, since Mbhekeni and Gasu, with the help of Thandeka and Nontobeko, get Mandla out of jail through paying the bail. Mbhekeni gathers new evidence which proves that Mandla is not the murderer, but Nsimbi. Mandla ends up testifying that he is not responsible for the death of Zinhle. Therefore his intention and plan is not realized. He is no longer going to die and thereby has a chance of marrying Zinhle in the land of the dead.

▪ SPEECH

Some refer to this aspect as dialogue. The dialogue of characters can play a very crucial role in portraying personality traits in the story. A speech of a character can indicate such traits both through its content and through its form. This may occur not only in dialogue but also as a silent activity of the mind. What the character says or thinks and how he says it will reveal attitudes, convictions, and many other qualities that may have an impact on the discourse of the narrative. This information about the personality of a character comes indirectly.

Cohan has the following comment about this:

What the character does and say provides enormous insight into their make-up. For example, if a character tells a series of lavishly *embroidered lies*, the author thus establishes a basic trait or characteristic. At the same time the language which the character uses while telling the lies may be an index to his background, his education, his home environment and his social class.

(Cohan, 1973:38).

Wilkes et al., (1988:120) elaborates on the use of dialogue as a technique as follows:

Isu elaziwa kakhulu ilelo lokwenziwa kwabalingiswa baziveze bona, ngenkulumo yabo. Ingxoxo yenza indaba iphile, ibe mnandi. Nokho nayo ingxoxo kufanele isetshenziswe ngokonga ukuze ingalahlekelwa ngumsebenzi wayo.

A widely used method is that of letting characters reveal themselves, through their speech. Dialogue makes the story lively and interesting. Dialogue, however, should be used economically to that it doesn't lose its objective in the story.

It may look like dialogue is the easiest aspect to master in a story, as many characters are, indeed, endowed with speaking abilities, just like any human being who can, busy narrates as he speaks. Sibiya, (2002:115) explains this assertion as follows:

On the contrary, dialogue in a narration demands great skill and expertise on the part of the narrator. Characters must be assigned dialogue that will suit their status and role in the story and portray real life situations in a very convincing way.

In '*Akuyiwe Emhlahlweni*' MaSibisi is revealed as either part of the whole episode of the death and illness of Thwala's children or as knowing something about it. As early as after the death of Ncengani, all the members of the Thwala family cry for the

consultation of the diviner, but MaSibisi only openly rejects it. When talking to Sigodo, her husband, in rejecting the idea of the diviner, MaSibisi puts a lame excuse as a reason. She states that she does not want to consult the diviner because that will not wake up her daughter from death. The sores in her heart, which are now healing, will be renewed and start bleeding again if the diviner is consulted:

Lama... La magama ngiwakhuluma ngezinyembezi,
ngiwakhuluma ngezi-nyembezi Thwala. Mina
sengimngcwabile umntanami uNcengani kanye nakho
konke abeyikho kimi ... Kuphela senginxusa abakithi
ukuba bangisize ngikhohlwe yikho konke abeyikho
kimi umntanami. Ngakho phambi kwakho Thwala
naphambi kwakho MaNzuza naphambi kwakho
MaMkhize ngithi akuzuyiwa emhlahlweni. Ngithi
akekho ozophinde angivusele amanxeba angithunuke
nezilonda ebeseziqala ukuphola ngokuyongitatululela
uNcengani lapho ngimngcwabe khona kanti umtatulula
njalo akazukumvusa nokumvusa umntanami.

(Msimang, 1973:66).

These wor ... these words I am speaking with tears, I
am speaking with tears Thwala. I have buried my child
Ncengani with everything she has been to me ... I now
only ask my ancestors to help me forget everything my
child has been to me. Therefore before you Thwala and
before you MaNzuza and before you MaMkhize I say
there will be no consultation of the deviner. I say no-
one will renew the wounds and sores which have been
beginning to heal by re-digging Ncengani from where I
buried her while even the re-digging will not bring my
child back to life again.

Such a stance that is taken by MaSibisi is in direct contrast with the expectations of all the family members. According to them MaSibisi should be the one who is leading the idea of divination, as the mother of the deceased child, in order to find out the actual cause of her child's death. Such an action will help save the other children who are still alive. This attitude of MaSibisi makes other family members puzzled because as the matter of fact, everybody expects her to be the first person to call for the diviner after the unusual death of her child. This raises suspicion from the other people as to whether MaSibisi knows the cause of her child's death.

During the illness of Duma and Mzikayifani, MaSibisi excels in her unbecoming behaviour. She does not worry herself like other family members to see to it that the boy is cured of his illness. She remains in her hut, where she utters bitter and very cruel words of wishing the boy dead. She utters her thoughts and even talk to the *muthi*, giving it extra strength so that it doesn't fail to kill the boy:

Basuse Nonsusana. Ashile! Siwula ndini. Umemeza uMaNzuza. Obeyini yena? ... Obezokwenzani yena lowo MaNzuza? Basuse Nonsusana!

(Msimang, 1973:93).

Remove them Nonsusana. Yes! You foolish thing. You are yelling for MaNzuza. What is she after all ... What is she going to do, that MaNzuza? Remove them Nonsusana!

In '*Buzani KuMkabayi*', Mkabayi's personality trait of being stubborn, hard-hearted and stiff-headed is portrayed in a number of dialogues in the story. Only a few will be cited as evidence to the above statement.

When Jama insists on going with Mkabayi when visiting oYengweni, the Mthethwa palace, Mkabayi refuses bluntly to her father's instruction. Just listen to how she puts it, talking to her father and the king of the Zulu nation:

Malandela omuhle, uyohamba nami ngiyisidumbu... kodwa esengikushilo ngikushilo.

(Msimang, 1982:49).

Beautiful Malandela, you will go with me over my dead body ... but what I have said is what I have said.

Such words cannot be expected from a daughter to father, especially at the time of this novel, which is an ancient period, a period when the word of the father in the family was law to all the members of the family; more so, that of the King, which was law to the entire nation. Who is Mkabayi, then to deny the King's instruction!

When Mkabayi gives an instruction, she gives it as it is. She does not beat about the bushes. When she talks to the imiDlenu regiment, she just puts it straight that she wants them to go and kill Sojiyisa:

Umsebenzi enginjuba wona ukuba nigoduse uSojiyisa.
(Msimang, 1982:106).

The work that I instruct you to do is to kill Sojiyisa.

Another example is when Jobe, king of the powerful Mthethwa nation, suits her and offers marriage to her. Mkabayi just calls a spade a spade. She just tells Jobe in the face that she is declining the offer in no polite terms:

Wo! Wena wakoNyambose, ngiyezwa ukuthi izintanga zakho uzeqe ngaphezulu uzibona. Uma-ke inhliziyoyakho ikuthumele kimi, ngizokuphendula, impenduloyami izoba mfishane. Empeleni ingamagama amabili kuphela: Ucu kalulingani.
(Msimang, 1982:45).

Oh! You of Nyambose, I hear that you have purposely ignored your equals. If your heart has sent you to me, I will give you the answer. My answer will be short. In fact it is only two words: the necklace does not fit. (Simply meaning "I do not love you.")

In the conversation between Mkabayi and Dingane after the assassination of Shaka, Mkabayi warns Dingane that the most dangerous person to him is Mbopha. She explains that Mbopha is so dangerous that he is capable of destroying the entire nation. Therefore Mbopha should die. She does not even try to put it politely or indirectly, she says it as it is:

Mangikutshela-ke, mntanami, ukuthi ingozi enkulu kuwe nguMbopha kaSithayi. Uyingozi enkulu uMbopha, Dingane. Umuntu onesibindi sokubulala inkosi yakhe akafuneki aphile ngoba angabhuqa izwe lonke. UMbopha makafe, Dingane.
(Msimang, 1982:60).

Let me tell you then, my child, that the greatest danger to you is Mbopha of Sithayi. Mbopha is a great danger, Dingane. A person who has a courage of killing his own king must not live because he can destroy the whole country. Mbopha should die, Dingane.

We cannot exhaust all the incidents where Mkabayi reveals her personality traits in her own speech. Such incidents are countless in the novel.

In '*Walivuma Icala*' we will cite a few examples where certain characters expose themselves in dialogue with other characters, thereby revealing their personality traits. Such traits contribute to the direction that the story will take in the novel.

Let us start with Nsimbi Zwane. Nsimbi is a close neighbour of the Mavundla family, the late Zinhle's family. MaMchunu, Mavundla's wife has wanted Nsimbi to marry Zinhle, yet Zinhle has been in love with Mandlenkosi Mtshali. MaMchunu wants her daughter to be married to the rich and educated family of Zwane, who is a doctor. She does not want her daughter to get married to a struggling Mtshali family. Nsimbi buys into MaMchunu's idea. Even after Zinhle's death, MaMchunu offers Nontobeko, to Nsimbi, her only daughter now. Nsimbi exposes himself in dialogue with MaMchunu as a very dangerous and a man with the heart of a lion. When he thinks that Mandla may escape the death sentence, he vows that he personally will kill him with his own hands:

Uye kuphela umuntu ebengimenqena kuleli cala ...
uma eke wamkhipha phambili uMandla mina
sengiyowephula umthetho wesithupha kwekaMosi
eyishumi. Phela bengiyombulala ngezandla uMandla.
(Msimang, 1996:120).

He is the only person I have been worried about in this case ... if he acquits Mandla I will break the sixth of Moses's ten commandments. I would have killed Mandla with my bear hands.

MaMchunu is another character who exposes herself in her speeches. In that way she reveals her personality traits. One of the incidents is the one after Mandela's first appearance in court. She talks to Nsimbi that Nsimbi should switch over to Nontobeko, now that Zinhle is no more. She is 'selling' her own daughters to Nsimbi. She is a selfish, selfless and foolish woman:

UNontobeko yintombi ziphelele futhi muhle
njengodadewabo. Hamba-ke uyomeshela, umkhulelise,
umloble. Akukho okunye engikulinde kuwe.
(Msimang, 1996:18).

Nontobeko is a lady among ladies and she is as beautiful as her sister. Go and suit her, impregnate her, and pay lobola for her. There is nothing else I am expecting from you.

MaMchunu does not end with inciting Nsimbi to go all over Nontobeko, she goes to Nontobeko and instructs her to be in love with Nsimbi and agree to marry him:

Ngiyakuzwa Nonto, kodwa mina ayikho into
eyongithokozisa ukudlula ukukubona wejwayelana
noNsimbi. Ingane ezalwa ngabazali abanegama
emphakathini, ingane ezalwa ngudokotela; ingane
ephuma ekhaya elifudumele nelinothile.
(Msimang, 1996:23).

I hear you Nonto, but there is nothing that will make me happy more than seeing you getting close to Nsimbi. A child born by famous parents in the community, a child born by a doctor; a child that comes from a warm and rich home.

This summarises how corrupt MaMchunu is; all from her mouth, when she is engaged in dialogue with her daughter, Nontobeko.

▪ EXTERNAL APPEARANCE

Rimmon-Kenan, (1983:65) writing about external appearance as character – connotating metonymy has the following to say:

Ever since the beginning of narrative fiction,
external appearance was used to imply character
traits.

Even during our times the relation between external appearance and character traits has remained a powerful resource in the hands of many writers. We will investigate whether Msimang utilizes this technique, and if he does, to what extent does he employ it in his novels.

In this technique a character's appearance is described. The description is so thorough that it depicts the personality of the character described. The description befits the behaviour of the character. This is not a very common technique among the Zulu authors. It is very scarce, but where it is used, it paints a very vivid picture of the character described.

In '*Akuyiwe Emhlahlweni*', Msimang paints a very vivid description of MaSibisi's 'inyanga', Zangaza during their first contact. The narrator so describes Zangaza that the reader is able to "see" the image of a man whom one fears even without knowing him – thus getting a picture of a witch and Zangaza is, indeed, a first class witch:

...Isho imbuke ezinhlamvini zamehlo uMaSibisi le ndoda. Amehlo ayo asezingoxini zezigobhe, aklwele abomvu. Ubuso lobu bumanyimfolo, kanti ngebala bumnyama impela, ukufa lokhu ungathi kukhuza izulu... Nezwi lalo muntu alithandeki kakhulu, liyahaza nje...

(Msimang, 1973:41).

... Then this man looks MaSibisi at the pupils of her eyes. His eyes are in caves of the eye-sockets, and blood red. The face here is wrinkled, while in

complexion it is pitch black, the "death" here is as if it is stopping thunder... Even the voice of this person is not well-liked, it is very coarse...

It is important at this stage to mention that there is a distinction between those external features which are grasped as beyond the character's control and those which at least partly dependent on him, like hairstyle and clothes. Whilst the first group characterizes through contiguity alone, the second has additional causal overtones.

Msimang describes Mkabayi correctly shortly after birth; that is, during the naming and presentation ceremony. She describes her as beautiful, with twinkling and bright eyes, but the same eyes are described as having some sparks of fire. This description may be interpreted in different ways. It is either Mkabayi will grow up full of hatred and anger, or she may grow up and have a very hard heart, a person who does not hesitate to inflict harm to others. The description of her looks goes thus:

Muhle umntwana lona, ubuso yisimomondiya, amehlo
aqhakazile kuhle kwezinkanyezi kepha akhanya
inhlansi yomlilo.

(Msimang, 1982:7).

The baby is quite pretty, the face is beautiful, the eyes
are bright as the stars but they shine with a spark of fire.

In '*Walivuma Icala*' Msimang describes MaMchunu and her attire as she comes out of the court on the first day of Mandla's trial:

... kwaphuma isigwebedla senkosikazi ehamba
igxawuzele, nakhu phela inamagwegwe kanti futhi
ifake amaxhumelo. Esifubeni lapha ingumabelemade.
Yilolu hlobo oluncelisa umntwana esemhlane. Yize
kunjalo ugqoke uyaconsa urname lona. Usho
ngethuphisi yakwanokusho empunga wasethwala
umhelane wesigqoko. Engalweni ugaxe ijazi eliludlana
elimnyama nakhu phela uJulayi, ...

(Msimang, 1996:5).

... out came a stout woman who walks briskly, as she has bracketed legs and also is wearing high-heeled shoes. She is boasting of long breasts. It is this type which breastfeeds the child while he is at her back. Even though it is so; this woman is wearing swanky. She has a beautiful grey two-piece suit on and a long straw hat. On the arm she hangs a light dark coat as it is in the month of July, ...

MaMchunu's description can be given a number of interpretations in terms of her personality in the novel. Her built and walk do not represent a descent and well-mannered lady. She appears as a person who is full of war and cheeky, even before she opens her mouth. The reader, therefore, is not surprised when she claps her own daughter, Nontobeko, right at the courtyard and in front of the onlookers. She is very much uncultured and uncivilized to do that. The attire appears to be trying to be concealing her inner self, which might not be as good as the good-looking clothes she is wearing. When she starts instructing Nsimbi to suit and impregnate her own daughter, one has already had a glimpse of a corrupt woman from the narrator's description of her looks.

▪ ENVIRONMENT

Other critics refer to this aspect as *locale*, especially in drama. The surroundings of the characters can also be used to paint a picture about those characters as they appear in the story.

Ntombela, (1992:37) as cited by Sibiya, (2002) argues as follows in terms of using character's environment to express personality traits:

A character's physical surrounding (e.g. room, house or cave, town or farm) as well as his human environment (social class) are also often used as trait-connotating metonymies.

This comment suggests that a character's social standing can also have an impact on how he behaves in the story. If, for example, a character is illiterate and has been brought up in a rural area, it is highly likely that he is found struggling to come to terms with the demands of the urban environment on both his intellectual and moral behaviour. In such cases the probability is that he might try hard to adapt to the new environment and might shift from good moral practices to the undesirable lifestyle in order to catch up the urban standards.

Mafela, (1996:146) makes the following comment with regard to the character's surroundings:

Another indirect way of presenting characters is by describing the character's environment ... The narrator will extensively describe a character's house, clothes or furniture to portray some of the character's traits. From these descriptions, a reader can deduce the type of character who lives in the house.

Accordingly, if the character's immediate environment is described as undesirable, the likelihood is that the behaviour of such a character will be unbecoming. On the contrary, if the character's home is described as warm, neat and attractive, the expectation is that the personality traits to be displayed by such a character will be appropriate to the described environment. It is important to warn critics that we need to guard against stereotyping for the environment can be deceiving. From a very warm, educated and rich home, can come a character who is a murderer, who does not succeed in the education field, and so on. Even in this case, the author may have done it deliberately to show the reader that it is not always true that the immediate environment produces a character befitting the kind of environment.

The latter comment is typical in Msimang's novel '*Walivuma Icala*', where we find Nsimbi Zwane, a close associate of MaMchunu, his neighbour, behaving very contrary to the social status of his family. His father is a doctor by profession, the mother a nurse. They live in a charming Soweto suburb, Diepkloof Extension. This is

the area which very few people can afford to buy or build houses in. The Zwane family is one of the richest families in the area. They have a good social standing in the community. Their home is neat, warm and quite inviting. That is exactly what attracts MaMchunu and even makes her wish her daughter, Zinhle, should marry Nsimbi, the only son of the Zwanes.

On the contrary, Nsimbi is found to have dealings with gangsters, like Tladi Spoilers, the likes of Jakobe Dlamini and Joe Mathambo with his group who lives at Mshenguville. He hires these gunmen to kill Mbhekeni. He has seen Mbhekeni frequenting the Mofokeng house yet he (Nsimbi) knows that MaMbanjwa had seen him on the day of Zinhle's murder. Nobody can think that Nsimbi can do such a corrupt thing as to even think of murdering a person of law, a police detective. Nsimbi does not end there. He hires the same gangsters to shoot and kill Mandlenkosi Mtshali, the ex-boyfriend of Zinhle. He does this so that Mandla cannot get a chance of changing the statement in his murder case and reveal that it is not him who murdered Zinhle. This will make the police start afresh to look for Zinhle's real murderer and might eventually be led to him.

When Nsimbi collects money for hiring the gunmen from MaMchunu, he surprises even MaMchunu with his *tsotsitaal*. MaMchunu is taken by surprise for she has not expected Nsimbi to know this language; she even fails to hide her surprise:

Amane axakwe nje uMaMchunu ukuthi nangu uNsimbi
esekhuluma izilimi bo! Wuyena lo mfana osekwitiza
kanje? Kanti uhlezi nje uhlezi notsotsi.

(Msimang, 1996:192).

MaMchunu is just surprised that here is Nsimbi talking
tongues! Is it the same boy that is mixing languages like
this? So all along she is staying with a tsotsi.

It is interesting that Msimang has used this technique differently in '*Walivuma Icala*', yet in '*Akuyiwe Emhlahlweni*' he has employed it to depict the character that suits the immediate environment as it is described in the novel.

The internal description of Zangaza's '*consultation*' room leaves one with an image of a man directly connected with evil practices. Even MaSibisi, bold as she appears to be, gets cold when seeing the contents of this room:

Kuthe ukuba avule uZangaza, uMaSibisi wahlwa iphunga alihabule qede wezwa sengathi ikhanda liqhekezeka phakathi. Kuthe lapho amehlo eqambe ejwayela ithunzi lasendlini wabe esekhangwa isikhumba senhlwathi esinanyathiselwe ensikeni yomlindi. Laphaya ezintingweni izinhlobo ngezinhlobo zezikhumba, nezimpondo zezinyamazane, izimpisi, izimbila. ...Kwezinye izinsika ukhangwa izikhumba zamabululu, izimfezi, izimamba ... Empeleni konke okwale ndlu kwathanda ukumngenisela amakhaza uMaSibisi.

(Msimang, 1973:42).

After Zangaza has opened, MaSibisi becomes sunken into a gulf of medicine smell which she inhales and feels as if her head is going to divide into two halves. When her eyes get used to the darkness of the hut, she finds herself confronted with a skin of a python glued to the middle pole of the hut. There in the rafters are different kinds of skins and horns of wild game, hyenas, rockrabbits ... In other poles there are skins of puff-adders, cobras, mambas, ... In fact all the contents of this house seemed to bring some cold to MaSibisi.

This means that the darkness of the hut may easily be interpreted as depicting the acts of darkness, by the person found in this type of a house. May be he practises witchcraft, as it is one of the practices of the dark. The bad smells and frightening different kinds of skins of animals and snakes, also depict the sadness and misery brought about in the lives of those people to whom such ingredients are applied.

Let us finally look at '*Buzani KuMkabayi*'. In this novel Msimang does not use much of this technique of giving a description of the immediate environment of the character. We will look at only one sentence that summarises Zululand as the environment in which Mkabayi has been born and brought up. The phrase or sentence, whatever it is, is quoted from when Mkabayi meets Lamula, her main

suitor. On this day Lamula hopes may get a positive answer from Mkabayi. Mkabayi, too, loves Lamula but she finds it difficult to give her love to him because Lamula comes from far away; in case he marries her, she will have to leave her home and the surrounding locale, which include mountains and rivers. She then answers Lamula in three words:

Zinhle izintaba zakwaZulu.
Msimang, 1982:60).

Beautiful are the mountains of Zululand.

It is clear that Msimang does not go on and give a description of how beautiful each of the mountain is. But the picture of the beautiful mountains is painted very clearly in the mind of the reader. The only puzzling factor is what does this have to do with Lamula's begging for Mkabayi's love.

It is only with the understanding of Mkabayi's commitment not to get married for the whole of her life, that the reader begins to assign meaning to the beautiful mountains of Zululand. The character, Mkabayi in this case, chooses to remain with these beautiful mountains for the rest of her life, rather than get married and leave her fatherland. It is this decision based on the immediate environment of Mkabayi that has a direct impact on the discourse of this narrative. Indeed, Mkabayi does not get married. She remains at Nobamba and becomes actively involved in the affairs of the Zulu Kingdom. Her presence among the Zulu nation also dictates the course of events in the entire empire of the Zulu nation.

3.4 CONCLUSION

The aim of this chapter was to define characterization and clarify its relevance in storytelling in the Zulu narratives, as presented in the three novels of C.T. Msimang. Such an analysis has been based on the European narrative conventions as advocated by some literary critics, basing their argument on narratology as a literary approach in

literary criticism. The main focus of the chapter was the critical analysis of these three novels, '*Akuyiwe Emhlahlweni*', '*Buzani KuMkabayi*' and '*Walivuma Icala*'. The most influential literary theory used was that of the narratologists, as one of the European narrative conventions. We were able to see how narratology treats characterization and how it puts its emphasis on the major distinction between story (first) level and text (second) level, as well as how that influences and affects character portrayal.

This chapter also highlighted the various approaches and methods that are employed by authors to present characters to the reader. Furthermore, it has been shown how such attempts affect the image of the character in the story, and how the events will unfold depending on the extent of the character's role in the narrative. It also became clear how each method is most effective if used skillfully and tactfully by the *narrator*.

Most importantly, this chapter revealed that the Zulu novelists, as represented by Msimang specifically, and African writers in general, are as good as all other prose narratives written in other languages other than isiZulu language.

CHAPTER FOUR

4.0 TIME AND EUROPEAN NARRATIVE CONVENTIONS

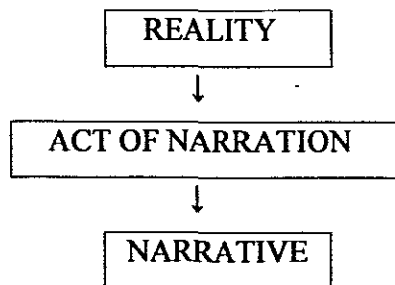
4.1 INTRODUCTION

In narration life experience provides facts to the narrator. The narrator then constructs a narrative out of these facts. Therefore, it becomes obvious that the narrative will not be the same thing as the facts that it represents.

Ngcongwane, (1987:36) feels very strong about the above assertion and gives the following explanation to that effect:

Between the actual facts and the narrative (the product) stands the narrator, as a kind of machine for converting the one thing into another form.

He further uses a diagrammatical representation of the above explanation that appears as follows:



(Ngcongwane, 1987:37).

The relationship between these three above entities is studied by the French literary critic, Gérard Genette, under three headings; that is, **time**, **mood** and **voice**. This study will only concentrate on *time* as handled by Genette.

According to Genette, (1982) time is presented differently in the story from its presentation in the text. In the story (first level), time refers to the duration the events actually take, that is, years, months, weeks, days, hours and so on. This is referred to as **narrative time**. It becomes clear, therefore, that in the story time is not linked to the amount of the time devoted to its presentation in the text. In this regard Ngcongwane emphasizes that the time of the narration and the time of the real incidents seem to be crossing each other most of the time, the one being always much longer than the other.

Another aspect of time at the first level (story) is *historical time*. Historical time is the time span in which the events happened in the story, that is ancient, modern, 16th century, etcetera. At times inference is made through language used, even if the exact time span is not mentioned specifically in the story. Another aspect through which historical time can be detected, are the names of the people, as well as references to certain objects. All these make historical time placing possible.

4.2 TIME AT THE STORY LEVEL

Time is divided into two at the story level, that is, the **narrative time** and **historical time**. Story time serves as basis for comparison with the text time. Before embarking on text time, the story should be reconstructed by placing the events in their chronological order.

4.2.1 THE NARRATIVE TIME

When dealing with the narrative time, it is important to differentiate between '*functional events*' and '*non-functional events*'. Functional events are those events in the story that play the most important role in determining the course of the narrative, while non-functional events have the lesser influence.

After the functional events have been identified and arranged chronologically, they should then be organized into *sequences*. Strachan, (1990:57) summarises the sequence as follows:

A sequence consists of three stages, and each stage is represented by a functional event. After each stage a choice is made between two alternatives. These three stages can be described as *possibility* or *potentiality*, *process* and *outcome*.

An example to demonstrate this will be extracted from '*Akuyiwe Emhlahlweni*' by C.T. Msimang. The incident that will be used is the one when MaSibisi prepares some poison, which she mixes with *umlaza*, to be given to Mzikayifani, MaMkhize's only son. But a twist happens; her own daughter, Ncengani, drinks it instead of Mzikayifani.

- (a) Ncengani drinks the poisoned *umlaza*. (possibility or potentiality)
- (b) Ncengani suffers from a severe stomach-ache. (process)
- (c) Ncengani eventually dies. (outcome).

In '*Akuyiwe Emhlahlweni*' thirty functional events have been identified. These functional events have been re-arranged into eleven sequences. Their chronological order is as follows:

- (a) MaSibisi's marriage problem.
- (b) The death of Ncengani.

- (c) The idea of consulting the diviner.
- (d) Mzikayifani's and Duma's illness.
- (e) Sigodo demands the consultation of the diviner.
- (f) MaSibisi's confession to Ngcobo, the proposed diviner.
- (g) Jamela changes the diviner.
- (h) MaSibisi attempts committing suicide.
- (i) Zangaza and MaSibisi plan anew.
- (j) The journey to the diviner.
- (k) Simbo reveals the witch.

Sequences are convenient units to use when doing comparative work, mostly because they are limited in number. In the forthcoming discussion concentration will be on these units, and importance will be the duration of the different sequences.

- (a) **MaSibisi's marriage problem.** This problem could have lasted many years. MaSibisi is the first wife of Sigodo Thwala. It is only after her marriage to Sigodo that she gives birth to her first daughter, Zibuyile. After Zibuyile she gets Ncengani, another girl. A lapse of a number of years, say two or three, occurs between the birth of Zibuyile and Ncengani. MaSibisi is still worried by the fact that she has not got a boy as yet, who is going to be the heir to Sigodo after the latter's departure from earth, while in actual fact she is the first wife, **iNdlunkulu** (the queen).

Another number of years go by before MaSibisi conceives again and gets her third child. She still wishes that the baby to be born should be a boy. Much to her disappointment the child is a girl again, named Zanele, meaning it is enough with the girls. After is Bacebile and the lastborn is Zodwa all girls. Zodwa grows up until she becomes a teenager without MaSibisi conceiving any more. Presently there is no hope that she will ever get a boy since she is no more conceiving. MaSibisi's problem worsens with the number of years in her marriage. Two of Sigodo's other wives both give birth to boys each. MaNzuza, the second wife after MaSibisi, should have married to Sigodo a number of years after MaSibisi's marriage to iGugu, the big kraal

of Sigodo. Immediately after MaNzuza's arrival at eGugwini, she gives birth to a boy, Siphopho, who is now old enough and is working in one of the big cities. The second child of MaNzuza is a boy again, Duma, and then the last born, a girl, Zamathwala.

MaMkhize is Sigodo's third wife and the youngest of the three wives. She also gets a boy as her first born, Mzikayifani. After Mzikayifani are two young girls, Nkophe and Ngitheni. It is only now that MaSibisi reveals her problem in the opening monologue of Msimang's novel. But it is clear that it is the problem she has been sitting with all these years, ever since her arrival at eGugwini. This naturally becomes the longest sequence in the whole story of *'Akuyiwe Emhlahlweni'*. It is not easy to determine exactly the length of the period over which these events took place. But it is evident that they may have lasted over a very long period of time, probably more than twenty years.

- (b) **The death of Ncengani.** This sequence lasted for only a number of hours, about two to three hours. I will give this sequence three hours the most possible duration. No specific time has been indicated in the story line. But we put together the possible incidents that lead up to the death of the child starting from the time she has drunk the prepared umlaza and then feeling sick instantly. Putting all the events linked to this sequence, and considering the length of time connected to them, it becomes possible to locate the length of time it should have taken.

Ncengani comes back home from the field very thirsty and tired. She looks around her mother's kitchen to get something with which to quench her thirst. She finds something to drink, but her sister, Zanele, prevents her from drinking this *umlaza*, claiming that it has been prepared for Mzikayifani. Her mother insisted that no one should drink it except Mzikayifani. There is a little dispute over the 'drink' and it does not take Ncengani a very long time before she convinces her younger sister into allowing her to take the 'drink'. Only a few minutes pass by before Ncengani starts complaining about a very terrible stomachache. She informs her younger sister about this sudden illness. She further instructs her to call MaMkhize for help. Zanele does

not waste time she does that instantly. A few minutes later both MaNzuza and MaMkhize are in MaSibisi's kitchen and are trying some means of stopping Ncengani's pains.

Zanele is sent to Odidini, her elderly father's (uncle's) kraal to call Jamela and MaMbeje, since the child's sickness is getting worse. The distance between iGugu and uDidi could have been possibly a good thirty minutes walk. An hour and a few minutes thus go by before Jamela and his wife arrive at eGugwini. While the family is together trying means of stopping this strange sickness, Mzikayifani arrives with the cattle and starts milking. The milking exercise could have taken another hour or so because there were a number of cows to be milked. No sooner had Mzikayifani finished with the milking then Ncengani dies, hence my allocation of three hours to this sequence. Functional events that can be identified in this sequence are the following:

- i) Ncengani arrives from the field thirsty.
- ii) Drinking of umlaza.
- iii) Sudden illness – resulting in death.

- (c) **The idea of consulting the diviner.** This sequence lasts for about five weeks. The first instance when this idea emerges is immediately after the mysterious death of Ncengani. Everybody within the Thwala family seems to be shocked by the incident and the diviner appears to be the only solution to the mystery. Despite the demands by all family members to consult the diviner, Sigodo takes sides with his queen, MaSibisi, who is not of the same opinion as the other family members, including the family inyanga, Xulu. Sigodo leaves for work and promises to come back for good after four to six months. Four weeks do not lapse after his departure before he has come back again after Duma's and Mzikayifani's sudden illness. The idea of divination grows even stronger now than before. It takes Sigodo a few days before he completely changes his mind about the consultation of the diviner. That is why a period of about five weeks is allocated to this sequence.

- (d) **Mzikayifani's and Duma's illness** takes an unknown period. It takes about a week before they both become seriously ill. Sigodo arrives from work and takes another week before making a final decision about the diviner consultation. The boys are still seriously ill during *umhlahlo* and they are left at home under the care of their younger half-sister, Zanele. It is only during *umhlahlo* that Simbo, the diviner, assures the Thwalas that the boys will recover under the hands of the powerful inyanga, Xulu. The story ends before the hunt goes back home. It is therefore, not easy to determine how long it actually takes before the boys recover fully from their illness after the consultation of the diviner. But because Simbo has been able to reveal the real witches in MaSibisi and Zangaza, we have all the grounds to believe that what he has said about the boys is actually going to happen, that is, that they will recover. A further two weeks is given as an allowance for the boys to fully recover after *umhlahlo*. That is why this whole sequence is assigned a period of five weeks.
- (e) **Sigodo's demand for the consultation of the diviner** takes only one day. During his arrival from Pietermaritzburg where he works, Sigodo finds all the family members in his homestead, iGugu, including the family inyanga, Xulu. Soon after his arrival he is related the incidents that have taken place after his departure back to work by his elderly brother, Jamela. Xulu gets in and emphasizes the idea of consulting a diviner, and making clear that he himself wants this to happen because MaSibisi has suspected him (Xulu), *umnukile*. MaSibisi has claimed that the child, Ncengani died, because Xulu does no longer get to her house – instead he ends up at MaNzuza's house.

It does not take long before Sigodo, too, conforms to the idea of divination. He promises that if MaSibisi tries to stop him this time around, he is going to give her a hiding. MaNzuza and Jamela advise him never to do that while the children are so seriously ill. The whole family parts and Sigodo goes to explain to MaSibisi, the family's decision who has not been part of all the family discussion, since she has been withdrawn into her hut. They take a number of hours arguing but Sigodo is no more in an argument mood, he means business now. He cuts matters short by giving

MaSibisi an ultimatum – she either goes to the diviner with all the family members or she packs her stuff and quits iGugu and that will be the end of her marriage. The idea of umhlahlo is confirmed by Jamela and MaSibisi finally agrees very reluctantly though, that a diviner should be consulted. She finally succumbs to the pressure exerted on her by the other members of the family.

- (f) **MaSibisi's confession to Ngcobo** takes only a few hours. It is again not easy to determine exactly how long this sequence takes. But we know that MaSibisi wakes up in the early morning hours that day and catches Sithole's bus to Dolwana. She is away for the whole day without anyone knowing her whereabouts. Taking from the actual conversation, the confession, between MaSibisi and Ngcobo the diviner proposed by Jamela, the time allocation is only a few hours, say about four hours. Four hours is allocated to this sequence because even though it does not take a long time, it does not just become easy to confess. In fact, Ngcobo becomes very hard, that is exactly what forces MaSibisi to confess. Even after the confession it takes quite a long time before Ngcobo agrees to help MaSibisi and charges her forty pounds for the undertaking.
- (g) **Jamela's announcement of the change of the diviner** takes a very short time, in fact a few hours. He changes his mind after seeing MaSibisi early that morning catching Sithole's bus. Ntombini denies seeing MaSibisi at Dolwana Store for she comes from the same place but she has never seen her sister there. Jamela there and then suspects that there is something fishy about MaSibisi's journey; probably she might have gone to Ngcobo to bribe him not to reveal her. Therefore he decides to resort to Simbo. Assuming that from eBathenjini (Ntombini's place) to Odidini (Jamela's homestead), is a few hours' distance and including the few minutes Jamela spends with his wife before crossing over to eGugwini (which is another thirty minutes distance), this sequence is allocated two hours.
- (h) **MaSibisi's attempt to commit suicide** also takes few hours. After Jamela's announcement that the diviner has been changed, instead of going to Ngcobo, the

hunt is now going to Simbo, at Umzinyathi, MaSibisi completely loses all hope of survival from being revealed as the witch. She decides to avoid experiencing the trauma that she will go through after being revealed by resorting to suicide by hanging herself to death. She takes a rope to the thick bushes along the banks of the Mfongosi River where she decides to bring her life to the end. She is disturbed by Zangaza who appears on the scene from nowhere. Zangaza discovers that the intruder in his place is MaSibisi, his 'patient'. After a small quarrel between Zangaza and MaSibisi, MaSibisi claiming that Zangaza has deceived her, the argument is settled and MaSibisi withdraws from suicide and goes back home.

- (i) **Zangaza and MaSibisi plan anew.** A new plan is devised of overcoming the plight in which they see themselves heading towards. Zangaza still re-assures MaSibisi about the power of his *muthi*. He tells MaSibisi that she should have come to him instead of thinking about suicide. He confirms that he has another powerful *muthi*, *siwungawunga*, which Zangaza gives to MaSibisi. This *muthi* Zangaza claims, will fool the diviner and he will not be able to reveal the real witch. In that way MaSibisi gets a new courage of going to the diviner with the hope that she will not be disclosed. This sequence takes only thirty minutes.
- (j) **The journey to the diviner** lasts for only one night. According to Jarnela's plan the whole hunt will leave Mfongosi in the afternoon and go for almost the whole night until it puts up at Seme's kraal, the Malakatha induna and a friend of his. In the early morning they will proceed to Simbo's place. Besides the long hours of the journey at night, the roaring of the lions and many other dangerous animals of the wild, the journey takes the whole night before they actually reach Simbo's place.
- (k) **Simbo reveals the witch** is the last sequence in this story. The time allocation for this sequence includes the action of the trainee diviners, *amathwasa*, who take their own time in trying to detect what the big hunt is there for. Simbo himself takes less than an hour to reveal that the witch is the queen of iGugu, MaSibisi, together with a very

dangerous witch who is also present among the hunt; Zangaza is the name of the witch. The whole sequence takes about four hours.

A list of different sequences along with the duration allocated to them will be provided as a summary to the above discussion. This is done to provide a better overview of the whole analysis of the *Narrative Time* in this novel. It is important at this point in time to indicate that since dates and clocks do not feature in this story, the conclusions drawn are mere speculative.

SEQUENCE	DURATION
(a) MaSibisi's marriage problem.	Thirty years
(b) Death of Ncengani.	Three hours
(c) The idea of consulting the diviner.	Five weeks
(d) Duma's and Mzikayifani's illness.	Five weeks
(e) Sigodo demands the consultation of the diviner.	One day
(f) MaSibisi's confession to Ngcobo.	Several hours
(g) Jamela changes the diviner.	Two hours
(h) MaSibisi attempts suicide.	Two hours
(i) Zangaza and MaSibisi plan anew.	Thirty minutes
(j) The journey to the diviner.	One night
(k) Simbo reveals the witch.	Four hours

In '*Buzani KuMkabayi*', forty-six functional events have been identified. This is quite a very high number of functional events when we consider that there are other events that are non-functional. This is the evidence of a story with a very long story line. The functional events that have been identified have been re-arranged into sequences. All in all eighteen sequences have been re-arranged from the functional events.

Their chronological order is as follows:

- (a) Jama's failure to get an heir.
- (b) The birth of the twins.
- (c) The naming and gifts – giving ceremony.
- (d) The wrath of the ancestors.
- (e) The captives of Mhlabangubo.
- (f) Jobe is rejected by Mkabayi.
- (g) Beautiful mountains of Zululand.
- (h) Mkabayi's major commitment.
- (i) Mthaniya's marriage to King Jama.
- (j) Sojiyisa as threat to Senzangakhona.
- (k) The rise of Senzangakhona.
- (l) The rule of Shaka.
- (m) Conspiracy against Shaka.
- (n) The reign of terror – a period of bloodshed.
- (o) The era of Dingane.
- (p) The death of Dingane and the subsequent rise of Mpande.
- (q) Mkabayi in 'exile'.
- (r) Mkabayi's life comes to an end.

- (a) **Jama's failure to get an heir.** This sequence is the first one in the story. Although it comes to the story – line in the form of a flashback, it is a very important sequence. It starts from as early as after Jama's marriage to the queen. The queen has been expected to give birth to the son, who will be the heir to the Zulu throne after Jama's departure from earth. The queen has given birth to a baby boy, Phalo but he does not live long. He dies very young. Thereafter the queen has been unable to conceive. She is helped by an inyanga, and ultimately conceives. The King and the entire nation are expecting and wishing that she gives birth to a boy again, but much to their disappointment, it is the twins, and both twins, are girls for that matter. This sequence is allocated a period of fifteen years.

- (b) **The birth of twins.** The birth of twins is not a very long sequence, because Jama hears the news from the palace's 'labour ward' (exhibeni) in the morning. It is clearly stated that it has been reported the previous night that the queen has had some labour pains. So this sequence lasts for one night, because in the morning the messenger reports to the king that the queen has given labour to the twins, both girls.
- (c) **The naming and the gifts giving ceremony.** Although preparation for this ceremony takes some few days, the actual function lasts for only one day. This sequence is very important because the fact that both twins are named and presented with gifts, will determine the course of events in this story largely.
- (d) **The wrath of the ancestors.** It is not easy to determine exactly how long this sequence is in terms of its narrative time, because the queen does not fall sick for some days, weeks or even months. The illness takes a very short while, probable two hours, and starting from when she comes back from the fields. She dies instantly without anyone having identified some serious illness. This sequence is allocated two hours at most.
- (e) **The captives of Mhlabangubo.** In terms of this sequence, it is also not very easy to give it the exact duration. The Zulu army takes a week to prepare for the attack, on the Mhlabangubo tribe. It takes another week in the actual war against the enemy. But a total of two months lapses before it return to Zululand. It is only after the war that it travels back to Zululand with seeds, cattle and girls. Among the captives is Nongati Muhali, whom the king takes to the palace. This sequence is allocated two months.
- (f) **Jobe is rejected by Mkabayi.** Although it is at night at Nobamba, the actual sequence does not last long. The Mthethwa King, Jobe, has asked to be excused to his hut since he is tired from the long journey. The main aim is to get the Nobamba princesses to come and socialize with the king and his entourage. But the real reason is to meet Mkabayi and then propose love to her. After Mkabayi's arrival at Jobe's

guesthouse, she does not take long before she rejects Jobe's request bluntly. This sequence last for only three hours.

- (g) **Beautiful mountains of Zululand.** The sequence is a bit tricky. The utterance from Mkabayi about the beautiful mountains of Zululand is made to Lamula after a number of occasions the two have engaged in love negotiations. This sequence lasts for three weeks to a month. We will allocate one month to it.
- (h) **Mkabayi makes a major commitment.** From as early as the age of five, when her mother passes on, Mkabayi seems to be aware of the predicament that befalls the Zulu empire. She grows up with very deep sentiments about the building of a strong Zulu nation. As a teenager, suitors start flocking towards Nobamba. She starts thinking about this and then takes a very strong decision not to marry – a decision which commits herself within the borders of Zululand, and within the circles of Nobamba, her father's palace. This sequence can easily be assigned the duration of five years.
- (i) **Mthaniya's marriage to King Jama.** This sequence does not take as long as it should when considering that Mthaniya has been very proud about herself. She has rejected a number of suitors in her life. But when Mkabayi comes with her offer asking her to come to Nobamba to resuscitate her mother's house, she easily falls for her request. Mkabayi does not spend years, in convincing Mthaniya. It takes approximately three months. Therefore, this sequence is allocated the duration of three months at most.
- (j) **Sojiyisa poses threat to Senzangakhona.** This sequence is shorter than one would have imagined. The reason being that it is not very clear as to from when does Sojiyisa start to be a threat to the young Senzangakhona. The only time this is noticed is when Sojiyisa already has his own kraal, Mandlakazi. A very serious allegation is made by Mkabayi that the Zulu nation has been divided into two camps. There are those who follow Sojiyisa and hail him with Bayede, and those who remain loyal to

Senzangakhona, the king in waiting. Once the news has reached Mkabayi, she does not take long to plot for Sojiyisa's assassination. In fact she orders a complete demolition of Sojiyisa and his entire family. We will allocate one month to this sequence.

- (k) **The rise of Senzangakhona.** This sequence takes a long time. Senzangakhona grows up and becomes a teenager who goes out to the veld with all the other royal family boys with the royal cattle. That is where he meets Nandi. He is inaugurated as King and starts building his own palace with more than twenty wives. He is not very keen to focus on the affairs of the nation. He quarrels with Nandi, Shaka's mother and expels her from the palace. She visits the Mthethwa's under Dingiswayo and comes across a very brave warrior, who later on is introduced as Shaka. Senzangakhona is quite old at this time and soon thereafter dies. This sequence can be assigned about thirty years.
- (l) **The rule of Shaka.** This sequence is long but not longer than that of Senzangakhona. After the death of Senzangakhona, Sigujana is inaugurated as King of the Zulus. It is at this time when Dingiswayo sends Ngwadi, Shaka's half-brother from Gendeyana, to go and assassinate Sigujana. The plan is well executed, and then Shaka takes over the King's crown. In a very short space of time Shaka quickly builds the Zulu kingdom into a formidable empire. Shaka hastens to conquer the neighbouring tribes and incorporates them into the Zulu empire. When he is just at the pick of his campaign to strengthen and extend the Kingdom both North wards and South wards, he is assassinated by his brothers, Dingane and Mhlangana with the help of his own major induna, Mbopha kaSithayi. This sequence lasts for about ten years.
- (m) **Conspiracy against Shaka.** The conspiracy is led by Dingane. He approaches Mkabayi and falsely accuses Shaka of having murdered his own mother, Nandi. Mkabayi buys into Dingane's story and without making any further investigations about the matter, she plots a conspiracy against Shaka. Mkabayi herself coins a plan, and even suggests other names of people who might be of help to him when the plan

is executed. This sequence takes only one month, because everything seems to fall into place for the conspirators and Shaka is assassinated.

- (n) **The reign of terror - a period of bloodshed.** What Mkabayi has learnt about Shaka from Dingane is quite puzzling since it actually happens during the rule of Dingane. Shaka's assassination is succeeded by severe bloodshed. Among the victims that follow Shaka, we can count Mhlangana, who is strangled and drowned in the river. Mbopha is also stabbed to death in front of his favourite wife, by Zidumo, who has been sent by Mkabayi. Zidumo himself is killed once he has performed the task assigned to him. An attempt is even made to Mpande but Mpande is saved. Such bloodshed occurs just before Dingane becomes King. This sequence can easily be allocated a period of three months.
- (o) **The era of Dingane.** This is a period marred by a lot of killings. There is no prosperity in the Zulu kingdom. All that is happening is the killing, mainly of innocent people. Even the method used by Dingane is that of killing people who are not fighting. Many of his victims are ambushed unawares. He massacres the Ngwane tribe. All those who have been Shaka's friends and loyal appear to be a danger to Dingane and therefore he wipes them out. Dube, the leader of the Qadi tribe, becomes another victim of Dingane's tricks. The Cele tribe follows suit. The next in Dingane's list are the *voortrekkers*, under their leaders Piet Retief and Gert Maritz. This becomes the beginning of the end of Dingane's rule. The boers fight back and eventually fights against his own brother, Mpande, and Dingane is defeated and dies on the run in Swaziland. This sequence can be assigned a period of about fifteen years.
- (p) **The death of Dingane and the subsequent rise of Mpande.** This sequence is quite long if compared to other sequences. After the death of Dingane, Mpande becomes King of the Zulu nation. In fact Mpande survives because Ndlela, Dingane's commander-in-chief, saved him from the jaws of death of his own brother. Ndlela advises Mpande to cross the Thukela River to the whites' territory. That is why

Dingane ends up fighting against Mpande. Mpande takes over and bans Mkabayi into exile in eBaqulusini, in the northern Zululand. That is where she is given her own people to rule and the responsibility to protect the northern border of Zululand from the invaders. Mpande rules for a very long time until the death of Mkabayi. In fact Mkabayi dies when Mpande is still King of the Zulu nation. This sequence is about twenty years or even more but we will allocate it twenty years.

- (q) **Mkabayi in 'exile'.** Mkabayi is sent away from the centre of Zululand by Mpande. Mpande feels that with the presence of Mkabayi in his midst, he would not rule freely. According to Mpande all the dreadful events that are taking place in Zululand, are as a result of the presence of Mkabayi. This is why he decides to send her to ebaQulusini. Mkabayi does not rule for a long time at her new place. Already she has grown quite old. This sequence takes almost five years.
- (r) **Mkabayi's life comes to an end.** This becomes last sequence in the story of Mkabayi kaJama. As it has been alluded to earlier on, Mkabayi's life at the north was not long, nor was it a pleasant one. It takes only one day for Mkabayi to lament to her headman, Siwangu Mthethwa, about her loneliness away from Nobamba. She even confesses to Siwangu about the mistakes she made in her life. She stresses that there are not so many mistakes she made in her entire life but the one of killing Shaka was the worst of them all. She relates the entire story of Dingane misleading her into believing that Shaka was responsible for his mother's death. After quite a long confession, Mkabayi's life comes to an end. This sequence will be allocated a period of one day.

Let us provide a list of all the sequences along with the duration allocated to them in a form of a summary. This is done in order to provide a better overview of the entire analysis of the *narrative time* in '*Buzani KuMkabayi*'. Like in '*Akuyiwe Emhlahlweni*', dates and clocks do not feature in the story of Mkabayi, and as such the conclusions drawn are only a mere speculation.

SEQUENCE	DURATION
(a) Jama's failure to get an heir.	Fifteen years.
(b) The birth of the twins.	One night.
(c) The naming and gifts-giving ceremony.	One day.
(d) The wrath of the ancestors.	Two hours.
(e) The captives of Mhlabangubo.	Two weeks.
(f) Jobe is rejected by Mkabayi.	Three hours.
(g) Beautiful mountains of Zululand.	One month.
(h) Mkabayi makes a major commitment.	Five years.
(i) Mthaniya's marriage to King Jama.	Three months.
(j) Sojiyisa poses threat to Senzangakhona.	One month.
(k) The rise of Senzangakhona.	Thirty years.
(l) The rule of Shaka.	Ten years.
(m) Conspiracy against Shaka.	One month.
(n) The reign of terror – a period of bloodshed.	Three months.
(o) The era of Dingane.	Fifteen years.
(p) The death of Dingane and the subsequent rise of Mpande.	Twenty years.
(q) Mkabayi in 'exile'.	Five years.
(r) Mkabayi's life comes to an end.	One day.

Now we will have to examine the novel '*Walivuma Icala*', and see what the situation is in terms of the *narrative time* in it. Thirty-two functional events have been identified in '*Walivuma Icala*'. These functional events have been re-arranged into ten sequences. The chronological order of these sequences is as follows:

- (a) Mandlenkosi Mtshali pleads guilty.
- (b) MaMchunu and Nsimbi plan for Nontobeko.
- (c) Mbhekeni's wonders.
- (d) Plot against Mbhekeni.

- (e) Sis' Neli takes over responsibility.
 - (f) Gasa and Mbhekeni plan for Mandla's appeal.
 - (g) Intensive investigation by Mbhekeni.
 - (h) A R100 000 ransom by the police.
 - (i) Attack on the Mtshali house.
 - (j) At the appeal court in Bloemfontein.
- (a) **Mandlenkosi Mtshali pleads guilty.** This is a very important sequence in this story because it is responsible for triggering Mbhekeni's interest in the case. The sequence is spread over two important occasions. The first instance is during Mandla's first court appearance and the second one is during Mandla's second appearance at Engqumungeni on the 2nd of August 1988. Surely this sequence lasts over two days.
- (b) **MaMchunu and Nsimbi plan for Nontobeko.** The plan to have Nontobeko replace her sister's place, and marry Nsimbi lasts between Zinhle's death and Nsimbi's arrest after the shooting incident at the Mtshali house in Mofolo South, Soweto. MaMchunu has been pastering Nsimbi to propose love to Nontobeko so that he can impregnate her and thereafter marry her. MaMchunu has even in the past done this with Zinhle. She chooses lovers for her daughters, worse she chooses one and the same boy, Nsimbi, the doctor's son, for both of them. We can easily devote a period of six months to this sequence.
- (c) **Mbhekeni's wonders,** is a sequence that lasts for quite some time. First he wakes up late in the morning, around ten o'clock, and is still thinking deeply about Mandlenkosi Mtshali's case. He sees something weird in this case. He, therefore, tasks himself to connect with the Mtshali family and render some help even though they have not asked for any. He is convinced that Mandla has not committed the crime he is pleading guilty to, and as such, there is still a criminal who is roaming freely among the community, that is, the real murderer of Zinhle. In his quest for justice and eagerness to fight crime, he drives straight to Mofolo to meet with Thandeka and her mother, MaSibiya. The family ends up giving Mbhekeni a go

ahead with any possible attempt to save Mandla. That is why the following morning Mbhekeni, Thandeka, Nontobeko, and Gasa, the attorney, visit Mandla at Namba – Fo. Immediately Mbhekeni starts his investigation that may lead him to finding the actual culprit in the murder of Zinhle Mavundla. This sequence is broken up by other sequences that follow it but Mbhekeni's wonders do not necessarily end here. But, as for this sequence, we will allocate a period of two weeks.

- (d) **Plot against Mbhekeni.** This sequence is one of the most important sequences in this story, since it re-assures and strengthens Mbhekeni's case that there is another killer involved here, otherwise nobody would bother about his investigation. First of all sergeant Mbatha gives Mbhekeni a stern warning to leave this case, otherwise he (Mbhekeni) may land himself into trouble. Such a warning from Mbatha makes Mbhekeni suspicious that something fishy is cooking about this case. He even suspects the police may have forced Mandla to plead guilty. Co-incidentally, Mbhekeni is attacked on his way from Dube, shortly after the warning by sergeant Mbatha to leave the case. Gunshots are fired at Mbhekeni and he ends up in the ICU of the Johannesburg hospital. This sequence will be allocated a period of six weeks.
- (e) **Sis' Neli takes over responsibility.** This is also an important sequence. If Sis' Neli has not taken responsibility of Mbhekeni's office, and takes the necessary precautions after Mbhekeni's attack, a lot of evidence would have been wiped off by the time the police come to the scene of the accident. Mbhekeni himself would be attacked in hospital and killed in bed. Sis' Neli goes to the Moroka Police Station and asks for the police guard on Mbhekeni's smashed vehicle to prevent anyone who may come and destroy some evidence on it, like finger prints. She goes to Hilbrow Police Station and 'instructs' sergeant Mbatha to deploy the police guard on Mbhekeni in hospital. She goes on to look for Mbhekeni's tape recorder that may give some clues as to what had actually transpired before Mbhekeni's attack by gunmen. She goes to the Mtshali family and to Mavundla house to take them to Spruitview, at the Dlamini house, to inform MaShange, about all the incidents and Mbhekeni's accident. She drives between Orlando East, her home, to Mofolo South, Diepkloof Extention,

Spruitview and the Johannesburg Hospital almost daily. At the same time she is operating the office of Mbhekeni, the Private Detective at the Tulbach Mansions in Bree Street in Central Johannesburg. This sequence can be easily allocated a period of four weeks.

- (f) **Gasa and Mbhekeni plan for Mandla's appeal.** The planning period usually does not last for a short while. But in this sequence it is clear that Mbhekeni and Gasa do not have the luxury of time at their disposal. They have to abide by the rule of law that after the accused has been sentenced, the appeal application should be lodged within a period of six weeks. So they have no choice; everything they plan about the appeal and the bail application for Mandla after the appeal has been approved and granted, should be done within the time constraints of six weeks. Given the circumstances, this sequence is allocated a period of six weeks.
- (g) **Intensive investigation by Mbhekeni.** This sequence does not last long because Mbhekeni is very swift in his investigation. He starts by following the fingerprint expert, who took the fingerprints photos from his car. He wants to check if there is any known person attached to them. He gives the police officer the name of his major suspect in his attack, Jakobe Dlamini, familiarly known as Jakes. Jakes is the leader of the gangsters known as the Tladi Spoilers. Mbhekeni recognized the face of this criminal when he almost overran him during his attack. It is his own brother, born of his younger father (uncle). Mbhekeni, Zondi and Songo attack Jakes' home in Tladi and find Mbhekeni's revolver under the mattress of Jakobe's bed. They instantly arrest him. He later gives them a tip-off about the planned attack on Mandla Mtshali at his home at Mofolo South. He gives Mbhekeni all the details including the time of attack. The criminals meet head-on with the armed policemen. One criminal dies on the spot; the one is taken to hospital and the two are arrested. This sequence can also be allocated a period of six weeks.
- (h) **A R100 000 ransom by the police.** This sequence is very important because it is able to motivate an eyewitness to the murder of Zinhle, someone who knows the real killer

and knows him very well. MaMbanjwa Mofokeng is the eyewitness. Although Mbhekeni has been to MaMbanjwa's place, the latter has refused to give evidence that Mbhekeni needs to strengthen his case. But after the offer of the R100 000, MaMbanjwa looks for Mbhekeni herself. MaMbanjwa becomes a very important witness in this case, for she saw the whole incident of Zinhle's murder and knows even the murderer. After the ransom has been publicized, it takes MaMbanjwa only a few days to decide to go to the police despite her husband discouraging her to do so. The sequence can be easily allocated three days.

- (i) **Attack on the Mtshali house.** This sequence occurs after Jakes has already tipped-off Mbhekeni about the attack. Some information has leaked that somebody has hired the gunmen to kill Mandla. The motive behind Mandla's killing is yet unknown. But the tip-off is true. The police organize themselves and truly the criminals start firing shots at Simphiwe as he knocks at the door of Mandla's house. They think it is Mandla since Simphiwe is wearing the same attire as Mandla has been described to be wearing on the day. Gunshots start firing from both the criminals and the police officers, ending up with one criminal shot dead on the spot, one taken to hospital badly injured, and the other two arrested. Mandla arrives home with Mavundla and Zinhle shortly after the shooting incident. That is how he is saved from the jaws of death. This sequence will be allocated a period of three hours only.
- (j) **At the Appeal Court in Bloemfontein.** This is the last sequence in this story. This is when the appeal hearing is heard. Mbhekeni and Gasa are coming with the new evidence which was not available during the August 2 trial at eNgqumungeni. For the first time Mandlenkosi Mtshali pleads not guilty in the murder case charged at him. This gives the opportunity to the attorney to cross-examine him, as well as the identification and register of exhibits. Other witnesses are also examined, like MaMbanjwa. Nsimbi Zwane is charged with the murder of Zinhle and Mandlenkosi is acquitted of the case. This sequence lasts for only one day.

Following hereunder will be a list of all the sequences identified in '*Walivuma Icala*' along with the duration allocated to them in a summary form. The reason for this to be done again is to provide a better overview of the entire analysis, so that critics and scholars may have a better understanding about what transpired in the analysis. In this novel, unlike in the other two, a lot of dates and clocks feature in the story, which make it even easier to speculate on the duration each sequence might have taken.

SEQUENCE	DURATION
(a) Mandlenkosi Mtshali pleads guilty.	Two days.
(b) MaMchunu and Nsimbi plan for Nontobeko.	Six months.
(c) Mbhekeni's wonders.	Two weeks.
(d) Plot against Mbhekeni.	Six weeks.
(e) Sis' Neli takes over responsibility.	Four weeks.
(f) Gasa and Mbhekeni plan for Mandla's appeal.	Six weeks.
(g) Intensive investigation by Mbhekeni.	Six weeks.
(h) A R100 000 ransom by the police.	Three days.
(i) Attack on the Mtshali house.	Three hours.
(j) At the Appeal Court in Bloemfontein.	One day.

This ends our discussion on the **narrative time**. It has been found that the functional events identified in each novel differ in number. This difference is thus responsible for the difference in the number of sequences re-arranged for each novel. In '*Akuyiwe Emhlahlweni*' thirty functional events have been identified and re-arranged into eleven sequences. Forty-six functional events have been identified in '*Buzani KuMkabayi*' as a result of a very long story line of the novel. These functional events have been identified and have been re-arranged into eighteen sequences. Finally, in '*Walivuma Icala*' thirty-two functional events have been identified and have been re-arranged into ten sequences. There is quite a lot of reference to dates and clocks in this novel, which has made it a little easier to speculate on the duration each sequence might have lasted.

4.2.2 HISTORICAL TIME

Historical time refers to the time span in which events happened in the story. This may refer to whether the story took place during the ancient time, modern time, the 16th century, etcetera. At times because of the particular time span, inference of time can be made using the types of objects used in the story. The language used, certain names of people as well as references to certain object can all be used to infer to a particular historical perspective. For example, if in the story hand hoes are used to plough fields, one can easily place that time span to ancient, while the use of tractors can easily refer to modern time. Strachan, (1990:90) puts it very convincingly when he says:

It is important to note that before embarking on the narrative time, events should be re-constructed into their chronological order.

In historical time there is no need to reconstruct events. We merely embark on what we discover from the story that will infer to a historical perspective.

In '*Akuyiwe Emhlahlweni*' the organizing instance has made no reference to the incidents that make time – placing known. The reader does not even know whether the person by the name of MaSibisi or Zangaza actually ever existed on earth, for we have no historical proof thereof. But interestingly though, the places referred to in the story, where all the events take place are all well-known areas in the province of KwaZulu – Natal. All the incidents occur at Nkandla, in the heart of Zululand, the birthplace of the fourth democratically elected State President of the Republic of South Africa, Mr. Jacob Gedleyihlekisa Zuma. Mfongosi, for instance, is one of the many tribal areas in the district. Other neighbouring areas, hills and mountains do actually exist in Nkandla even to date.

Areas like Ekhombe, there is even a hospital in this area named after this mountain, Ekhombe Hospital, Mahese, Manyane, Dolwana, Pholela, Ngono and many other areas mentioned in the story, do exist even today. This has been a remote country area

for quite a long time. Many traces of Western Civilization and local development are still absent during the time of the story. Only currently are these areas receiving attention in terms of development. Electricity and tap water has now reached some of these areas. Although much improvement has occurred in the area of development, it is still a bit backward when compared to the other areas of Nkandla, like Empandleni, Ethalaneni and KwaChule, for example.

Despite the absence of dates and references that make the time placing known, it is interesting to note that there are certain clues in the story which make a historical time placing possible. In the case of this novel the relevant clues refer to a fairly modern period, but in which traces of civilization are still scarce and not yet fully developed. Mention is made of a bus, postal services and the use of horses. But the type of life lived is still a simple tribal rural life, overshadowed by a lot of ancient beliefs and practices, such as witchcraft practice, the consultation of diviners, etcetera. No mention is made of any type of formal schooling. The boys are still responsible for herding cattle. The girls work in the fields and fetch water and firewood. Both boys and girls do not attend school.

The background against which the events happen is the rural tribal situation. The story takes place at a place situated in the heart of Zululand and it is, as a matter of fact, inhabited by the Zulu people; belonging to the Zulu nation. The major aspects that identify this period are references such as **isidwaba** (a pleated skirt made from a cow hide), **abaphansi** (ancestors), **abathakathi** (enchanters), **izanus** (diviners), etcetera.

The '*actual*' time span in which the story takes place is a time in which men have more than one wife and legally so. Sigodo has three wives, not even two. MaSibisi is the first wife, followed by MaNzuza and MaNzuza is followed by MaMkhize. The period is also characterized by a common practice of the men of the time that of leaving their homes and families to seek work in big cities. Sigodo works in Pietermaritzburg and he stays at work. He comes home once in a while, or only if

something urgent needs him at home, like death. In his absence his family is under the guardianship of his elder brother, Jamela, who is the chief induna of the Ngono tribe. Typical of the practice of the time is that when a man has a grown up son, it is the son who should go out to work and the father should come back home and attend to the affairs of the family. MaNzuza even suggests that there is no pressure on Sigodo to go back to work because he has a grown-up son, Siphos, who is already working.

Witchcraft still appears to be a common practice in the area. Proof thereof is the presence of a number of well-known and powerful diviners, in the likes of Ngcobo of Manyane and Simbo of Mzinyathi. There is also the presence of enchanter in the likes of Zangaza, who is in possession of deadly poison.

From the facts mentioned above, a deduction can be safely made that the real time of '*Akuyiwe Emhlahlweni*' is when the traces of Western Civilization are still scarce and under-developed – probably at the early stages of the twentieth century or towards the middle of the same century.

Let us now have a look at our next novel, '*Buzani KuMkabayi*', and check on the historical time of the story. Just like in '*Akuyiwe Emhlahlweni*' no reference is made in '*Buzani KuMkabayi*', to the incidents that make time placing known. But since this is a historical novel, the names of characters used are the names of people who once lived in Zululand. Even the names of the kings referred to as characters in the novel, are indeed similar to the names of the Zulu Kings who actually did exist in real life. Even the places referred to in the story are all well-known areas in the history of the Zulus. The major incidents in the story occur at Nobamba, the royal palace of King Jama. Indeed, this was the palace of King Jama, where Mkabayi and her twin sister Mmama, are born.

The areas mentioned in the story, like KwaDukuza, Hlabisa, Maqongqo, ebaQulusini still exist even today. Despite the absence of dates and references that make the time

placing known, it is important to note that there are clues in the story which make a historical time placing possible. In the case of '*Buzani KuMkabayi*' the relevant clues refer to a very ancient period in the history of the Zulus. This period is remarkable for the leisure type of life led by the whole nation. It is a time of the ruling of the nation by Kings of different tribes. This lifestyle is enjoyed at different stages of development. The children remain at home since there are absolutely no schools. They do some domestic works and stay close to their mothers. Mkabayi does exactly the same with her own mother. The King is the first citizen as is the case with the State President in modern politics. But more than that, the King's word is law and all his subjects obey it. Of-course, disobeying it results in death for the culprit. There are tribal leaders, in the form of headmen, the army generals as well as messengers and spies.

It is clear in this novel that the narrator has chosen to tell a story that is coined around one of the most powerful, if not the most powerful, woman in the history of the Zulus, dating back as early as the eighteenth century. In the entire history of the Zulus never has ever been a woman of Mkabayi's calibre, moreso at the time of her life. This is a period in which women are not given a chance to participate in the leadership and governance of the nation. Only men have this right and privileged. But in spite of all the societal oppressions on women of the time, Mkabayi forces her way through to the top. She ends up sitting in the kraal with other leaders of the nation, including brothers of the King, Nkwelo and Mhlaba, as a regent to the throne of Senzangakhona. This becomes a very good prolepsis that at some particular point in time, women would occupy very high leadership positions in the country, including the province of KwaZulu-Natal, the Kingdom province.

The background against which the events happen in the story is the deep rural tribal situation. There is nothing at all that refers to the existence of shops, buses, trains or even horses. It is a time before the arrival of the first settlers in this part of the country. Very much remarkable, though, is the existence of disputes over kingship. Soon after Jama the struggle for power begins to be rife among the royal family

members. It is this time when Mkabayi emerges and takes the position of her younger brother because she fears that he might lose it to the others who seem to be craving for it. She openly mentions Sojiyisa, and even plans his assassination. She does not even trust her uncles, Nkwelo and Mhlaba, as they are brothers to the deceased king. After the rule of Senzangakhona, the power struggle becomes even worse than before. Look at how Shaka takes over the reigns after the murder of Sigujana by Ngwadi. Shaka himself is murdered by his brothers, Dingane and Mhlangana assisted by Mbopha. Mhlangana is also killed in the river. Mbopha, too, is murdered by Zidumo. Typical of the practice of the time, if one suspects that one is an enemy, the only weapon used is the spear. During the role of Dingane as King, he continues to kill all those whom he thinks have been friends or associates of Shaka, because he suspects that they might revenge Shaka's death.

During this time in history, people believe strongly in ancestors and ancestral spirits. This belief is strongly linked to the traditions and customs of the nation. If the known custom or tradition is violated, this might cause the wrath of the ancestors and thus punitive incidents may befall that family. If it is the King who violates the custom, not only the King's close family will be punished, the entire nation will bear the consequences. The belief that the twins should not both live, one should be killed is rife at the time and very strong. When Mkabayi and Mmama are born from the royal family, the entire nation expects Jama to conform to the known custom, that of murdering one of the twins. Jama violates this custom and none of the twins is beheaded. The nation complains widely, a delegation is even sent to the King to discuss the matter. Jama refuses bluntly to adhere to the call of the nation that he should comply the demands of the nation, in reality, to the demands of the custom. The nation immediately lives in fear of the bitter consequences. They fear for the lives of the parents. If one of the twins is not silenced, one of the parents, either the mother or the father, will die. What if Jama dies before he has a son who will be the heir, since Jama has only one wife? These are all the questions the nation is asking itself. The queen eventually dies mysteriously. The whole nation believes that this is as a result of violating the known custom by the King.

From the above facts, a deduction can be made that the real time of '*Buzani KuMkabayi*' is a time of tribal leisure life, when people till the soil and keep stocks of cattle and goats. They also enjoy hunting the wild game. The males engage in proposing love to the girls. One man can have as many wives as he can afford. There is no limit. It is surprising, however, that Jama has only one wife, being the king. But his son, Senzangakhona, boasts of more than twenty wives, all by himself. The story seems to have taken place towards the end of the 18th century and spreads over towards the middle of the 19th century, when Mkabayi eventually dies at ebaQulusini.

'*Walivuma Icala*' is a fairly modern novel, taking place in the 20th century, in fact towards the end of the 20th century. As a detective novel, the historical time befits this novel, when there are police and detectives, even private detectives at that.

The story takes place in the modern time. In direct contrast to the historical time of '*Akuyiwe Emhlahlweni*' and '*Buzani KuMkabayi*', in which both novels belong to the ancient era, and in both incidents occur in rural areas, in '*Walivuma Icala*' the events take place in modern time and they all occur in the urban area, spreading from central Johannesburg to the nearby famous townships, Soweto and Spruitview in Vosloorus. A few incidents occur in Pretoria, another big city in Gauteng, in fact the administrative capital city of the Republic of South Africa. All the places mentioned in the story still exist to date. Some of the very popular townships of Soweto, have been referred to in the story; some of them are Orlando East, Dube, Tladi, Mofolo South, Moroka Jabavu, and also the East Rand township of Spruitview. Areas in central Johannesburg, like Hillbrow, with its notorious flats life, some streets in the city like Bree Street where Mbhekeni has an office are all found in the story. All these are a clear indication of modern times. There are taxis; Mbhekeni owns two cars, a Nissan 4X4 and a Toyota Cressida. Even women have their own cars which they drive themselves like Sis' Neli with her Mazda 323.

There is a lot of organized crime. There are even gangsters and hired hitmen. Nsimbi hires the hitmen to kill Mbhekeni. He also hires them to kill Mandlenkosi as well.

Instead of using spears in the execution of people, guns are now used. There are hospitals, like the Johannesburg Hospital and the Baragwanath Hospital, currently named the Chris Hani Baragwanath Hospital. There are also institutions of law enforcement, like the police stations and courts of law. There is even a high court of Appeal in Bloemfontein.

This is a period in which people are already highly civilized. There are doctors, like Dr. Zwane, businessmen, like the Mavundlas. Children go to schools and even attend at tertiary institutions, where they study for degrees, like Nontobeko and Thandeka. The time is very modern, since Black people attend at the universities that were previously White only institutions, in the like of Wits University, where Nontobeko is a student. There are prisons that are responsible for the correctional services of the inmates. Mandla is initially arrested and put in custody at Namba-Fo. Later on, after he has been sentenced to twenty years imprisonment, he is transferred to Baviaanspoort Prison, just outside Pretoria.

A lot can be deducted from the story that infer to the modern time in which the story takes place. The people have been Christianised. MaSibiya has even some hymns that she sings during trying times:

Angene neculo uThandeka ahlale eduze kukanina.
Yiculo lase Sheshi leli... Mathathu amaculo akule
ncwadi ayefike abe yinsika yokweyama nenqaba
yokuphephela. Yiculo 73 elithi: "Wena mthombo
wokulunga"; Elesibili yiculo 222 elithi: "Jesu uyinqaba
yami..." Elesithathu yiculo 33 elithi: "Ungangifulatheli
Nkosi".

(Msimang, 1997:7).

Thandeka enters with the hymnbook and sits next to her mother. This is the Anglican Church hymnbook... There are three hymns in this book that were the pole to lean on and the fortress to hide in. It is hymn 73 titled: "You fountain of righteousness..." The second one is hymn 222 titled: "Jesus you are my fort..." The third is hymn 33 titled: "Never turn your back on me, O, Lord".

In '*Walivuma Icala*', the organizing instance has made the work of the critic very easy. Besides making reference to the incidents that make time placing known, actual dates and years are used in this story. The story actually begins with the brutal and ruthless killing of Zinhle Mavundla at Mofolo Park, Soweto. The date of the incident is 27th April 1988. Mandla's first trial hearing is on the 2nd of August 1988, in which Mandla pleads guilty of murdering Zinhle, and is sentenced to twenty years imprisonment. Mbhekeni and Gasa, the attorney, appeals the judgment and Mandla is granted a R3000 bail, while awaiting the appeal trial. The appeal trial takes place at President Brand Street, in Bloemfontein on the 8th of October 1988. Mandla is acquitted of the murder case and that is the end of the story. .

4.3 TIME AT THE TEXT LEVEL

4.3.1 INTRODUCTION

What will follow here is a comparison between story time and text time in the three novels of C.T. Msimang, namely, '*Akuyiwe Emhlahlweni*', '*Buzani KuMkabayi*' and '*Walivuma Icala*'. Gérard Génette's contribution to the analysis of the time relations between story and discourse time will form the basis of the analysis to follow.

Quite a significant analysis of time will be done, in which it will be crystal clear that the time is handled very differently in the story from the way in which the text time is manipulated. Bal, (1985:57) has the following to say in accordance with the above statement:

The story can be viewed as a product of **imagination**,
as opposed to the text which is a product of
arrangement.

Bal's message is loud and clear. It means that the story and text are the products of different phenomena. In terms of the story, the writer thinks and imagines his story

that he wants to relate to the readers or audience. He then decides as to how he is going to arrange it when he relates it. In other words, the writer knows the whole story from the beginning to the end, but now he has to decide how he is going to arrange it; he now considers issues like which of the incidents in his story will he start with in his book or text of any nature. Bal, (1985) thus emphasizes that because story and text are products of different exercises, even the way of handling time will not be the same at the text level as it is at the story level.

In the text events are arranged in an order that can differ from their chronological order. The narrator is, therefore, not compelled to follow the chronology of events when he relates his story. The duration allocated to the different elements is determined in respect of their duration in the story. The following time aspects will be discussed in comparing story time with text time in all the three novels of Msimang; *order*, *rhythm* and *frequency*.

4.3.2 ORDER

Order normally refers to the chronological sequence of events in a story. In texts details are not observed simultaneously but in a specific order. This assertion gives rise to the possibility that the order of the events in the text can differ from the order in which the same events occur in the story. Génette writes the following about order:

To study the temporal order of a narrative is to compare the order in which events or temporal segments or sections are arranged in a narrative discourse with the order of succession these same events or temporal segments have in the story, to an extent that the story order is explicitly indicated by the narrative itself.

(Génette, 1980:35).

The most common deviations between story order and text order are known as **retrospections** and **anticipations**. Genette uses the terms **analepsis** and **prolepsis** respectively for the same deviations as explained above.

Retrospections, as discussed by Strachan, (1990), are divided into three different types, namely, **external**, **internal** and **mixed** retrospections. External retrospections lie outside the primary story; internal retrospections occur within the space of the time of the primary story and end within it. External retrospections serve to provide the information about what has happened before, that is, in the past life of the characters. Internal retrospections supplement incompleteness in the story. In this case the events begin after the commencement of the primary story and end within it, whereas mixed retrospections begin in the pre-story and stretch right into the space of time of the primary story.

In anticipation, a further assertion by Strachan, (1990), reference is made in the story line to an event that lies in the future. As it is the case with retrospections, a distinction is made between **external**, **internal** and **mixed** anticipations. External anticipations lie outside the space of time of the primary story. Internal anticipations lie within the space of time of the primary story, while mixed anticipations begin within the space of time of the primary story and stretch right after the space of time of the primary story. Usually the realization of such an anticipation does not become certain because it happens after the end of the primary story, if at all it does happen, since no one can prove whether it did happen or not.

Ngcongwane has the following comment about order and its sub-divisions of retrospections and anticipations:

Prolepsis is a term used for prospective displacement, and **analepsis** for retrospective displacement. The effect of these displacements is usually enormous: the decoding of the narrative by the reader is facilitated by an analepsis and the level of expectation is pushed up by a prolepsis.

(Ngcongwane, 1987:38).

Ngcongwane draws us to a new idea that the main function of an analepsis in the facilitation of the decoding of the narrative, while a prolepsis pushes up the level of expectation to the reader.

In '*Akuyiwe Emhlahlweni*', the order of the events in the text seems to run parallel to the order in which they appear in the story. There is a very slight deviation which occurs through a number of retrospections as well as anticipations, most of which being internal.

The first event in the text confronts the reader with MaSibisi in a monologue in which she laments about her troubles and problems in her marriage that of not getting a baby boy. Even in the story line this is the beginning of all the action that will determine the course of the story. It is true, rather, that in this sequence there are indications of events in the past that lead to the crisis situation in which MaSibisi finds herself. Such indications become clear during her conversation with her younger sister, Ntombini. They both talk about the incidents that lie outside the story line of the primary story. Ntombini takes us back to their maiden home; the home of Vico Sibisi at the Qhudeni area. She reminds MaSibisi that her state of not bearing male children might possibly be a hereditary issue, since their own mother did not have a baby boy, they are the only two girls in their own family. In spite of her mother being one of Vico's five wives, she never suspected that she was bewitched by the other wives of her husband.

MaSibisi, in the same conversation, reminds her younger sister that she (MaSibisi) and MaNzuza were both Sigodo's girl-friends or fiancées before they got married to him but MaSibisi was the first one to be married. She further explains to Ntombini that she rumoured that MaNzuza had sworn that despite MaSibisi marrying first to Sigodo, it does not matter because she (MaNzuza) will be the one who would give birth to the heir of the Thwala family. All the above – mentioned episodes fall outside the space of time of the primary story; in fact they belong to the pre-story, thus forming a typical external retrospection or analepsis.

In the same way as this sequence serves as an external retrospection, it also serves as a mixed retrospection in the case of MaSibisi. The story told by MaSibisi about what she rumoured was said by MaNzuza about her becoming Thwala's first wife, begins in the pre-story stage and stretches right into the space of time of the primary story whether the story told is true or just faked by MaSibisi, it does fit in as a mixed retrospection. What MaNzuza said in the pre-story, according to MaSibisi, is actually the state of affairs within the space of time of the primary story. MaNzuza's first child is Siphso, a boy, another boy Duma and then the young girl Zamathwala, while MaSibisi has girls only and not a single boy:

... Ngithe sengizwa kwasekuthiwa uMaNzuza uthe akakhathali noma ngingaze ngende kuqala, inkosana iyoza lwa nguye. Kunjani namhlanje? Akugcinanga ngawo amagama enkehli? ... Uthe efika ngakho kodwa eGugwini wabe ezibula ngensizwa ... Akekho ongakhohlwa inkosana kaThwala uSiphso ...

(Msimang, 1973:8).

... Then I rumoured that it is said MaNzuza has said she does not care even if I get married first, the heir will be born by her. How is it today? Did it not go according to her words? ... At her very arrival at eGugwini she got a baby boy ... No-one can forget Thwala's heir, Siphso.

The death of Ncengani is followed by the idea of consulting the diviner. The chronological line of the story is still maintained in the text. Soon after this sequence, Duma and Mzikayifani fall seriously ill. During this sequence a few retrospections and anticipations disturb the normal chronology of the story in the text. When Sigodo arrives home after the mysterious death of Ncengani, all concerned family members but MaSibisi, tell him that a diviner should be consulted about the incident. But Sigodo does not fall for the idea because of MaSibisi's influence. When the boys fall seriously ill, Sigodo comes back home again from work in Pietermaritzburg. Both MaNzuza and MaMkhize, blame him for not having listened to them when they suggested the idea of the diviner after Ncengani's death.

Jamela, his elder brother, as well as Xulu, the family inyanga, also blame Sigodo for leaving them in the darkness, disallowing them to consult the diviner. The discussion becomes so hot that Sigodo himself eventually demands the consultation of the diviner. This sequence is an internal retrospection since it begins after the commencement of the primary story and ends within it.

An internal prolepsis also occurs in the idea of consulting the diviner sequence. After Sigodo's denial of the consultation of the diviner, Jamela himself puts it clearly to his younger brother that he is not doing the correct thing by so doing. He warns Sigodo that he says he will not come back until the end of four months to settle everything at home, four weeks may not lapse before something more serious needs him back home. This actually happens when his sons fall seriously ill and Sigodo finds himself at home again in less than four weeks after his departure back to work as has been anticipated by Jamela.

Another anticipation occurs with the title of the book itself, '*Akuyiwe Emhlahlweni*' (Let us consult the diviner). The title lies outside the space of time of the primary story. But it makes the reader anticipate that something evil and dreadful might occur in the story line that may necessitate the consultation of the diviner. When Ncengani dies, Duma and Mzikayifani fall suddenly sick and the actual consultation of the diviner, all happen in the story, the reader has already been anticipating this to happen, taking from the title. The anticipation is realized within the space of time of the primary story while it has been anticipated in the pre-story – thus forming a mixed anticipation.

Another area of interest in the order of events in the story line and their order in the text occurs after the confession of MaSibisi to Ngcobo, the proposed diviner. From Manyane, MaSibisi goes to Makati, her cousin, to ask him to sell for her some cattle so that she can pay Ngcobo the forty pounds he has demanded as a bribe for not revealing her name during umhlahlo. Makati reminds MaSibisi about their previous confrontation, which is in fact was very bitter. MaSibisi starts confessing to Makati as

well because she is so desperate for the help she needs from him. This forms another internal retrospection that serves to supplement incompleteness in the text for the sake of Makati because the reader already possesses the information that MaSibisi confesses to Makati.

This internal retrospection is coupled with a very important external anticipation. When Makati dissociates himself completely with MaSibisi's evil intentions, MaSibisi persuades him until she makes a promise that she will never worry Makati anymore in the future. Msimang puts this anticipation like this:

Ngiyabonga nokho konke owangenzela khona,
ngiyethembisa futhi ukuthi ngeke ngisaphinde
ngikuhluphe.

(Msimang, 1973:139).

I thank you for everything you did for me, I am also
promising that I will never worry you again.

This statement by MaSibisi causes great suspense and tension to the reader who is eager to know whether MaSibisi does really not worry her cousin in the future. We never come across the realization of this anticipation within the space of time of the primary story. But during the last sequence – **Simbo reveals the witch** – MaSibisi runs towards the flooded river, throws herself into it and is swept away by the swift tide. This in the final episode in the story line as well as in the text. Therefore it becomes obvious to the reader that MaSibisi never did worry her cousin, Makati, in the future since she had drowned herself in the river. What Makati did with all MaSibisi's goats and cattle that he had secretly kept for her, no one knows till this day.

In '*Buzani KuMkabayi*' a few anticipations and retrospections will be carefully examined. The first sequence – **Jama's failure to get an heir** – belongs to an external retrospection or analepsis. This sequence is a flashback during the story line of the primary story, yet it is something that happened before the primary story. Some

critics may also look at it as a mixed retrospection since it starts from outside the story line of the primary story but continues even during the story line of the primary story.

It becomes clearer during the story line of the primary story when it is put parallel with the birth of the twins. The birth of the twins is still an extension of the King's failure to get an heir, since both twins are girls. The mentioning of the fact that the queen has, indeed, given birth to the heir, a boy by the name of Phalo but unfortunately Phalo dies still very young. Thereafter the queen is unable to conceive for quite a long time, until she conceives and gives birth to the twins, both girls, Mkabayi and Mmama.

Another internal retrospection occurs in the sequence **the captives of Mhlabangubo**. In this sequence the major highlight is that of the entering of a captive in the royal palace. Jama issues an instruction that one of the captives, Nongati the Thonga woman, be brought to the palace and becomes his wife. The whole Zulu nation is not happy about what the King has done. The main reason is that when this happens Nongati is already highly pregnant. The nation therefore fears that should Nongati give birth to a boy, that boy might poise for the position of a king if Jama dies without an heir. The major concern is that the baby to be born is not Jama's, and therefore, not a Zulu. The question is that can the Zulus be ruled by a Thonga as their King:

Umbuzo wami-ke yilona: uma kwenzeka nangephutha
iThonga lisizalele umfana, niyomenzenjani? Niyovuma
ukubuswa yivezandlebe kuleli likaPhunga noMageba?
(Msimang, 1982:28).

My question is this: if by mistake the Thonga gives birth to a boy, what would you do with him? Will you accept to be ruled by an illegitimate child here in the land of Phunga and Mageba?

Nkwelo is again reminding the political leaders of the Zulu empire about the fact that the King has not yet got an heir to his throne. In terms of this sequence it becomes clear that the nation will not accept to be ruled by a Thonga posing as a Zulu because of Jama's mistake.

A major analepsis occurs at the end of the story. This sequence is referred to as '*Mkabayi's life comes to an end*'. This is the last sequence in the story line and also the last episode in the text. Here Mkabayi laments about longing for Nobamba, her birth home. She goes on further and reveals the mistake she committed which led to Shaka being murdered. This is how the confession goes:

Wena kaKhayi, ngikhumbule ekhaya... Ngikhumbula
nomntanomfowethu, uSishaka kasishayeki...
Ngivumele Siwangu ngivume kuwe iphutha
engalenzayo. Awamaningi amaphutha engawenza
empilweni yami kodwa elokubulala uShaka laba likhulu
kunawo wonke angahle enziwe ngumuntu ohamba
ngezinyawo ezimbili.

(Msimang, 1982:191 - 193).

Son of Khayi, I am homesick ... I am also longing for
my brother's son, Sishaka kasishayeki ... Allow me
Siwangu to confess to you the mistake I made. I did not
make many mistakes in my life but the one of killing
Shaka was the worst ever to be made by a two-legged
person.

For the first time, both in the story and in the text, Mkabayi reveals that she made a mistake by killing Shaka. The killing of Shaka occurs within the story line of the primary story, and the confession also occurs within the story line of the primary story. This is a typical internal retrospection. In this sequence Mkabayi supplies details of how she eventually discovers that killing Shaka was a grievous fault. This is a typical internal retrospection:

Kwaphela nasozwaneni kimi lapho ngihlangana
nomlumbi, uMbuyazi weTheku, sekubusa uDingane.
UMbuyazi wangitshela umhlola wokuthi kanti uNandi

akafanga ngesandla sendodana yakhe kepha
wayephethwe yisisu esagcina ngokumenela... Onke
lamaqiniso ngawathola selidume ledlula; selidume
lamthatha uNodumehlezi.

(Msimang, 1982:196).

I was shocked when I met the whiteman, Mbuyazi weTheku (Henry Frances Fynn), during the rule of Dingane. Mbuyazi told me the mystery that Nandi did not die with the hand of her son but was suffering from stomachache that ended her life. All this truth I got later than sooner, after Nodumehlezi was no more.

The last displacement of the sequence that will be discussed form part of an internal anticipation. The wrath of the ancestors depicts the mysterious death of the queen having not suffered from any illness. The death of the queen in this sequence is preceded by the extreme fear of the queen herself, after the naming and gift-giving ceremony of both twins. The queen has mixed feelings about the incident. First she is grateful to the king for allowing both twins to live without silencing one of them. But secondly, she feels very much uneasy and full of fear that the king has not performed the known custom of silencing one of the twins. Ironically, though, the queen does not fear for her own life but she fears for life of the king. Remember the cultural belief in the custom is that if both twins are allowed to live, one of the parents will die:

Nokho, kuningi okwenza ngesabe wena woHlanga.
Ungakakhulumi, Mageba, bengesabela abantwana;
kepha njengoba usukhulumile nje, sengesabela wena.

(Msimang, 1982:15).

In fact, there are numerous reasons why I have such fear, you of the Reed. Before your talk, Mageba, I feared for the babies, but now that you have spoken, I fear for you.

The queen makes further emphasis on her fear for the King. She now specifies what it is that she fears for the King. She fears that the king might die, because of not conforming to the culture; she thinks about the aftermarth of such an incident, if it

were to take place. The queen reminds Jama about the consequences of not silencing one of the twins. Jama knows this very well and need not be reminded:

Ukuphila kwamawele kusho ishwa kubazali bawo.
Baba, ngiyesaba. Ngesabela impilo yakho, wena
waphakathi. Ngiyoba yini nxa ngishiywa nguwe,
Mageba? Awunayo inkosana, baba. Pho isizwe siyosale
sibuswa ngubani?

(Msimang, 1982:15).

If both twins live, that means a mishap for their parents.
Father, I am in fear. I fear for your life, your worship.
What will become of me if you leave me, Mageba? You
do not have an heir, father. So who will remain and rule
the nation?

The queen paints this picture of being in the state of fear to the extent that it gets to the nerves of the king as well. It is like the king realizes afresh that he has made a grievous fault for not silencing one of the twins. It is like he feels that something dreadful is really going to happen to either the queen or himself:

Abone ngamanye amehlo manje uJama. Acabange
ngempilo yakhe nangempilo yesizwe ... Ngabe
kuliqiniso? Uma kungekho wele elendiswayo ngabe
unina noma uyise wawo uyafa ngempela? Ngabe
kuzofa yena uJama noma kuzofa intandokazi yakhe?
Nxa kufa yena elakwaZulu liyoba yini?

(Msimang, 1982:15).

Jama realizes this with different eyes. He thinks about
his own life and the life of the nation... Is it true? If
none of the twins is silenced, does their mother or their
father really die? Is it him that is going to die or his
favourite wife? If it is him who dies, what will become
of the Zulu nation?

This prolepsis is painted so clearly that when eventually the queen dies tragically, the reader has long been anticipating it to happen. The anticipation is within the story line of the primary story and is also realized within the story line of the primary story, which makes it an internal anticipation without any shadow of a doubt.

Let us now examine what happens in '*Walivuma Icala*' in terms of order. The first anticipation occurs during the sequence, MaMchunu and Nsimbi plan for Nontobeko. In this sequence Nsimbi swears that if the law can release Mandlenkosi, he (Nsimbi) will kill Mandla with his own hands:

Uma kungenzekanga lokho ngifunga oNtshosho,
noNsele, noMangethe bephelele bonke, uMandla wabo
lowo uyobulawa yimi ngezandla.

(Msimang, 1996:14).

If that does not happen, I swear by all the Ntshoshos',
the Nseles', the Mangethes', that Mandla of theirs will
be killed by me with my own hands.

MaMchunu echoes the sentiments related by Nsimbi in that should Mandla be acquitted, still he should be killed. They differ though in the method to be used in killing Mandla. MaMchunu has a different strategy, Mandla should be killed but not with their own hands, as Nsimbi has stated:

Uma umthetho umdedela uMandla – njengoba phela
wona ude uzidedela izelelesi – thina kuyofuneka
simnqumise okwembuzi kodwa hhayi ngezethu izandla.

(Msimang, 1996:15).

If the law releases Mandla – just like it does release
criminals – we should cut his throat like a goat but not
with our own hands.

There are two anticipations carried in this sequence. Both of them belong to the internal anticipation. The first one is that Mandla will be acquitted by the court of law. This actually happens at the end of the story. Initially Mandla is released through the bail after appealing the sentence of eNgqumungeni. Eventually he is acquitted by the High Court of Appeal in Bloemfontein. The second internal anticipation is that Mandla will, indeed, be attacked with an aim of killing him. His house at Mofolo South is attacked by hired gun men in order to kill Mandla. Fortunately the hired hitmen do not succeed since Mandla is not at home but they shoot at Simphiwe, his friend. The police are also in the vicinity and there is an exchange of gunfire until the

criminals are arrested, one is taken to hospital and the other one is fatally shot by Sergeant Songo.

Another interesting internal anticipation or prolepsis occurs when MaMchunu and Nsimbi plot for the attack on Mandla. This sequence is same as the '*attack on the Mtshali house*'. After a short argument between Nsimbi and MaMchunu, Nsimbi demands an amount of R10 000 which has been required by the hired hitmen. MaMchunu ends up stealing Mavundla's money and gives it to Nsimbi. When Nsimbi gets the money he speaks some tsotsi *taal* and a mixture of languages:

"Kwalunga", kusho uNsimbi eshleka yedwa. Amehlo asebhheje igazi. "Magriza! Nakanjani kusasa uMandla uzophambana nemvula. My ma hoor my!"

(Msimang, 1996:192).

"it is okay now", says Nsimbi laughing to himself. His eyes have turned blood red. "Granny! Definitely tomorrow Mandla will be dead. I swear by my mother!"

Surprisingly, MaMchunu is astonished to hear Nsimbi talking the language of the tsotsis. She fails to hide her astonishment. All along she has been staying with Nsimbi, she has never heard Nsimbi talking this language to her. Msimang puts it as follows:

Amane axakwe nje uMaMchunu ukuthi nangu uNsimbi esekhuluma izilimi bo! Wuyena lo mfana osekwitiza kanje? Kanti uhlezi nje uhlezi notsotsi.

(Msimang, 1996:192).

MaMchunu is just surprised that here is Nsimbi talking tongues! Is it the same boy that is mixing languages like this? So, all along staying she is staying with a tsotsi.

Indeed, during the last sequence in the High Court of Appeal in Bloemfontein, it surfaces that Nsimbi is indeed a tsotsi, a murderer and an associate with criminal gangsters. He admits it in his own words that it is him who hired the gunmen for

Mbhekeni. It is him as well who hired the hitmen for Mandla Mtshali. This is a typical internal prolepsis.

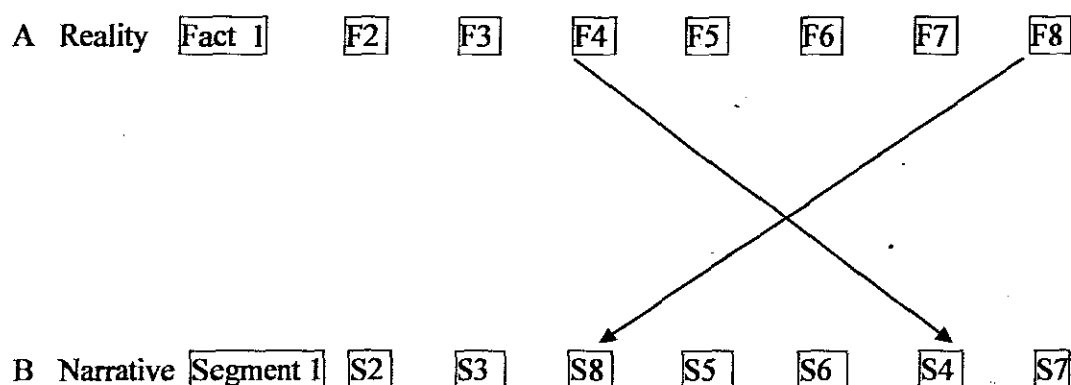
Two retrospections will be identified in '*Walivuma Icala*', and both occur during the last sequence of the story – **At the Appeal Court in Bloemfontein**.

We come across the first retrospection when MaMbanjwa gives the evidence in Bloemfontein. She gives a full account on what transpired on the day of Zinhle's murder at the Appeal Court in Bloemfontein. It is important to note at this point that MaMbanjwa gives details of what happened outside the story line of the primary story. The death of Zinhle is not part of the story line within the primary story. So MaMbanjwa's testimony occurs within the story line of the primary story but about an incident that occurred in the pre-story line of the primary story. This lends itself into what is referred to as the mixed retrospection.

The second retrospection is the one in which Nsimbi testifies and admits guilt of murdering Zinhle and of hiring hitmen for both Mbhekeni and Mandlenkosi. The attacks on Mbhekeni and that of the Mtshali house both happen within the story line of the primary story. The confession by Nsimbi also occurs within the space of time of the primary story, thus forming an internal retrospection.

A mixed anticipation is witnessed in Bloemfontein after the end of the case. Mbhekeni and his companions celebrate in style. They call themselves *abanqobi* (the winners). Thandeka wants to show her appreciation to Mbhekeni for everything he has done to the family for saving Mandla. They hug and kiss each other. This incident warrants that Mbhekeni and Thandeka have fallen in love. What is not known is whether in the future they do marry and Thandeka becomes "umakotshana" as MaShange had long anticipated that. If in the future they do marry, that will form a mixed anticipation.

We shall conclude our discussion of order by giving a diagrammatical representation of the displacement of events in a narrative. In his argument Ngcongwane, (1987:38) states that in a narrative the chronological sequence of events can be purposely displaced like this:



In (A) we see the displacement of Fact 8 into 4th position in the narrative, and in (B) the displacement of fact 4 into 7th position. (A) is termed a prospective displacement, while (B) is a retrospective displacement.

4.3.3 DURATION OR RHYTHM

Duration is a kind of narrative rhythm. Bal, (1985:76-84) uses the term rhythm to refer to the relationship between the length of time occupied by the events in the story and the amount of time devoted to its presentation in the text. Another term used for **rhythm** is **duration**. Haffter, (1980:77) explains that duration is based on the interplay between the duration of history ('real events') measurable in hours, days, months and years, and the text units measured in lines and pages. This explanation of duration by Haffter bears very close similarities with the view of Wybenga and his '*vertesnelheid*' (Wybenga, 1983:131).

The comparison provides us with insight into the attention that the story – events receive in the text. The speed of the text-time can be faster or slower than the story time, or it can be equal to it. Ngcongwane, (1987:37) writes that the time of the

narration and the time of the 'real' incidents seem to be crossing each other most of the time, the one being always much longer than the other:

There are five possibilities which may influence the relationship between text time and the story time. These are ellipsis, summary, scene, retardation, and pause.

(Bal, 1985:79-84 and Génette, 1980:95-112).

Ellipsis occurs when a portion of the story is deleted in the text. This means that the text time is shorter than the story time; the text time is in fact zero. The contents of the ellipsis (that which is omitted in the text) do not always have to be unimportant. Such events might have been either too painful to talk about, or they might be too difficult to express in words, as Strachan, (1990) puts it. **Summary** is when the text time is shorter than the story time. A long history, for example, which covers more than a hundred years in the story time, can be reflected in a short paragraph in a text. In the **scene**, the story-time and the text-time are more or less equal. It often consists of dialogue and can be used to retard the tempo of the story. **Retardation** is the opposite of summary and it seldom occurs. It is usually applied in moments of great tension as a delaying technique. In most cases retardation results in the text-time being larger than the story-time. The **pause** consists of a portion of the text in which no course of time is implied. More attention is focused on a certain element while the story stands still. When the story is later resumed, there has been no passage of time. Arguments in the text lead to a pause in the course of time of the story. The pause has a very strong delaying character and thus implies a text-time that is larger than the story-time, which is zero.

The table that follows below will give an outline of the relationship referred to above regarding '*Akuyiwe Emhlahlweni*'. The duration allocated to the story events is merely speculative, only based on the scrutiny of the functional events and sequences in the story and followed very carefully. But it is possible to ascertain the text time more accurately in terms of the number of lines devoted to a particular sequence.

SEQUENCE	STORY TIME	TEXT TIME
(a) MaSibisi's marriage problem.	Thirty years	99 lines
(b) Death of Ncengani.	Three hours	154 lines
(c) The idea of consulting the diviner.	Five weeks	149 lines
(d) Duma's and Mzikakayifani's illness.	Five weeks	585 lines
(e) Sigodo demands diviner consultation.	One day	37 lines
(f) MaSibisi's confession to Ngcobo.	Four hours	136 lines
(g) Jamela changes the diviner.	Two hours	106 lines
(h) MaSibisi attempts suicide.	Two hours	115 lines
(i) Zangaza and MaSibisi plan anew.	Thirty minutes	92 lines
(j) The journey to the diviner.	One night	101 lines
(k) Simbo reveals the witch.	Four hours	228 lines

From the above table we deduce that the amount of attention given to the sequences in the text does not bear a similar relationship with the duration the same events have taken in the story.

The first sequence, **MaSibisi's marriage problem**, is the longest in the story, (thirty years), but it receives a very short attention in the text, 99 lines only. The contents of this story do not go back and make us get MaSibisi's comments each time she gives birth to a girl. It is only given in a monologue by MaSibisi in the opening lines of the text and receives only 99 lines of narration. The organizing instance has given this in a concise form of a **summary**, related by MaSibisi herself. The organizing instance has felt that there is no need to give details of the contents of this sequence because it does not form the centre of focus for him. He only wants to give the reader the background to the primary story, whose major focus is **divination** (the consultation of the diviner). He also wants to make the reader aware of the cause of the crisis in which MaSibisi finds herself. This sequence occurs in the form of **summary**, since the text-time is far less than the story time.

Ncengani's death lasts for only three hours in the story, yet receives 154 lines in the narrative. It receives more time in the text than the next sequence of the idea of consulting the diviner: lasting for five weeks in the story but receiving only 149 lines in the text-time. The actual death takes a very short time, perhaps only one hour. But the comments from the other characters, such as MaNzuza and MaMkhize, giving instructions to Zanele; the arrival of Jamela and his wife, MaMbeje, all contribute to the length of time in the text. On the other hand the idea of consulting the diviner gets almost equal attention in the text as its duration in the story.

Mzikayifani's and Duma's illness have been given a story time of five weeks. This equals the duration of the previous sequence – but there is a big difference between their text time, the latter sequence receiving 585 lines of narration. The illness of the boys is coupled with a lot of delays. While the boys are still seriously ill, there are a number of events going on at the same time as their sickness. All these events never do away with the consultation of the diviner because of the conditions of the boys that does not get any better. MaSibisi's confession also happens while the boys are still seriously ill. In fact all the other remaining seven sequences after this one are occurring within the same sequence. Some sorts of delays are applied by the organizing instance before we know whether the boys will recover or die. We are not given any detailed explanation of the day to day condition of the boys, instead the organizing instance comes in after a lengthy discussion of the other sequences and reminds the reader that the conditions of the boys is still hopeless. It is not certain whether this is real **retardation** but it looks like one. The story time is five weeks but the text time is 585 lines in this sequence, while there is another sequence equal in story time (five weeks) with it but only receiving 149 lines narrative time. **Retardation** is, of course, necessary as a delaying technique in this sequence, since there is a great tension among other characters as well as the reader about whether the boys, like their sister Ncengani, will die, or they will survive; whether the diviner will be consulted now and whether he will reveal the truth that the reader knows, or he

will be fooled by Zangaza's *siwungawunga*. As a result of this retardation the text time is longer than the story time.

Sigodo's second arrival at home is characterized by a lot of blame from the different characters, mainly MaNzuza, MaMkhize, Jamela as well as Xulu. He does not utter a word until at the end he states that it is enough, he has heard all what they say. He immediately takes a decision that the diviner will be consulted although he has not yet heard MaSibisi's viewpoint on the matter – considering that she was the barrier to the similar undertaking after the death of Ncengani. We need to be reminded that after the death of Ncengani, Sigodo left home back to Pietermaritzburg against the will of the majority of his family members. This should have given him some trouble either in his way to work or at the workplace. He should have shared his story with his colleagues at work or at least should have meditated about it all by himself while alone. He should have heard his own personal ideas about the whole situation; but none of this has been revealed. This appears to be some form of an *ellipsis*. Sigodo should have too painful an experience about the mysterious death of his beloved and well-favoured daughter that he could not easily talk about it. His demand for the consultation of the diviner becomes very short, both in the story and in the text. In fact it is the sequence that receives the shortest text time in the whole novel. This can be used as evidence that, indeed, Sigodo has been thinking about it all along being away in Pietermaritzburg. He has thought deeply about it and has perhaps even shared it with his colleagues at work.

Jamela's change of the diviner takes an equal duration with MaSibisi's attempt of suicide in the story. But the attention both sequences receive in the text differ slightly, Jamela, (106 lines) and MaSibisi's, (115 lines). This is due to the unequal resistance each receives in their respective undertakings. Jamela gets less opposition in his decision. His problem is MaSibisi only, who also resists slightly in fear of raising further suspicions should she go on with opposing Jamela. It is also important to mention that this sequence is presented as *scene*. The whole of Jamela's argument with MaSibisi is in a form of a *dialogue*, which lends the text time to run almost

equally with the story time. MaSibisi, on the other hand, receives major resistance from Zangaza while she tries to commit suicide.

Zangaza's new plan with MaSibisi is of the shortest duration in the story line but receives text time of 92 lines that is relatively longer than its story time. This delay is caused by another **ellipsis** in this sequence. Zangaza leaves MaSibisi alone thinking deeply about the prevailing circumstances while he goes on to feed his animals ('amakhosi'). While we know for sure that Zangaza does feed his animals, no reference is made of such an action, until he comes back to MaSibisi. The journey to the diviner takes one night and receives 101 lines of narrative time. The text time devoted to this sequence is relatively longer than the story time, taking into consideration that the part of the journey is spent at Seme's kraal, sleeping. The following morning the hunt proceeds to Simbo's kraal. It is during this period that the organizing instance applies a **pause**. While the whole hunt is on its way to Simbo's the organizing instance digresses from the major discourse of the narrative and gives a lengthy description of the Umzinyathi River and its immediate surroundings. When this digression is finished the story continues with its normal course without affecting the story line.

The last sequence, Simbo reveals the witch, takes four hours story time and 228 lines text time. The whole delay is caused by a number of prospective diviners (**amathwasa**) who start the whole programme as a matter of procedure. The organizing instance gives every single detail of this sequence in the text. Inclusive in the actual **divination** are small pauses which the organizing instance allows for the comments of the hunt about the revelation of the prospective diviners. This raises great tension and suspense to the people, who know what has brought them to this place when the prospective diviners give a wrong revelation. The tension becomes even higher with the reader who knows about Zangaza's and MaSibisi's issue – whether *síwungawunga* is really working and will save them from being exposed. Even Simbo's action is given much attention in the text so that the reader gets full details of the content of this sequence since it is the key and major sequence in the

story. The whole narrative is about the diviner issue, hence the title '*Akuyiwe Emhlahlweni*' (Let us consult the diviner), and this sequence forms the climax of the novel. It thus becomes important to find out whether the man in action, Simbo, is really going to solve the problem of Mbokode's sons, Sigodo and Jamela, and really reveal the source and the cause of all the dreadful incidents at eGugwini.

It appears from the above discussion that the text time is very much unequally divided in this novel. This is of utmost importance for the critic since it provides an indication of where the emphasis in the story lies. MaSibisi's marriage problem is the longest sequence in terms of story, but it receives very little text time because its content is of less importance but it is its result that carries more weight in the novel. Mzikayifani's and Duma's illness and Simbo's revelation of the witch receive the longest text time each. This is where the emphasis of the whole story lies – whether the boys will die like their half-sister, Ncengani or whether the diviner will help reveal the witch, thus solving the problem of eGugwini. The sequences which carry more attention from the organizing instance – thus have the longest text time – Mzikayifani's and Duma's illness (585 lines); Simbo's revelation of the witch (228 line).

Let us now examine rhythm in '*Buzani KuMkabayi*'. We are going to provide a table of the sequences, their story time and their text time. After the table a discussion of the relationship between story-time and text-time will follow:

SEQUENCE	STORY TIME	TEXT TIME
(a) Jama's failure to get an heir.	Fifteen years.	1860 lines
(b) The birth of the twins.	One night.	180 lines
(c) The naming and gifts-giving ceremony.	One day.	120 lines
(d) The wrath of the ancestors.	Two hours.	168 lines
(e) The captives of Mhlabangubo.	Two months.	168 lines
(f) Jobe is rejected by Mkabayi.	Three hours.	440 lines
(g) Beautiful mountains of Zululand.	One month.	580 lines

(h) Mkabayi makes a major commitment.	Five years.	362 lines
(i) Mthaniya's marriage to King Jama.	Three months.	400 lines
(j) Sojiyisa as threat to Senzangakhona.	One month.	760 lines
(k) The rise of Senzangakhona.	Thirty years.	600 lines
(l) The rule of Shaka.	Ten years.	480 lines
(m) Conspiracy against Shaka.	One month.	624 lines
(n) The reign of terror – a period of bloodshed.	Three months.	400 lines
(o) The era of Dingane.	Fifteen years.	360 lines
(p) The subsequent rise of Mpande – Death of Dingane.	Twenty years.	225 lines
(q) Mkabayi in 'exile'.	Five years.	286 lines
(r) Mkabayi's life comes to an end.	One day.	320 lines

From the above table a deduction is made that the amount of attention given to the sequences in the text does not bear similar relationship with the duration the same events have taken in the story, as it has been the case with '*Akuyiwe Emhlahlweni*' as well. The first sequence, **Jama's failure to get an heir**, gets the longest text time in the narrative, 1860 lines. This is because even in the story line this sequence takes a very long time. Jama's problem starts soon after his marriage. The queen gives birth to a boy, Phalo but Phalo dies at a very young age. After that the queen does not conceive for a long time. When she eventually conceives, she gives birth to the twins, both girls. She does no longer conceive thereafter until she dies when the twins, Mkabayi and Mmama are already five years of age. Mkabayi grows into a full teenager before she thinks of getting her father somebody to replace her mother. She negotiates with Mthaniya, who later on marries Jama and gives birth to Senzangakhona, the heir to the Zulu throne. Within this sequence are other sequences; that is why it has received the longest text time in the narrative of all other sequences.

The birth of the twins is a very short sequence. It occurs overnight and is allocated the text time of 180 lines. It should be pointed out again that this sequence occurs within the first sequence, the failure to get an heir. Even now the king is awaiting the news eagerly from the palace's 'labour ward' (exhibeni), because he is hoping that the baby to be born should be a boy. The organizing instance does not want to say much about the birth of the twins, that is why he has allocated little text time to it, only 180 lines.

The naming and gifts-giving ceremony takes one day story time and 120 lines text time. This is the sequence given the least text time in the entire novel. This might be as a result that the king does not want to spend a lot of time on it since he knows very well that he has not done what he was supposed to have done; that is, killing one of the twins. The duration given to this sequence befits it, even in terms of the text time allocated to it.

The wrath of the ancestors is given a duration of two hours story time and 168 lines text time. The text time given to this sequence is much longer than the story time. Some kind of retardation occurs in this sequence. The organizing instance delays this dreadful incident of the tragic death of the queen. That is why it has been allocated more text time than story time.

The captives of Mhlabangubo is a sequence that has been allocated two months story time but 440 lines text time. A lot of text time has been given to this sequence, because in it, it contains another grievous fault that the king commits, that of taking Nongati to the royal palace, while Nongati is already highly pregnant.

In the next sequence, Jobe is rejected by Mkabayi, a story time of three hours is allocated to it but it receives the text time of 580 lines. This is another form of retardation in the narrative. Although Mkabayi is very short in responding to Jobe, only two words '**ucu kalulingani**', the conversation leading up to Mkabayi's utterance of the bitter words to the powerful Mthethwa King, is quite long.

Most of the sequences in this novel are subject to retardation. We should remember that this technique is used to delay the outcome of usually a very painful experience, as it is the case with Jobe being rejected by Mkabayi. While there is some form of retardation experienced in the above sequence, there is also scene in it. Scene is experienced in the dialogue between Mkabayi and the King, Jobe, and Mkabayi cuts the conversation very short by answering to Jobe's request in two words only, **ucu kalulingani**. The time spent in the story in uttering these words is almost equal to the text time allocated to it in the narrative.

The sequence, 'the rule of Shaka', is allocated the story time of ten years and the text time of 626 lines. It is interesting to note that there is another sequence, 'Sojiyisa as a threat to Senzangakhona', which is allocated the duration of one month story time and 600 lines text time. The text time allocated to both sequences is almost equal, while the one is much shorter in story time than the other. The sequence of Sojiyisa is a form of retardation, while the sequence of Shaka's rule is a summary. The ten years of 'real' life cannot be equal to only 626 lines. This forms a typical summary.

Let us examine the sequence, 'the era of Dingane' and see what it has for us. This sequence is allocated fifteen years story time and 360 lines text time. Another summary has been applied by the organizing instance in this sequence. It is true that nothing much happens in the form of building the Zulu nation by Dingane during his era as king. Seemingly a lot of what happens during his era is the destruction of what the other kings preceding him have achieved. The text time allocated to this sequence is therefore fit for there is not much prosperity to be outlined during the era of Dingane.

The death of Dingane and the subsequent rise of Mpande is quite a long sequence in terms of story time, twenty years. But the text time allocated to this sequence is only 225 lines. If we compare this sequence with the two sequences following it, 'Mkabayi in exile' (five years story time) and 'Mkabayi's life comes to an end' (one day), they are both allocated more text time than the twenty years story time of Mpande's rule.

In the Mpande's rule sequence, the organizing instance does not have a lot to say. It is clear though, that a lot of what happens during the rule of Mpande is subject to performing the number of activities, like rituals of the nation, his meeting with the whites who have now become his friends. But nothing is said about all this in the narrative. This forms part of an ellipsis in this sequence, when nothing is said in the text of what actually happens in the storyline.

The sequence 'Mkabayi's life comes to an end' is allocated one day story time and 320 lines of text time. A very long text time is given on a sequence that has only one day story time. This is owing to the long discussion between Mkabayi and her chief induna, Siwangu Mthethwa. In this sequence Mkabayi has a lot to say although in the story time she only has one day to say it. We need to take careful note at this point that it is in this sequence where Mkabayi reveals quite a number of secrets that she has kept to herself all her life. For the first time in this sequence Mkabayi laments about being home sick. She even explains to Siwangu that this is where she was born and brought up. Mkabayi uses Siwangu to make some very important confessions of the most grievous fault she ever committed in her whole life, that of killing Shaka. She gives Siwangu details of how she committed that mistake as well as how she got to know that killing Shaka was indeed a mistake of her life. She further gives Siwangu a detailed explanation of how she took a decision not to get married, and instead devotes her whole life in the affairs of Ndaba's empire and the people of Zululand. This is the reason for all this delaying technique. We should also take notice of the fact that following this retardation will be the incident of utmost importance in the history of the Zulu nation, the death of Mkabayi kaJama, the princess of Nobamba.

Lastly, in rhythm we will do the analysis of our third novel '*Walivuma Icala*'. There are ten sequences in this novel and the table following below, displays these sequences, their story time as well as the text time allocated to them.

SEQUENCE	STORY TIME	TEXT TIME
(a) Mandlenkosi Mtshali pleads guilty.	Two days.	315 lines
(b) MaMchunu and Nsimbi plan for Nontobeko.	Six months.	140 lines
(c) Mbhekeni's wonders.	Two weeks.	385 lines
(d) Plot against Mbhekeni.	Six weeks.	210 lines
(e) Sis' Neli takes over responsibility.	Four weeks.	280 lines
(f) Gasa and Mbhekeni plan for Mandla's appeal.	Six weeks.	140 lines
(g) Intensive investigation by Mbhekeni.	Six weeks.	351 lines
(h) A R100 000 ransom by the police.	Three days.	210 lines
(i) Attack on the Mtshali house.	Three hours.	105 lines
(j) At the Appeal Court in Bloemfontein.	One day.	490 lines

The first sequence, 'Mandlenkosi Mtshali pleads guilty', is allocated two days story time and 315 lines text time. The time allocated to this sequence in the text seems to be longer than expected. There is some form of retardation, which is used by the organizing instance as a delaying technique for a moment of great tension. If this delay is not applied in the text time, it might have made the novel itself very short. It is important that Mandla's pleading guilty to the murder of Zinhle is retarded and delayed, so as to allow Mbhekeni to make thorough investigations that will eventually reveal the real murderer of Zinhle. The text time befits the sequence as a form of retardation.

In the next sequence, MaMchunu and Nsimbi plan for Nontobeko, MaMchunu urges Nsimbi to court Nontobeko, impregnates her and pay lobola and marry her. The story time allocated to this sequence is six months while text time is only 140 lines. If we compare the duration of this sequence with the duration of the preceding one, two days story time, yet given 315 lines text time, one can notice a huge inconsistency with the organizing instance. This sequence is a clear summary of functional and non-functional events taking place in the story. The reader is not exposed to much

conversation and its details between MaMchunu and Nsimbi but only at a few relevant instances. That is why this sequence can easily be defined as a summary.

Mbhekeni's wonders is allocated the duration of two weeks story time and 385 lines text time. The two weeks story time and 385 lines text time do not seem to correspond. It looks like more time has been devoted to this sequence in the text than it actually deserves. The reason for that might be to give time to Mbhekeni to do all the wonders that he is doing in order to try and find the real murderer of Zinhle. He has already started visiting the Dube families that have their houses facing the park, that is, Mofolo Park. One of those houses is MaMbanjwa's, who becomes the main witness in Bloemfontein. In this sequence is also the incident of tracking of Mbhekeni's movement by a red Jetta. Although the occupants of the Jetta are not exposed in the narrative, it becomes obvious that Nsimbi knows something about it considering his testimony in Bloemfontein. Retardation is necessary in this sequence to allow Mbhekeni to continue with his wonders.

The plot against Mbhekeni receives six weeks story time and 210 lines text time. This sequence is allocated this time because we are not exposed to the actual plans of the conspirators. Nowhere in the story line and in the narrative time do we get the culprits sitting down planning. It is obvious that such a planning session by the criminals does take place in the story although nothing is said about it in the text. This appears to be some kind of an ellipsis.

The sequence, 'Sis' Neli takes over responsibility', is allocated story time of four weeks and text time of 280 lines. The story time allocated to this sequence seems to correspond with the amount of text time allocated to it. A lot happens during Mbhekeni's illness in the Johannesburg Hospital. Sis' Neli carries out a lot of vitally important duties. To mention but a few, she goes to the Hillbrow Police Station and instructs Sergeant Mbatha to place police guard on Mbhekeni to prevent his attackers from finishing him up while in hospital. She does not end there, but co-ordinates the families, the Dlamini, Mtshali and Mavundla, by taking them to hospital to pay

Mbhekeni visits with her own car, the Mazda 323. The text time of 280 lines allocated to this sequence corresponds with the story time of four weeks allocated to it.

Gasa and Mbhekeni plan for Mandla's appeal is allocated the duration of six weeks story time and the text time of 140 lines. There is a lot of work done by Mbhekeni and Gasa in preparation for this event but no details are disclosed by the organizing instance. That is why the text time of 140 lines is shorter than the story time. This is a clear summary. The organizing instance has concentrated only on key issues in this sequence and all the other details have been left out.

Intensive investigation by Mbhekeni is allocated the story time of six weeks and the text time of 351 lines. The story time allocated to this sequence seems to correspond with the time assigned to it in the text. Definitely Mbhekeni has to get a chance of doing a thorough investigation so as to get witnesses and new evidence that will set Mandla free and incriminate the real culprit. Within this sequence falls the incident of investigating Nsimbi, which the organizing instance does not include in the text. We only come to know about it when Nsimbi himself testifies in the Bloemfontein court. This is a typical ellipsis.

The sequence, a R100 000 ransom from police, is allocated a duration of three days story time and a text time of 210 lines. The text time allocated to this sequence is far more than the story time devoted to it. The main reason for this retardation is MaMbanjwa. She wants every little detail about the ransom money, how she would claim it and making the police commit themselves in writing just to ensure that she is safe. She does not want the police to beat about the bushes when they are supposed to pay her, after she has brought the evidence that will incriminate the criminal. This delay is a necessary one to build the confidence in MaMbanjwa to testify against the criminal knowing well that she will get her money to build her double storey house in Spruitview.

The next sequence, 'attack on the Mtshali house' is allocated the story time of three hours and the text time of 105 lines. The time allocation of this sequence seems to correspond between the story time and the text time. Both the story time and the text time are short. This cannot be long because it does not reveal the details of how the police plan to position themselves around the Mtshali house. Definitely they cannot go there without a thorough plan, which plan is not included in the text, in other words, it is zero text time. This then lands itself to another ellipsis where a portion of the story has been deleted in the text. Only the action has been accommodated in the text.

The last sequence in this novel is at the Appeal Court in Bloemfontein. This sequence is allocated one day story time and 490 lines text time. This is typical of retardation where the text time is far more than the story time. In a court of law, especially the Appeal Court, every little detail is necessary to be given enough time. All the witnesses have to be cross-questioned, the exhibits put in front of the court and all the necessary evidence drawn from the investigating officer. More text time is necessary. Again there is a huge delay before the final verdict in court because the judge has to be extremely cautious in following the evidence, so that he can pass the correct judgment on the case at hand.

4.3.4 FREQUENCY

G  nette, (1980:113) states that:

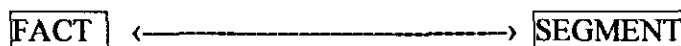
The term 'frequency' applies to the relationship between the number of times an event occurs in the story, and the number of times that same event is presented in the text. Two phenomena are involved in this relationship, namely, repetition and iterative presentation.

Ngcongwane seems to concur with what Génette says about frequency when he states that:

Many critics believe that this is a completely new concept of looking at time, and that it has been discovered by Génette.

(Ngcongwane, 1987: 42).

In discussing frequency Ngcongwane further distinguishes between what he calls **singulative** and **iterative** narratives. In a singulative narrative one fact is rendered by one segment of narration, for example:



In an iterative narrative, there is a multiplication of either the facts (frequencies) or the segments that reflect a single fact. The term used for the repeated facts is **synthesis**, and for the repeated segments of narration, **dilatation**.

In a singulative narrative an event that happened once in the story, is represented once in the text as well. An event that occurs several times in the story is presented several times in the text. It also occurs that an event that happened only once in the story, is presented several times in the text, which renders itself to true repetition. In iterative presentation a series of similar events in the story is presented only once in the text. On the other hand one event in the story is presented and painted a number of segments in the text.

We are going to cite a few examples from each of the novels discussed in this chapter, to find out how Msimang has utilized frequency as a technique of handling time in a narrative.

One instance of a singulative narrative in '*Akuyiwe Emhlahlweni*' which renders itself to **repetition**, in which an event that occurs several times in the story, is presented several times in the text as well, is the issue of MaSibisi's marriage problem. This problem occurs for a number of years in the story and is also presented for a number of times in the text by MaSibisi herself to a number of characters. It is spread over a number of years in the story and it is also repeated several times in the text. It first appears in MaSibisi's monologue in the opening lines of the narrative. MaSibisi repeats it to Ntombini, her younger sister. It appears again in her discussion with Gendeni, her friend. She also discusses it with Ncengani her daughter. The same problem is repeated to Zangaza. MaSibisi repeats it when she confesses to Ngcobo, although with some distortion. MaSibisi reveals this problem to Makati, her cousin, as well when she confesses to him so that he can sell for her some cattle to get some money for Ngcobo's payment.

MaSibisi's practice of witchcraft which appears in the sequences 'death of Ncengani' and 'Mzikayifani's and Duma's illness', occurs three times in the story and is presented three times in the text as well. The organizing instance does not seem to have used iterative presentations in this novel.

In '*Buzani KuMkabayi*' a number of areas are discovered where the organizing instance has employed the technique of **iterative** presentation. Ngcongwane, (1987) cites an example of dilatation as an iterative form of presentation from Nyembezi's '*Inkinsela Yase-Mgungundlovu*'. The phrase:

Kwakukhona zonke izinhlobo zabantu.....

(Nyembezi, 1961; 84).

There were all types of people present...

is used to describe a meeting which was called by Mkhwanazi for Ndebenkulu. Nyembezi puts all the details involved in the 'zonke izinhlobo zabantu...' phrase, and

paints a vivid picture of the types of people who attended that meeting. He uses the word *amanye* more than ten times over and over in what sounds like a highly monotonous game of repetition:

Amanye amadoda avuka aqonda emasimini ngaphambi kokuba aye emhlanganweni. Kuthe lapho liphakama ilanga abonakala eqhamuka ngamanye, ngamabili. *Amanye* ayeqhamuka phansi eMzinyathi. *Amanye* ayeqhamuka okhalweni ngendlela evela koWilisi nako-Rutland...

(Nyembezi, 1961:84).

At the end of this, he sums up the whole situation by saying:

Kwakukhona zonke izinhlobo zabantu kulo muzi wase Nyanyandu.

(Nyembezi, 1961:84).

There were all types of people present at the Nyanyandu ward.

Msimang utilizes a similar technique in '*Buzani kuMkabayi*'. In following the events at Nobamba, Msimang identifies the curse the children of Nobamba have been in the Zulu nation. He uses the sentence:

'Kwadimede kwabayinqaba nje ukuba zonke izingane zakwaNobamba zibe nengcabha ethile, zibe ngomakhonjwangezithupha...'

(Msimang, 1982: 35).

'It became a surprise that all the children of Nobamba had a particular curse attached to each of them, all of them pointed with thumbs....'

Msimang does not end with this sentence in his narration, he continues to give details of each child, mentioning them by their names, and the curse attached to each name.

Msimang continues like this:

Phakathi kwezwe, uSojiyisa kwakuyivezandlebe eselibonakala liselungelweni lokuntshotsha ubukhosi bukaZulu. uMkabayi noMmama kwakubonakala kuyizilwanyana ezaletsha imiswazi neziqalekiso kwaZulu... ukuba babengazalwanga ngabe iNdlunkulu kayibhubhanga. Ukuba iNdlunkulu kayibhubhanga ngabe uNongati akangeniswanga esigodlweni ngabe uSojiyisa akayena umntwana omkhulu wakwa-Nobamba, uNobamba obambe amadoda.

(Msimang, 1982: 35).

Within the nation, Sojiyisa was an illegitimate child who was poised to steal the kingship of the Zulus. Mkabayi and Mmama were like small creatures that brought about some curses in Zululand... If they had not been born the queen would not have died. If the queen hadn't died, Nongati would not have entered the palace, Sojiyisa would not have been the chief Prince of Nobamba, Nobamba that have captured men.

The above extract is typical of dilatation. The same technique could not be traced in '*Walivuma Icala*' that is a fairly modern detective novel.

Let us look at what Génette and Ngcongwane refer to as **synthesis**. In synthesis a fact that occurred for a number of times in the story is presented only once in the text. Something that happened over and over in real life (story) is presented in one segment only in the text.

After the marriage of Mthaniya to Jama, the organizing instance claims that even before the lapse of a year to her entrance at Nobamba, she is called to exhibeni ('labour ward'). Clearly this is because she has been conceiving for around nine months. After Senzangakhona Mthaniya gives birth to other babies a boy, Zivalele and a girl, Mawa. Msimang does not specify exactly the number of years between the birth of the children of Jama.

This is how he puts it in the text:

Kuthi iminyaka ingakabi mingaki belenywe oMkabayi,
aphinde futhi angene exhibeni uMthaniya... Kwedlule
iminyakana futhi aphinde angene exhibeni uMthaniya.
(Msimang, 1982: 92).

Only after a few years Mkabayi having had a brother,
Mthaniya gets to *exhibeni* again... Another few years
pass by then Mthaniya enters the 'labour ward'
(exhibeni) again.

The number of years that go by before Mthaniya gets to *exhibeni* again can be
counted. But the organizing instance has used the phrases:

Kuthi iminyaka ingakabi mingaki....
and

Kwedlule iminyakana futhi ...

to synthesize what in real life has occurred over a number of years into a single
segment. The narration does not tell us exactly how many years go by before
Mthaniya enters the 'labour ward' again, but we understand perfectly well that it
happened over a particular number of years. This forms a good example of synthesis.

4.4 CONCLUSION

It appears from the above discussion that text time is very much unequally divided in
the novels of C.T.Msimang. This is of utmost importance since it provides an
indication of where the emphasis lies. MaSibisi's marriage problem is the longest
sequence in '*Akuyiwe Emhlahlweni*' in terms of the story, but it receives very little
text time because its content is of less importance but it is its result that carries more
weight.

The same is experienced with the sequences in other novels. '*Buzani kuMkabayi*' has
the largest number of sequences, eighteen in all. Some of the sequences are found
existing within the other sequence. An example is the sequence 'Jama's failure to get

an heir'. Within this sequence there is a sequence 'the birth of the twins', 'the naming and gifts-giving ceremony', 'the wrath of the ancestors' and 'the captives of Mhlabangubo'.

It is also worth mentioning that all the concepts of time at the text (second) level have been identified in the novels of Msimang, although certain aspects were identified in some novels and not in others.

CHAPTER FIVE

5.0 AFRICAN NARRATIVE CONVENTIONS

5.1 INTRODUCTION

In this chapter only a few approaches will be highlighted and specifically viewed against the three novels of C.T. Msimang. Right from the outset, it is worth mentioning that for centuries Africans have had their way of telling stories unique to the African. The Zulus have their own way of telling stories, emanating from the fact that they themselves are Africans. Such a narrative style peculiar to a Zulu, works naturally as an inborn characteristic and will definitely influence the Zulu novelist in his narration to a great extent.

Msimang himself, (1986) alludes thoroughly to the folktale influence on the Zulu novel. This shows clearly that most Zulu novelists may, to a certain extent, be influenced by their knowledge of folktales in their narration of the narratives. Most, if not all, Zulu readers of such novels will be in the full understanding of the literary implications contained in certain phrases with some folktale influence.

Mathenjwa, (1999) also brings to the fore the cultural element that befalls many an African writers writing in African languages. This cultural element, as he discusses it, emanates from the fact that most African nations have not lost touch with their heritage. No wonder, therefore, that the African languages are characteristically rich in diction, because of this common element in their art of narration.

Some socio-cultural elements and experiences of an individual may also easily influence the way in which he narrates his story. The characters he uses, the acts or deeds of his characters will by and large reflect their cultural background. A reader who does not enjoy the same socio-cultural background as the author of a particular Zulu novel, for example, may experience difficulty in critically analyzing that novel

with understanding. This will be as a result of his failure to assign meaning to certain phrases and descriptions as well as actions, which to him might be senseless, useless and meaningless. It is for the above reasons and many others that we feel it is of vital importance to consider the cultural element when analyzing the works of Africans written in their languages, since a total disregard of the cultural phenomena may result in leaving out the most meaningful message that the author may have wanted to convey to the nation.

5.2 THE CULTURAL ELEMENT IN MSIMANG'S NOVELS

When discussing the cultural element, Mathenjwa has the following to say:

Though cultures differ according to different groups in Africa most share certain elements. These elements lead to common symbolism that may be referred to as African symbolism.

(Mathenjwa, 1999:69).

It becomes clear from the above quotation that most African peoples have not lost touch with their heritage. This bears testimony to the fact that language, besides being the means of communication, is also regarded by many as the heart of the people and the nation's culture. Most of our literature displays the element of cultural development and to a certain extent, a history of cultural beliefs and ideas. This is interestingly the case even if the novelist in question is writing modern prose.

It is also important to mention that among the African tribes, culture is inherited from generation to generation. As such, all generations of the same cultural background will understand the meaning conveyed by certain cultural phenomena and symbols contained in a particular narrative.

This is in line with what Irele, (1971:20) says of the African literature:

... not only is our criticism limited if we do not relate the work to its specific cultural framework, worse it can also be falsified.

The above assertion by Irele clearly means that as a nation of a particular culture, we cannot divorce our African literature from African culture. If our interpretations are not based in culture, we may arrive at wrong and improper conclusions. The African cultural element, specifically the Zulu culture, will be discussed hereunder with particular reference to what obtains in Msimang's three novels.

5.2.1 CULTURE AND MARRIAGE

It is in the culture of all the Zulus that the males marry females, when they reach the particular stage of growth. Males court girls of the same age group but it also happens that very old males court and even marry girls of a very young age. In the olden days polygamy was the order of the day. Not only a man was looked down upon for being a bachelor but also for having one wife. Should a man have only one wife it was interpreted as a sign of failure and was related to some form of poverty. In terms of polygamy, it was common practice that a Zulu man could have as many wives as he could afford supporting them. This was the situation whether the man is an ordinary man or an induna or even a King.

In a polygamous situation, the wives of the same man lived together forming a big kraal with a number of huts. It is worth mentioning that the wives in one homestead did not have the same status in the family. The first wife, *iNdlunkulu*, was occupying the main position. She became responsible for all the affairs of the homestead. Her first son, even if he were not a first born, would be the heir to the estate and would take his father's position after the father's death. Even if the second or third wife could have a son older than this one, it is the son of the first wife that would become *indlalifa* (heir). If the first wife does not get a boy, the responsibility would shift to

the house of the second wife. Even if the first wife has girls, in terms of the Zulu culture, it is boys only who take such responsibility and not girls. The shift from first to the second wife happened only if there were two wives, *indlunkulu* and *ikhohlwa*. Once there is a third wife, *iqadi*, she is paired with the first wife. In such a case, should the first wife fail to get a boy, the responsibility will jump the second wife to the house of the third wife. It is the son of the third wife who would take over as the heir, even if the second wife has an older son.

In 'Akuyiwe Emhlahlweni' three wives are married to one man, Sigodo Thwala. The first wife, *iNdlunkulu*, is MaSibisi, our main character. The second wife is MaNzuza, (*ikhohlwa*) the main opposition of MaSibisi and the third wife is MaMkhize, *iqadi*. The major concern of MaSibisi is that she has not given birth to a boy, who would be the heir to the iGugu estate, after the death of their husband, Sigodo. In terms of the Zulu culture the heir, *indlalifa*, should be from the house of MaSibisi, since she is the first of the three wives of Thwala. Her failure to get a boy is alluded to witchcraft practice by MaNzuza on her, so that it is her son, Siphso, who becomes an heir, alleges MaSibisi:

Nami ngangithi uThwala ngomzalela indodana kulo muzi wakhe iGugu.

(Msimang, 1973:1).

Me too thought I would give birth to a son for Thwala in this kraal of his, iGugu.

The novel starts with these words from MaSibisi's monologue on the very first page. These words are very serious and they carry a lot of weight for the first wife since she knows why it is important for her to give birth to a boy under the circumstance. The reasons for such a wish by MaSibisi follow very close to the above quotation. This utterance strengthens and supports the first one. This is how Msimang puts it:

Nami njengendlunkulu yaseGugwini ngangithi owakwami ngombusisa ngesipho somfana ozoba yinhloko nomengameli waleli Gugu laphe uThwala

esekhothame, kodwa akusabanganjalo. Ngangithi uThwala ngomzalela inkosana nendlalifa, kodwa akusabanganjalo.

(Msimang, 1973:1).

Me too, as the first lady of eGugwini thought I would bless my husband with a gift of a boy who would be the head and president of this iGugu kraal when Thwala has passed on, but it has never been like that. I thought I would give birth to a firstborn and heir for him, but it has never been like that.

In a polygamous marriage, it is true that, more often than not, there is always some kind of friction between the wives. This friction is mainly caused by the fact that each one of the wives wants to be the favourite of the husband. At times it is because the other wives do not want to give the first wife the respect and acknowledgement that she deserves. This becomes another worrying factor for MaSibisi if she does not get a boy who will eventually preside over the iGugu after Thwala's death, because that will mean she does not have protection against any form of abuse she may suffer in the hands of MaNzuza and MaMkhize. At the moment she is still enjoying her husband's protection:

Nami ngangithi ngizozizalela ummeli nomphenduleli wami, kodwa akusabanganjalo.

(Msimang, 1973:1).

Me too thought I would give birth for myself, to my representative and protector, but it has never been like that.

We must again point out at the importance of the phrase that MaSibisi uses repeatedly in her lament; 'akusabanganjalo', (it has never been like that). This is a very bitter pill to swallow for MaSibisi. She appears to be at a state of absolute despair. Seemingly she has lost all hope that she will ever get the boy. She has come to a very bitter conclusion that it will never ever happen in her life. One of the reasons that can be alluded to in this state of hopelessness is that her last born, Zodwa has grown quite old without her conceiving again.

Once she has lost hope of getting a baby boy, MaSibisi coins her own reason for such a failure. She alleges that she is being bewitched by the other wives of Sigodo, probably MaNzuza:

Konke lokhu kuyimiphumela yobuthakathi
bukaMaNzuza.

(Msimang, 1973:2).

All this is as a result of MaNzuza's witchcraft.

MaSibisi is trying to create some form of base around her, so that she has a reason strong enough for attacking and bewitching MaNzuza's and MaMkhize's sons. She will be revenging herself from the similar action practised on her. At this point it may be of vital importance to give the details of all the children of Sigodo Thwala from each of his wives.

MaSibisi, the first wife, has five children, all girls. The eldest is Zibuyile, already married to Zungu, the second Ncengani, then Zanele, Bacebile and Zodwa, the lastborn. MaNzuza, the second wife, has three children, two boys and a girl. The firstborn is Sipho, a boy and is already working in one of the cities, the second is Duma, also a boy, and then a girl Zamathwala, the last born. MaMkhize has three children, one boy and two girls. The firstborn is Mzikayifami, a boy then Nkophe and the last born is Ngitheni, both girls. The other two wives of Sigodo are both blessed with boys each. MaNzuza has two and MaMkhize has one. It is MaSibisi only who does not have a boy, yet she is the first wife from whom the heir should be born.

MaSibisi, immediately after her lament, embarks on a very cruel mission, that of witchcraft practice. She wants to kill the boys of the other wives so that all the three of them will be without heirs. MaSibisi is jealous of the cattle that will pay lobolo for her daughters. These cattle will eventually fall onto the hands of one of the sons of the other wives after the death of Thwala, that is to say, anyone who will be the heir to the estate of Thwala. She tries hard to convince her own sister, Ntombini, to support her in her undertaking. She fails dismally to solicit her sister's sympathy for

Ntombini bluntly rejects that MaSibisi is bewitched by anybody at eGugwini and elsewhere. She reminds her of the fact that her failure to get a boy might be hereditary, since their mother did not have a boy. They are the only two girls in their mother's house but their mother did not blame the other four wives of their father for failing to get a boy:

Ngisho phela ngoba kwethu sibabili vo, akukho mfana,
kodwa urname angizange ngimuzwé nakanye ethi
wathakathwa isithembu saseZibisini, phezu
kwamakhosikazi amahlanu abe egane ubaba.

(Msimang, 1973:8).

I say this because in our family it is the only two of us,
there is no boy, but I have never heard mother even
once saying she was bewitched by the polygamy of
Sibisi, although five wives were married to our father.

MaSibisi eventually gets her friend's support, Gendeni. Gendeni advises her to go to an inyanga, Zangaza, who will supposedly help her. This is where she gets some deadly poison that she prepares for Mzikayifani, MaMkhize's only son. Unfortunately the poison is drunk by her own daughter, Ncengani and she dies instantly. Let us look at the reason for MaSibisi to target Mzikayifani first, than MaNzuza's Duma.

Earlier in this chapter, an explanation has been given about the status occupied by the different wives in a polygamous marriage. It was mentioned that the first wife always pairs up with the third wife and the second wife paired with the fourth one. In this case of eGugwini, there are three wives, whom in the light of this cultural element, are paired as follows. MaSibisi is paired with MaMkhize, iqadi. MaNzuza is all by herself, waiting to partner with the fourth wife, should Sigodo decide to take her. Even during the wedding ceremony of the third wife, the first wife takes the full responsibility and as such, the third wife is introduced to her as her 'daughter'. The same occurs with MaSibisi and MaMkhize. That is why Sigodo reminds MaMkhize that she belongs to the house of MaSibisi, yet she is closely associated with MaNzuza

and that should not be the case. Firstly, this is reported to Sigodo by MaSibisi after the death of Ncengani:

Nawo lowo msindo njalo Thwala udalwa uwe ngokukhweza uMaNzuza phezu kwami, umenza intandokazi kanti ulikhohlwa. Khona manje usekhiphe uMaMkhize okwakungumakoti wakwami, akasalugcobhi kweyami indlu.

(Msimang, 1973:66).

Even that noise is caused by you Thwala by placing MaNzuza ahead of me, making her the favourite yet she is the second wife (ikhohlwa). Right now she has removed MaMkhize who was my 'bride', she does no longer set her foot in my house.

In fact that MaMkhize belongs to MaSibisi's house is again emphasized by Sigodo himself, when discussing with his wives:

Nawe MaMkhize mcabangele uMaSibisi. Ungakulibali ukuthi ungumakoti wakwakhe. Ngakho wazi ukuthi ukuzila kwakho indlu yakwakhe akumphathi kahle.

(Msimang, 1973:67).

And you MaMkhize, think for MaSibisi. Do not forget that you are her 'bride', therefore you must know that avoiding entering her house does not auger well with her.

It is mainly for the reason that *iqadi*, the third wife in this case, belongs to the first lady of the homestead, that causes MaSibisi to target Mzikayifani first before making an attempt on Duma. She is clear about the cultural set-up that if she does not have a boy, it is MaMkhize's son who will take over the presiding position over iGugu. The other reason may be to try and win over MaMkhize to her side, so that they can both club against MaNzuza. Should MaMkhize lose her only son, yet both MaNzuza's are alive and kicking, it will be clear that it is MaNzuza who bewitches them. MaSibisi's plan will be to win her back, so that they can stand side by side when fighting MaNzuza.

In '*Buzani KuMkabayi*' the king, Jama, is married to one wife, the queen of Nobamba. This is the first abnormality in the culture of the Zulus at the time of the novel. Even an ordinary man usually has more than one wife, but in the case of Jama, being the king, has only one wife. This means that it is the responsibility of only this one wife to give birth to the prince who will be heir to the throne of ruling the Zulu nation. Should this one wife fail to get a boy, the entire nation will be in trouble and might as well remain without a legitimate king to rule it.

Jama has grown quite old and yet he does not have a son, who will take over the leadership of the Zulu nation after his death. The queen has previously given birth to a boy, Phalo but he dies at a very young age. After that incident the queen is unable to conceive, and when later she conceives, she gives birth to twins. Both twins are girls. Trouble continues with the nation. They still do not have a prince to rule them in future. Not both twins should be allowed to live, one should be killed. Why this is done is another topic to be discussed later on in the chapter. Jama does not kill one of the twins, both are allowed to live and named Mkabayi and Mmama. After the birth of the twins the queen does not conceive until the twins are five years old. During this time the queen dies, having not given birth to the heir to the Zulu throne.

It is after the incident of the death of the queen that Nongati, a Thonga, enters the Royal Palace of Nobamba. The king has so much love for Nongati that he ignores the fact that she is already pregnant when she enters the palace. Everybody is aware of this state of affairs, and the king's brothers and other national leaders try to warn the king about the danger of what he is doing. The king is adamant that he is aware of what they are saying but insists in that the child to be born will be a Zulu:

Okokuqala nje engizonitshela khona wukuthi
kangiyona impumpethe njengoba nicabanga.
UKaMuhali ngambona ukuthi usenzima kodwa ...
ngalalela yona inhliziyo yami eyangitshela ukuthi
angimngenise esigodlweni khona enjalo...

(Msimang, 1982:33).

Firstly I would like to tell you that I am not as blind as you think. I noticed that KaMuhali was already pregnant but... I listened to my heart that told me that I must take her into the palace pregnant as she was...

This is a big surprise to the representatives of the nation. Their King knew that Nongati was already pregnant yet he continued to call her into the palace. What if KaMuhali gives birth to a boy? Will that boy become king of the Zulus, when they know very well that he is not a Zulu but a Thonga? The king's brother, Nkwelo, asks if the nation will accept being ruled by a Thonga. The King argues that the child to be born will be a Zulu. This is how he puts it:

Impendulo yami ithi, nanxa efike nayo inhlama uKaMuhali, leyohlama ibisahlambulukile. Ngifikile-ke mina Jama, ngafike ngayijiyisa. Njengoba sengiyijiyisile nje, umntwana ozozalwa useligazi lami, usengumZulu njengani nami. Ngiyema lapho.

(Msimang, 1982:34).

My answer is, although KaMuhali came with the foetus, that foetus was still weak. I, Jama, came and thickened it. As I have thickened it, the baby to be born will be my own blood, he is a Zulu just like you and me. I am stopping there.

It is this irregularity in the King's marriage life, which does not conform to the culture of marriage of the Zulu nation that causes a lot of worries and stress for the entire nation. Indeed, the baby boy is born and named Sojiyisa by Jama:

Pho kwakungabuye kuthiwe ngubani ibizo lakhe? Inkosi yamqamba yathi nguSojiyisa, igcizelela khona phela ukuthi yajiyisa.

(Msimang, 1982:34).

So what was going to be his name? The King named him Sojiyisa, still on emphasizing that he thickened.

When Sojiyisa grows up there is a division among the nation. Some support Sojiyisa whom they regard as their future king. Others wait and see the end of this episode. It

is at this very critical era in the Zulu empire that Mkabayi emerges and takes full responsibility of reviving her mother's position at Nobamba. Mthaniya Sibiya enters the palace and she is the one who will give birth to the heir since she is taking the position of the deceased queen, Mkabayi's mother. Very fortunately she gives birth to the prince, Senzangakhona who later becomes king after Jama's death.

The novel, '*Walivuma Icala*' is a very modern one. All the incidents in the story take place when there are courts of law. Christianity is the order of the day and so on. All the characters in the story have got only one wife. Not a single one has more than one wife. They seem to be all following the Christian doctrine of condemning polygamy as a culture of marriage.

Mavundla, Zinhle's and Nontobeko's father has only one wife, MaMchunu. Their neighbour, Zwane, also has only one wife, MaNkabinde; Nomusa is her name. Both Zwane and Mavundla are wealthy businessmen. This indicates that it is not a question of money that they do not have more than one wife each. Financially they can afford it but they adhere to the Christian ratio of one man is to one wife. Even Mofokeng of Dube Village has only one wife MaMbanjwa, who becomes the main witness during the appeal trial in Bloemfontein, testifying against Nsimbi. We can trace this situation even to the widows, MaSibiya, Mandlenkosi's mother, and MaShange, Mbhekeni's mother. They are the only widows of their deceased husbands. This sums up our discussion on culture and marriage. We are now going to move to the other aspects of the cultural element as an approach on African literary criticism.

5.2.2 CULTURE AND OWNERSHIP

Another important aspect of the cultural element among the Zulu nation, is the issue of ownership. In Zulu culture everything in the family belongs to the man, the head of that family. His wife, wives and children do not own anything that is personally theirs. All valuable estate belongs to the man. This state of affairs is very clearly displayed in '*Akuyiwe Emhlahlweni*'. MaSibisi, the first wife of Sigodo and the main

character in the novel, has goats and cattle that she secretly keeps at her cousin's place, Makati. Nobody at eGugwini knows that MaSibisi has such stock of her own which even Sigodo, her husband, knows nothing about.

After MaSibisi's decision to consult Zangaza, she quickly realizes that the inyanga will need some form of payment for the help he will render her. She then remembers that she has her own goats and cattle at her cousin's kraal. She goes to Makati and asks for a goat and a cow. First of all she asks how many are they now, and Makati answers like this:

Ngikhuluma nje izimbuzi sezihlangene namazinyane
zingamashumi amabili nanhlanu. Izinkomo zona
ziyisikhombisa uma sengibala namathole amabili.
(Msimang, 1982:23).

As I speak the goats together with their young ones are
twenty-five. The cattle are seven when I count two
calves as well.

MaSibisi smiles a little as she realizes that she has quite some stock now. She even jokes about her stock equalling that of eGugwini. Trouble begins when she asks for a goat and a cow. Firstly, Makati wants to know whether Thwala is back from work. MaSibisi denies that Sigodo is at home, but asks why her cousin includes Sigodo in their discussion, and the answer is:

Ngifanele ukumfaka mzala. Phela ngesiko lesintu
umuntu wesifazane akanayo imfuyo.
(Msimang, 1982:23).

I must include him, cousin. In fact according to African
culture a woman does not own live stock.

It is this statement that starts trouble between MaSibisi and Makati. In reality Makati reminds her cousin about a well-known culture. According to culture, a woman cannot have livestock that she can claim to be personally hers, especially while her husband is still alive. Makati refuses to give MaSibisi what she wants and that causes

a huge upset to MaSibisi. Makati is clear in that he will not release the livestock to MaSibisi without the consent of Sigodo, or Jamela in the absence of Sigodo. He still insists to MaSibisi about not releasing the livestock to her without the authority of the man:

Kulula kimi ukwemukela impahla ngaphandle
kowselisa, kodwa kulicala elingangibopha izandla
nezinyawo ukuyikhulula leyompahla ngaphandle
kwemvume yendoda.

(Msimang, 1982:24).

It is easy with me to accept livestock without a male,
but it is a very serious case to release that livestock
without the consent of the man.

The entire argument between Makati and his cousin further emphasizes the fact that a woman cannot own livestock that she can claim personally belongs to her. This is embedded in the Zulu culture. If the critic or analyst does not understand the culture referred to here, he will not be able to understand why Makati rightfully refuses to give MaSibisi the goats, for according to him (the critic) MaSibisi is the legitimate owner of the goats and cattle.

The issue of ownership of valuables, such as livestock, also extends to human beings, who owns who? The main focus here is the issue of ownership of children. In the Zulu culture, children are both a national assets and responsibility. Even the bringing up of the child is largely the responsibility of the entire nation. The child is brought up according to the norms of the society. In him the moral values of a given society are developed, so that he becomes an acceptable member of society and nation at large when he is old. That is why in the olden days, any adult being is regarded as father and mother, even if they are not the child's biological parents. When an elderly person finds the boys at the veld herding some cattle and sees something wrong, he would take a stick and gives those boys a hiding. No one will complain about that, and the boys will never report such an incident at home in fear of being punished again by their own parents. The same thing occurs within families. In a polygamous

set up, a child belongs to all the family members, and to all the other wives, even if they are not his biological mother. All the women married to one man take full responsibility of the children of that man. This happens even if the child is illegitimate one, born from outside marriage, the husband expects and demands that, that child is taken care of by his wife or wives. They are responsible for such a child's upbringing. As a result a number of men who get children from their private lovers in towns and cities where they are working, bring those children home for their wives to take full responsibility. In simple and clear terms the child of one's husband is one's responsibility to bring up as one's own child, in terms of the Zulu culture.

An interesting example occurs in '*Akuyiwe Emhlahlweni*'. After Ncengani, MaSibisi's beloved daughter, has drunk the prepared poison, she instantly falls seriously sick with stomachache. MaSibisi is away from home to allow time for Zanele to give the prepared 'drink' to Mzikayifani. When Ncengani feels that the illness is becoming worse, she sends Zanele to call MaMkhize, her mother:

Singijuqa amathumbu ngane kamama, ngibizele umame
uMaMkhize.

(Msimang, 1982:48).

It is slicing my intestines child of my mother, call for
me mother MaMkhize.

The issue of motherhood is clearly addressed here. Zanele is her mother's child. She sends her to call for her mother MaMkhize. All the wives of Ncengani's father are her mothers as if they are her biological mothers. Let us look at the response of the other wives of Sigodo when they get the urgent call by Ncengani, who is MaSibisi's daughter:

Asho nempela aphume esethathatheka uZanele eyobiza
uMaMkhize noMaNzuza... nabo baphume
sebebhuduzela ... Safelwa ingane kaThwala
ingagulanga bandla ngabe yini? Phuthumisa ubisi
MaMkhize ujuqwa yisisu.

(Msimang, 1982:48).

Zanele speedily goes out to call MaMkhize and MaNzuza ... they, too, go out hastily ... Thwala's child dies without falling sick what has happened? Hasten and bring some milk MaMkhize she is suffering from stomachache.

There are two important factors displayed in the above quotation. The first one is that both Sigodo's wives hasten to the sick child without considering that it is MaSibisi who gave birth to her. This is because Ncengani is their child as well because she is the daughter of their husband. The second factor is that MaNzuza removes MaSibisi and attaches Thwala, their husband, to the child. She does not say '**safelwa ingane kaMaSibisi...**' (MaSibisi's child dies) but '**safelwa ingane kaThwala**' (Thwala's child dies). The children of the family are not actually theirs but they are their husband's, theirs is to give birth to them and then bring them up for the man. But the underlying factor is that they (all wives) are equally responsible. This fact is further emphasized by Sigodo himself on his arrival at home from work after the death of Ncengani. He does not go to MaSibisi and ask her what happened to the child. He calls MaNzuza and MaMkhize (not biological mothers) and asks them to account for the death of his daughter:

Mhla ngithatha nina ngangithi sengithathe amehlo ami
okungibhekela lapho ngisesilungwini ... Sengifica
ngendunduma yethuna. Yebo-ke makhosikazi
aseGugwini. Kuze konakale impela
ningasangibhalelanga ngisho incwadi?

(Msimang, 1982:59).

When I married you I was thinking that I have married
my eyes that would watch for me while I am in the
urban area. Now I am confronted with the heap of the
grave. Yes wives of eGugwini. Things really get bad
without you writing me even a letter?

Sigodo does not care about the fact that Ncengani is MaSibisi's child. He wants his other two wives to give a full account of what transpired during the child's illness. The fact that the children belong to everybody in the family is also highlighted by Jamela on the day of Ncengani's death. He is complaining that the illness seems to be

very quickly deteriorating. He has not even called Xulu, and emphasizes that his brother's child is his child as well:

Umntanomfowethu useze aphele ngingasafikanga
ngisho nakuXulu. **Umntanami** madoda!

(Msimang, 1982:49).

My brother's child just dies before I even go to Xulu.
My child men!

This unity within the family is displayed among the children as well. When Duma falls sick, it is Zanele who runs for the water that will help Duma. She fears what happened to Ncengani might happen to her brother now. Duma is the son of MaNzuza and Zanele is the daughter of MaSibisi but they regard each other as real brother and sister. After the same illness as Duma's attacks Mzikayifani, both boys are left under the care of Zanele. It is Zanele who is sent to Odidini now and again once the devil attacks. Even when divination goes out to Mzinyathi, both boys are left under the care of Zanele, as their sister:

Abafana abagulayo Mbokode ... sizobashiya bebhewe
uZanele nina bakwaMalindisa. Sithi nani nibeke elenu
iso maThwala amahle.

(Msimang, 1973:153).

The sick boys Mbokode ... we will leave them under
the care of Zanele, you sons of Malindisa, we say you,
too, keep an eye on them good Thwalas.

In '*Buzani KuMkabayi*' the unity in the family is portrayed in the intimate relationship between Mkabayi and her brother, Senzangakhona. Mkabayi is the daughter of the late queen, and Senzangakhona is the son of the present queen, Mthaniya. They have one father but different mothers. They treat each other as real brother and sister as if they slept in the same womb. Mkabayi takes all kinds of risks in her brother's protection.

First of all she instructs the imiDlenu regiment to go and kill Sojiyisa and everybody around him:

Umsebenzi engininika wona ukuba nigoduse uSojiyisa.
(Msimang, 1982:106).

The work that I instruct you to do is to kill Sojiyisa.

She does not beat about the bush she just calls a spade a spade. This is all because of the deep love she has for her brother. Later on in the story she stands up among men and leaders of the nation and pronounces herself as the regent to Senzangakhona, until he is fully grown up to take his position as king of the Zulus. Nkwelo, one of the brothers to the deceased king, questions Mkabayi about this:

Ngokwami ukuzwa wena uthi isizwe sikababa uNdaba
sizobuswa nguwe kuze kufike isikhathi sokuba
umnawakho athathe ubukhosi. Ngizwe kahle kambe,
Mntwana?

(Msimang, 1982:95).

According to my understanding you are saying this
nation of my father Ndaba will be ruled by you until
such time your younger brother takes over the kingship.
Did I understand well, Princess?

Mkabayi does not hesitate to respond to Nkwelo's enquiry:

"Kunjengoba usho, Mageba", kuphendula uMkabayi
ngomoya ophansi.

(Msimang, 1982:95).

It is as you say, Mageba, replies Mkabayi with a soft
spirit.

It is through such strong actions to protect her brother that we witness the bond that exists between Mkabayi and Senzangakhona. She does not trust anyone to rule on behalf of Senzangakhona, not even Mhlaba or Mudli. She trusts herself only. Mkabayi has made another commitment to her father, Jama when he was about to die.

This commitment was that she would protect her brother until such time he takes his position as king:

Nebala uMkabayi waphinde wazibona futhi esenza isethembiso sesibili kuyise, isethembiso esinqala; ethembisa ukuthi uyomkhusela ngaphansi kwephiko lakhe njalo uSenzangakhona kaJama.

(Msimang, 1982:92).

Mkabayi again looked at herself making a second promise to her father; a major promise; promising that she would protect Senzangakhona of Jama under her wing.

In '*Walivuma Icala*' there are no such incidents as in the other two novels, because all the marriages that are witnessed through the different characters, do not present a polygamous situation. Thandeka is busy trying to help her brother, Mandlenkosi, not to be arrested for the crime he never committed. Mandla is her real brother from the same mother and father. Nontobeko is also worried and feels deep pain for her sister's death, Zinhle. Zinhle is her real sister from the same mother and father.

5.2.3 CULTURE AND TWINS

According to the Zulu culture when twins are born, they are not both allowed to live. One of them should be 'silenced' and only one remains alive. There is a belief that the birth of twins is a bad omen in the family. The twins are not regarded as a blessing at all. The Zulus believe that if both twins are allowed to live, one of their parents will die in order to take the position of the twin that was supposed to have been killed. They therefore valued the life of the parents more than that of a newborn baby. That is the reason why the baby was sacrificed.

The culture of murdering one of the twins was embraced by the entire nation. It was practised within the individual family circles, as well as at the King's palace. If the twins could be born at the King's palace, it was not a bad omen to the King and his

extended family only; but as the father of the nation, the curse would be spread over the whole nation. Evil incidents, like death of children and livestock, famine and drought; destruction of crops in the fields, and as such all culture is on the king's shoulders. He should lead the nation in conforming to some cultural expectations and demands. We find the birth of the twins in '*Buzani KuMkabayi*'.

The king of the Zulu nation, Jama, has only one wife, the Queen of Nobamba. The Queen has given birth to a son, Phalo, who will rule the nation after his father's death. Phalo dies at an early age. For some years the Queen does not conceive. Only after a long period of time does she conceive and gives birth to twins. Both twins are girls for that matter. Had it been a boy and a girl, may be the girl would be 'silenced' and leave the boy as the heir to the King's throne. When the Queen is reported to be in labour pains, the King is waiting anxiously for the news from exhibeni. When the messenger, Mswelazonke, arrives at the King's hut, it is difficult to break the news to his King. He feels that he has been condemned by the ancestors to be chosen to bring such bad news to the King:

Umbuzo wakho unzima, Mageba! Nami ngilahlwe
abaphansi ukuba kube yimina engijutshelwe ukuletha
lombiko ezindlebeni zenkosi. Mageba, kakumfana,
kakuntombazana, kepha ngama... ngamantombazana.
(Msimang, 1982:3).

Your question is difficult, Mageba! I have been
condemned by the ancestors that it is me who has been
assigned to bring this message in the ears of the King.
Mageba, it is neither a boy nor girl, but it is the girls...
the girls.

Let us look at how the birth of twins is really regarded a curse, both to the King's family and the nation at large. The messenger, Mswelazonke feels that he is condemned by ancestors to be chosen to bring this news. At the time of the novel, the messenger could have easily been killed for bringing the bad news to the King. Mswelazonke expects that to happen to him after the breaking of this news.

After the King has heard the bitter news, let us check how he reacts:

UJama waphendula amehlo wabheka emseleni,
watshaka amathe. Wabuyela esigqikini sakhe wahlala
wathi khehlehle.

(Msimang, 1982:3).

Jama turned his eyes to the furrow, and spat saliva. He
went back to his chair and sat down helplessly.

The description of Jama above, suggests that he is powerless, hopeless, dejected and helpless. His turning and looking to the furrow, (back of the house), *emsamo*, is a clear indication that he is really disappointed. It is believed that at the furrow where he turns his eyes to, is where the spirits of the ancestors stay in a hut. Therefore looking at that direction implies that he is looking at the ancestors themselves, with a view of blaming them for giving him the twins. They themselves know very well that he needs a son, who will look after their own nation after his (Jama's) death. Instead they give him the twins.

During the naming and gifts-giving ceremony, Jama is expected to perform the well-known cultural practice, that of condemning one of the twins to death. How is Jama expected to do this? When the twins are brought before him, he will name and present a gift to only one of them. The one twin that has not been named will be an indication that it is her who must be killed. The mother of the twins also knows this, since it is common practice among all the Zulus. But Jama does not do the expected he names and presents both twins with gifts:

Emveni kokuthula isikhathi eside, ezwakale uJama ethi
ukuthinta isikhwehlela qede athi: "Igama lalomntwana
nguMkabayi".

(Msimang, 1982:7).

After a moment of long silence, Jama is heard aligning
his voice and then say: "The name of this baby is
Mkabayi".

Immediately after the naming of Mkabayi, everybody in the King's hut expects that the other twin is the one to be silenced. But Jama calls for the other baby for him to name her as well. The author remarks that at this point Jama is shivering all over his body. Even his lips are shivering; a clear indication that he is doing what he is not supposed to be doing. But he continues with the naming process:

Nebala-ke amethe umntwana athi uMmama, kudume
uBayade endlini sekwenanela amaphakathi.
(Msimang, 1982:8).

Well then he named the baby Mmama, then hail Bayede
in the hut echo the communities.

It is after this ceremony that the King's brothers consult him about what he has done. They represent the feeling of the nation, and they have been sent by it to the King. Nkwelo discloses to Jama the message of the nation:

Sithi isizwe, wena weNdlovu, besingalindele ukuthi
abantwana bazokhungwa bobabili ngoba lokho
kungasidalela ulaka lwabaphansi. Sithi isizwe impilo
yenkosi inkulu kakhulu kuneyomntwana...
(Msimang, 1982:11).

The nation says, you of the elephant, it was not
expecting that both babies would be presented with
gifts because that can cause the wrath of the ancestors.
The nation says the life of the king is more important
than that of a baby...

The King does not take heed to advice by the nation. Jama goes on and gives a very blunt and straightforward answer to the concerns of the nation:

Elami lithi kanginaye umntwana engizomgingisa
igabade, uMkabayi noMmama bazophila bobabili.
(Msimang, 1982:11).

Mine says I don't have a baby that will be made to
swallow a clod, Mkabayi and Mmama are both going to
live.

Even though the king has used his powers not to follow the known culture, he himself is not at all at peace with himself about what he has done. Should anything goes wrong, the nation will point the finger at him as the one responsible for that. The entire nation is worried that something dreadful is going to happen to it because of what Jama has done. It is not only Jama and the nation that are troubled by what he has done, even the Queen, his wife is in a state of fear. While she is happy that both her babies are alive, she still is uncertain about whether nothing will befall the nation, especially the parents. She expresses her state of fear to the King:

Nokho, kuningi okwenza ngesabe wena woHlanga.
Ungakakhulumi, Mageba, bengesabela abantwana;
kepha njengoba usukhulumile nje, sengesabela wena.
Ukuphila kwamawele kusho ishwa kubazali bawo.
Baba, ngiyesaba. Ngesabela impilo yakho, wena
waphakathi. Ngiyoba yini nxa ngishiywa nguwe,
Mageba? Awunayo inkosana, baba.

(Msimang, 1982:15).

In fact, there are numerous reasons why I have such fear, you of the Reed. Before your talk, Mageba, I feared for the babies, but now that you have spoken, I fear for you. If both twins live, that means a mishap for their parents. Father, I am in fear. I fear for your life, your worship. What will become of me if you leave me, Mageba? You do not have an heir, father.

The state of fear of the Queen is suddenly transferred to the King and creeps into his mind. He is starting to question what he has done. Jama thinks about the culture and whether everything said happens according to it, is really true:

Abone ngamanye amehlo manje uJama. Acabange
ngempilo yakhe nangempilo yesizwe ... Ngabe
kuliqiniso? Uma kungekho wele elendiswayo ngabe
unina noma uyise wawo uyafa ngempela? Ngabe
kuzofa yena uJama noma kuzofa intandokazi yakhe?
Nxa kufa yena elakwaZulu liyoba yini?

(Msimang, 1982:15).

Jama realizes this with different eyes. He thinks about his own life and the life of the nation... Is it true? If none of the twins is silenced, does their mother or their father really die? Is it himself that is going to die or his favourite wife? If it is him who dies, what will become of the Zululand?

The King is in such deep meditation that he even asks himself whether he should change his mind and reverse what he has done. Another problem arises in his thoughts; if one of the twins has to be killed, which one between Mkabayi and Mmama:

Uma kuliqiniso lokho asiguqule yini isinqumo abesensenzile? Uma esiguqula kuzokwendiswa liphi iwele? Kwendiswe uMkabayi? Nguyena phela omdala ngoba ubelethwe muva. Konje abanye bathi omdala obone ilanga kuqala? Yikuphi okuyikho? Ngubani omdala kunomunye? Omunye angaba mdala kanjani kunomunye uma bengamawele? Uma kunguMmama omdala konje angalikhapha kanjani elokuthi makafe?
(Msimang, 1982:15-16).

If it is true must he reverse the decision he has done? If he reverses it which twin will be murdered? Should it be Mkabayi? She is the older because she has been the second to be delivered. Others say the older is the one who was first to see the sun? Which is which? Who is older than the other? How can one be older than the other when they are twins? If it is Mmama who is older how can he pronounce that she should die?

The King is now engulfed in deep internal conflict. At the end Jama admits that he has made a mistake by not adhering to the known culture. He then decides to ask for forgiveness from the ancestors. A big feast is staged and ancestors are asked to pardon him for the wrong he has done. It is disturbing to think that the ritual Jama has performed asking for pardon from ancestors does not succeed. The Queen dies soon after that ritual. She does not get ill for long.

She has been a few hours back from the mealiefields, then she is gone:

Nxa zingena emnyango zethuke zishoqongane nxa
zelamela iNdlunkulu igobodise phezu kweziko ... Zithe
nxa zithi ziyayiphendula, zafica ukuthi isiyabanda.
(Msimang, 1982:21).

When entering through the door they are extremely shocked when they find the Queen kneeling on top of the fireplace... When they try to turn her, they find that she is already cold.

5.2.4 CULTURE AND THE ANCESTRAL SPIRITS

Belief in the presence of the ancestral spirits is an important culture for the Zulu people, like many other African nations. The Zulus believe that their dead people are alive somewhere. There is even a ritual that is performed for someone who passed on, called *ihlambo* or *ukubuyisa* (the bringing back of the dead). This ritual is performed and the spirit is spoken to, that it should come back home and look after the family members. It is hoped that he will really look after the family members once that ritual has been performed. The ancestors are the ones who talk to God (*Umvelinqangi*), as they are closer to Him, and they now exist in the form of spirit like Him. If the living wants to ask for something from God, they go via the ancestors who will then convey the message to the Almighty. Even the response will come back via the ancestors.

All the three novels of Msimang allude to the existence of the ancestors. The characters also believe in that they exist in spirit form and they listen and can do things for the living.

In '*Akuyiwe Emhlahlweni*' the Thwala family believes that they need *umhlahlo* to point at the witch that is troubling Sigodo's family. Once Jamela, the elder brother to Sigodo, has convinced everybody that they are going to consult the diviner, a goat is then slaughtered to report the journey. They also ask to be safeguarded on their long

journey at night and that the diviner they are consulting can be given powers to help them:

Nina bakoMalindisa owalindisa udadewabo angadli ububende... Nakhu lapho sesikhona thina zingane zenu, sithi yamukelani le mpahla, le nyongo naleli gazi. Ngimemeza wena Mbokode, wena baba, ... wena obaziyo Mbokode usuyosicelela kobabomkhulu nabo ubathume koyisemkhulu nabo kokhokho nakubokhulukhulwane kuze kufinyelele kuMvelinqangi. Sicela indlela maThwala amahle, sikhanyiseleni kumnyama kithi... Sicela uma siphuma kusasa niphume nathi baba, kuthi nalapho esiya khona nisikhanyisele. Abafana abagulayo Mbokode nabo sibaxusela kini ukuba nibalinde nibasingathe baba. Sizobashiya bebhkwe uZanele nina bakwaMalindisa, sithi nani nibeke elenu iso maThwala amahle.

(Msimang, 1982:152-153).

You of Malindisa, who made his sister wait and not eat pancreas mixture ... Here we are your children. We say accept this present, this bile and this blood. I am shouting at you Mbokode, you father... You who know them Mbokode send them to their forefathers and they to their ancestors until they reach Mvelinqangi (God). We are asking for the safe journey, good Thwalas, put light for us it is dark... We ask that as we leave tomorrow be with us, even where we are going to put light. We ask you Mbokode to look after the sick boys and protect them, father. We will leave them under Zanele's care, you of Malindisa, we say you too have an eye good Thwalas.

Seemingly the ancestors do their job successfully. They travel safely overnight and get to Seme's place where they put up for a few hours before they proceed with their journey to Simbo across Mzinyathi River. Even the diviner, Simbo, is able to reveal the real witches, MaSibisi and Zangaza, whom the reader knows well that it is them who are the cause of all the dreadful incidents at eGugwini. A job well done.

In '*Buzani KuMkabayi*' a ritual is performed with the aim of calming down the ancestors of the wrong doings of Jama, in not 'silencing' one of the twins. When the

Queen expresses her state of fear to the King, Jama quickly thinks about the ancestors:

Uzibuza mbuzo munye manje, ukuthi abaphansi
bakwenze kanjani ukuba bamuphe bamephuce na?
Ukucabanga ngabaphansi kumnike icebo owoHlanga.
Abone ukuthi kuzofuneka abhekise kubo abaphansi...
Nempela washeshiswa umsebenzi wokushweleza.
Msimang, 1982:16).

He is asking himself one question now, that the ancestors can give and deny him? To think about the ancestors gives of the Reed a plan. He realizes that he should direct everything to the ancestors... as such the ritual for pardon was hastened.

In '*Walivuma Icala*' we come across the ancestral spirit at the Dlamini family in Spruitview. This is after Mbhekeni has just been discharged from hospital after the attack on him by the gunmen. While the two families, that is, Mbhekeni's and Mandla's rely so much on prayer, an element of ancestors also comes to the fore. They still believe that over and above praying to God through Jesus Christ, there are also ancestors, who also contribute to our daily lives. Just look at the mixture of both prayer and ancestral spirits during the conversation between Mbhekeni and his mother, MaShange. When Mbhekeni insists on going out to hunt for the criminals, his mother has the following to say:

"Hamba, Dlamini, omuhle, sengathi oLusibakhulu
bangahamba nawe".
(Msimang. 1996:29).

Go, beautiful Dlamini, let the Lusibakhulu go with you.

The Lusibakhulu referred to in this sentence do no longer refer to the living but refers directly to the Dlamini ancestors, the dead. It is their spirits that MaShange is asking to go with Mbhekeni and protect him in the dangers of his work.

Mbhekeni is pleased when he hears his mother wishing him well. But he responds differently, although in full admiration of his mother's words:

'Nakho-ke engikufunayo, mama. Kudala ngisho ngithi ungabobalisa kakhulu, ubothandaza", kusho uMbhekeni sengathi uyantela kanti uqinise ngqi.
(Msimang, 1996:145).

"That is what I want, mother. For a long time I have been saying do not lament so much, but you must pray", says Mbhekeni as if he is joking yet he means business.

5.3 THE USE OF CULTURAL IMAGES

Mathenjwa, (1999:71) has the following comment about the use of cultural images:

Cultural images play a vital role in showing exactly how this culture-based theory could be approached because they figure so much in literature.

These cultural images help in strengthening the power of imagination. Certain pictures are drawn in the mind of the reader by the use of a certain image. The reader will create his own picture, following the description that involves an image. It is also very important to be mindful of the context in which an image has been used.

Kunene, (1982:102) gives a further clarity on the use of images when he says that:

When these images are localized to time and place, they reveal cultural traits unique to the people of the areas.

5.3.1 IMAGES ASSOCIATED WITH WITCHCRAFT

The picture that is painted by Msimang in his novel '*Akuyiwe Emhlahlweni*' is interesting. He describes the incidents occurring on the journey to Simbo, the diviner.

He uses the image of the male baboon (ikhonde) and the female baboon (umathananazana). This is how he puts it:

Kude le kububula izimpisi, kubhonge ikhonde
kwenanele omathananazana.
(Msimang 1973:155).

Far away are sounds the hyenas, the roar of the male
baboon, echoed by the female baboon.

First of all, it is the belief of the Zulus that the witches use the baboon in their evil practices. Some even believe that the witch rides the baboon and face backwards. The baboon is a very small animal to be ridden by a big man or woman. It is because these people have some kind of supernatural powers that they get from their evil spirits that they are able to do what an ordinary human being cannot do.

It is interesting that Msimang uses this animal and does not end there; he involves both male and female baboons. This immediately raises the imagination of the reader, who knows that among the witch hunt there is Zangaza (represented by the male baboon) and MaSibisi (represented by a female baboon). This is an animal that is largely associated with witchcraft. The use of this image also pre-empts what will happen at Simbo's during the action of the prospective diviners. When the prospective diviner (ithwasa), prophesises a wrong thing Zangaza shouts with a baraton that is echoed by MaSibisi's soprano, like what the male baboon does and being echoed by the female one along the journey.

Another important image used by Msimang is that of smell and the skins of different animals and snakes found in Zangaza's consultation room. The description of the contents of this hut leaves one with an image of a man directly involved with evil practices.

Even MaSibisi, bold as she may appear to be, catches cold when she sees the contents of this hut as well as when she inhales the smell in Zangaza's room:

Kuthe ukuba avule uZangaza, uMaSibisi wahilwa iphunga alihabule qede wezwa sengathi ikhanda liqhekezeka phakathi. Kuthe lapho amehlo eqambe ejwayela ithunzi lasendlini wabe esekhangwa isikhumba senhlwathi esinanyathiselwe ensikeni yomlindi. Laphaya ezintingweni izinhlobo ngezinhlobo zezikhumba, nezimpondo zezinyamazane, izimpisi, izimbila. ...Kwezinye izinsika ukhangwa izikhumba zamabululu, izimfezi, izimamba ... Empeleni konke okwale ndlu kwathanda ukumngenisela amakhaza uMaSibisi.

(Msimang, 1973:42).

After Zangaza has opened, MaSibisi becomes sunken into a gulf of medicine smell which she inhales and feels as if her head is going to divide into two halves. When her eyes get used to the darkness of the hut, she finds herself confronted with a skin of a python glued to the middle pole of the hut. There in the rafters are different kinds of skins and horns of wild game, hyenas, rockrabbits ... In other poles there are skins of puff-adders, cobras, mambas, ... In fact all the contents of this house seemed to bring some cold to MaSibisi.

The darkness of the hut may easily be associated with the acts of the darkness, which witchcraft is one of them. The bad smell and the frightening different kinds of skins of animals and snakes also depict the state of sadness and misery brought to the lives of those people to whom such ingredients are applied.

In '*Buzani KuMkabayi*' the image of the bull is used as well as that of a protective charm (intelezi) sprinkled over the Zulu army as it prepares to launch an attack on the Thonga nation. Under all circumstances the inyanga is involved when the Zulu army has to attack a certain tribe or nation. The image of a bull is very important.

The bull is regarded as a very powerful beast. If it is going to be used for the treated meat that will be eaten by the army, each soldier will be as powerful as that bull. The bull is killed with bare hands by the army itself. No weapons are used. The soldiers catch the bull by its horns, legs and tail. They lift it up in the air and throw it down until it tires out. They will do that until the bull is completely dead. It is possible at times that the bull injures and kills some of the soldiers. The army then eats the braai meat that is treated with some *muti* that will strengthen the army and weaken the opposition. The army is finally sprinkled with a mixture made out of different ingredients of powerful plants and fats of powerful animals, to further give it strength to conquer the enemy. The same process takes place at Nobamba when the Zulu army is prepared for the attack on the Mhlabangubo Thongas:

..., kwabanjwa inkunzi yemibengo, impi yachelwa
ngentelezi, yakhukhula isiphikelele kwaMhlabangubo.

(Msimang, 1982:26).

... the bull for the sliced meat was captured, the army
sprinkled with intelezi (mixture) and proceeded to
Mhlabangubo.

We need to highlight that the bull mentioned in the above quotation is used both literally and symbolically. As an image it is used as a symbol of strength and power, so that the army can be brave and conquer the enemy.

In '*Walivuma Icala*' the characters are highly modernized and rely mainly on prayer as their pillar of strength rather than the use of certain images associated with witchcraft.

5.3.2 THE USE OF WEATHER AND NATURAL PHENOMENA

The weather is often used to define the mood of a particular character. Many Zulu authors use the weather conditions and natural phenomena to describe a particular situation. At times this technique is used to give insight into what the reader may

expect to happen after a particular incident, like the death of one of the characters. This type of a narrative device is used quite extensively by Msimang in his novels.

In '*Buzani KuMkabayi*' the Queen of Nobamba dies without any serious sickness. The sudden change of the weather condition described just before the death of the Queen has an extended meaning to that of a natural phenomenon. It starts by being very hot and then the expectation of a heavy rain that might follow. All of a sudden, the weather changes and starts thundering and lightning, then a very strong hailstorm. The destruction that is caused by the sudden change of weather conditions from being sunny to a thunderstorm also coincides with the change of the state of health of the queen. Msimang puts it like this:

Empeleni lalibalele licoba ilanga. Kwakungabuzwa ukuthi lingahle line. Kusenjalo liqale ukuhloma. Libuyise amafu amnyama. Ngokuphazima kweso kundize amahlolamvula. Phansi laphaya emfundeni yoMhlathuze sekude kubabaza izinsingizi ezimbili. Kusenjalo liphonse izinkwimbi zemibani kukhontshobale izinja ziyozifihla phansi kwezinqolobane. Lidume..., izinyanga zikhiphe abafana bezulu... Lithale isihlambi sibe sinye bese kulandela isibhicongo sesangquma. ...isangquma siphihlize, sivithize wena mmbila, kubhubhe wena mbuzi wena nkomo. Imifula igcwale idle izindwani ngomzuzu... Makhathaleni linqamuke izulu... Izintombi zesigodlo zinikele khona eNdlunkulu... Zithe nxa zithi ziyayiphendula, zafica ukuthi isiyabanda.

(Msimang, 1982:20-21).

In fact the sun was very hot. There was no hesitation about the possibility of rain. All of a sudden it starts to gather dark clouds. Suddenly appears the flying swallows. Down there along the plains of the Mhlathuze is the sound of two ground-hornbill birds. Just at that moment it strikes lightning which makes dogs withdrawn and hide under the storehouses (izinqolobane). It thunders... the izinyanga take out the weather sticks (abafana)... It pours one shower then follows the hailstorm... the hailstorm smashes, destroys mealies, goats and cattle. The rivers become flooded in

a minute... At long last the thunder calms down... the helpers of the palace go to the Queens hut... when they try to turn her, they find that she is already cold.

Another incident that is succeeded by the description of the change in the weather conditions is during the death of Shaka, King of the Zulus. Shaka is assassinated by his own brothers, Dingane and Mhlangana, with the help of Mbopha. The entire conspiracy is engineered by his aunt, Mkabayi. No sooner has Shaka collapsed than the weather conditions change instantly:

Kuwo lowo mzuzu liwukhombe phansi liwukhombe phezulu izulu umbani. Lidume lapho lingqangqazele. Kube mnyama kuthi khuhle, usude ubona ngobunyampunyampu bombani kuphela. Unyampuza qede ukhangwe yigazi esibayeni kwaNyakamubi. Yigazi likaShaka, ... Liyithele izulu imvula. Liyithele kube sengathi livulwe izigubhu zayo. Ina ngesihlambi nesiphepho esesabekayo. Kusiphuka izimakade zezihlahla. Kugcwele imifula ngokuphazima kweso. Alisadumi lapho seliyaqeqebula. Bonke abantu sebezivalele ezindlini kepha nazo kungathi zizokwemuka nomoya... Lidume izulu.

(Msimang, 1982:154).

Just at that moment the lightning is struck downwards and upwards. At that time it thunders vigorously. It becomes pitch dark. Only the occasional lightning is seen. When the lightning strikes one is confronted with the blood at the cattle kraal of Nyakamubi. It is Shaka's blood, ... It rains heavily. It rains as if its drums have been opened. It rains with a heavy and frightening storm. Big trunks of trees are uprooted. Rivers become suddenly flooded. It now thunders vigorously. All the people have closed themselves indoors, but even the houses threaten to be blown away by the storm... It thunders.

The entire description of the thunderous and stormy weather conditions depicts the death of a noble character, Shaka, the powerful King of the Zulu nation. His death is likened to the thunderous, stormy and heavy rainy condition. The sentence 'Laduma izulu' (It thunders) carries more than one meaning. In its literal form it means the

usual thundering of the weather. But it also has a figurative meaning that means that a moment of catastrophe has befallen the nation. For the Zulu – speaking nation this phrase is always associated with unpleasant incidents. Msimang uses it to convey both the literal and figurative meanings. The death of Shaka is, indeed, a moment of major catastrophe among the Zulu nation. This is the King that has done a lot of hard work to build a very strong Zulu nation.

The weather condition is further described when Dingane and Mhlangana are in Mkabayi's hut. Soon after murdering Shaka, both have run to hide in Mkabayi's hut. They are full of fear. Even knowing that Shaka is dead, they seem to fear him more than when he was still alive:

Kumnyama lapha elawini likaMkabayi. Ubhaqa babe
besalokhele lucishwe wumoya lona owishizayo.
Liyaduma izulu. Liduma kungqangqazele izinsika
zelawu. Kuthi uma linyampuza umbani ubone ingebhe
ilotshwe emabunzini oDingane noMhlanhlangu.
Sebejuluke bamanzi te kanti izandla zabo zisaconsa
igazi. Yigazi likaShaka leli.

(Msimang, 1982:155).

It is dark here in Mkabayi's hut. The light stick
extinguishes each time they light it. The weather is
thundering. When it thunders the poles of the hut
tremble. When it strikes the lightning, fear is written all
over Dingane's and Mhlangana's foreheads. They are
wet from sweating heavily, while their hands are still
full of blood. This is Shaka's blood.

We shall look at only one incident of the weather condition in '*Akuyiwe Emhlahlweni*', just as an example since we have discussed this topic extensively in '*Buzani KuMkabayi*'. This is when the big hunt is on its way to Simbo and it is not far from reaching its destination. It is at night and weather conditions change just a distance ahead of the hunt:

Ilanga selithe gqwambi ngale kweQhudeni, umnyama
okhona uyasabeka, unjalo nje uza nokuhloma kwezulu.

Laphaya ezintabeni eziyizinkelekethe zakuMalakatha
usude ubona ngobunyampunyampu bemibani,
okukhombisa ukuthi izulu liyaduma futhi mhlawumbe
liyana nje enhla noMzinyathi.

(Msimang, 1973:155).

The sun has dropped itself over Qhudeni, the existing darkness is frightening, at the same time the weather conditions are coming with the thunderstorm. Out there at the ranges of Malakatha mountains the occasional lightning is seen, which indicates that it is thundering and perhaps it is raining at the upper Mzinyathi.

The description of this kind of the weather condition is indicative of the incidents that are lying ahead this journey. The revelation of the witches that will include MaSibisi, will be like thundering weather to many members of the hunt, considering that in the act MaSibisi has killed her own beloved daughter, Ncengani. Even the heavy rain that is falling on the upper shores of the Umzinyathi River, is preparing for the river to be flooded so as to open the chance for MaSibisi to throw and drown herself into the flooded river after she has been revealed by Simbo as the witch that is destroying Sigodo's children.

Finally let us look at how Msimang uses weather in a very different context from the usual one, in '*Walivuma Icala*', a modern detective novel. Instead of using the weather conditions like he has done in the other older novels, in this one he transfers it to the modern world 'the thunder of the hands' (izulu lezandla), which is the gun. This incident occurs when Mbhekeni is being attacked by the gunmen on his way from Dube Village. Msimang takes the sound of thunder from the natural thunderstorm and likens the sound of gunshot to it. The fire sparks that are visible at night when the gun is fired, is likened to the thunder lightning. The author here uses his knowledge of the thunderstorm and applies it in a different context.

The Zulu reader of this novel will easily understand the meaning conveyed by the same phrases in that particular context:

Kube akasicabanganga isibhamu. Asizwe sesibabaza khona lapho eduze kuphambane imibani sengathi eyezulu kanti empeleni ngeyezulu lezandla. Ngabe isihlasele njalo! Kuphinde futhi kudume izulu lezandla kunyalize imibani... Lisalokhu lidumile belu izulu. Kuqhakaze izinkanyezi emehlweni kaMbhekeni.

(Msimang, 1982:66).

It was like he has not thought of the gun. Then he hears it sounding just around him and lightnings across each other as though they are of the thunderstorm yet it is of the thunder of the hands (the gun). It is the attack! Again the thunder of the hands (the gun) sounds and lightnings cross each other ... The weather still continues to thunder. Bright stars shine in the eyes of Mbhekeni.

The use of figurative language like in the above quotation, can only be understood by a person who has a full knowledge and command of the Zulu language and culture. While this description paints a very clear picture of what actually happens during Mbhekeni's attack for a Zulu language speaker, the other person not well conversant with this language may view this as a flaw on the author's part, for such descriptions are to him irrelevant and uncalled for. While still following the story, suddenly there comes a description that to him is senseless and does not have any relationship with the story he was still following. The use of the metaphor in the quoted passage gives life and drama to the incident of Mbhekeni's attack. The sound that is made by a gunshot is likened to a thunderstorm. The simile used for the sound of the gunshot being likened to the thunderstorm, has an extended meaning. The expected effects of a thunderstorm are similar to those of a gunshot. People die from a serious thunderstorm and the resultant floods. The gun also is for killing. It is only by sheer luck that one survives from a series of gunshots, as it happens in the case of Mbhekeni.

5.4 CONCLUSION

This chapter has looked into some African narrative conventions. The main approach discussed in this chapter is the cultural element and its sub-elements. The view of Mathenjwa, in terms of the cultural element has formed the basis of the discussion, based on the finding of such elements in the three novels of C.T. Msimang.

A lengthy discussion of culture and marriage has been covered mainly in the two novels, '*Akuyiwe Emhlahlweni*' and '*Buzani KuMkabayi*'. In the third novel '*Walivuma Icala*' some highlight of what obtains in the modern detective novels have been discussed. Polygamous marriage has been discussed extensively. In '*Akuyiwe Emhlahlweni*', the challenges of this type of cultural marriage have been discussed with particular reference to MaSibisi's behaviour at eGugwini.

Other aspects of culture, like the birth of twins, the cultural belief of the Zulus in ancestral spirits; the use of the weather conditions and other natural phenomena have all been covered in the chapter. Most importantly these cultural elements and natural phenomena have been traced in the three novels. The author has been found using these narrative devices that are based on the cultural elements and beliefs as well as the natural phenomena, as a unique element of the African narrative conventions.

With regard to the use of weather conditions and other natural phenomena, Mathenjwa has the following to say:

...they appear to play a major role in defining different situations in a Zulu social setting.
(Mathenjwa, 1999:222).

This means that the use of these cultural elements and other natural phenomena is not just for decorating the novel, but has a major role to play in depicting the behaviour or the social situation in which a particular character finds himself. Mainly these cultural elements are used with an extended meaning. They move from the well-

known literal meaning to an inferred figurative meaning. One important aspect in this regard is that the critic must have a good background of the cultural beliefs and elements of the Zulus before he can make a meaningful contribution to the critical analysis of the Zulu novels using the cultural element.

CHAPTER SIX

6.0 OBSERVATIONS AND CONCLUSION

The aim of this study was to investigate how C.T. Msimang, as a novelist, explores both the African and European narrative conventions in his three novels, '*Akuyiwe Emhlahlweni*', '*Buzani KuMkabayi*' and '*Walivuma Icala*'. This chapter will summarize the study, its analysis and interpretation of findings as a whole. In view of this summary, the chapter will highlight the findings in the use of both European and African narrative conventions by the organizing instance.

The art of telling a story is inborn to a Zulu person. But Ngcongwane, (1987) emphasizes that the narrative act develops later into an art when it is done in style. Msimang's novels have been analysed and discussed in considering both European literary theories and African approaches. When viewing the novels of Msimang, the narratological approach was used to appreciate how the stories told in these three novels are conceived and relayed in a meaningful way. The views expressed by certain narratologists such as Rimmon-Kenan, (1983), Génette, (1983) and Bal, (1985), with regard to the basic elements that constitute the story, confirmed that our Zulu novelist, Msimang in this case, has been successful in creating stories that need to be applauded by the entire nation and international communities. We also looked at Jakobson's model of communication that illustrated how the stories told in the three novels have been used as a means of communicating essential messages to communities and society at large.

Because in our study, we used the narratological approach in the analysis of these Zulu novels, only two levels of characterization were discussed, that is, the story (first) level and the text (second) level. Greima's model of the reduction of actants to six only, was used to describe and analyze characters at first level. It was highly exciting to find out how successful these were applied in all the three novels. In

'Akuyiwe Emhlahlweni', we found that MaSibisi was the subject of the story, with quite a number of opponents who were struggling to thwart her goal as her ultimate objective. MaSibisi was also found to have some helpers, who wanted her to achieve her objective. The power driving MaSibisi was also identified and discussed.

Interestingly, in *'Buzani KuMkabayi'*, Mkabayi herself was identified as the subject of the story. All the components of Greima's model, as discussed by Rimmon-Kenan, (1983) were identified and discussed thoroughly. The same discussion and analysis was done in *'Walivuma Icala'*. At this juncture it is worth mentioning that Msimang's approach of characters and character portrayal, does not change drastically from the characters both in his historical and social novels, even when he handles them in a very modern detective novel.

Characterization at the second level (text) was also found to be conforming to the demands of the European theorists. Aspects of explicit (direct) and implicit (indirect) characterization were found utilized as devices very successfully by Msimang. Under explicit characterization aspects such as self- analysis that is an instance when the character talks to himself either aloud or as a silent activity of the mind, have been analysed in all three novels. Such utterances by certain individual characters have helped in revealing some personality traits within such characters. MaSibisi has revealed herself as a witch in her own words. Mkabayi has exposed herself as very stubborn and straight to the point in her own utterances as she communicates with other characters, even to the highly rated Mthethwa King, Jobe. Mbhekeni has also been exposed through his own thoughts that he is a very serious and focused person when it comes to his work, that is, of fighting crime in the country, no matter what dangers lie ahead of his investigations, he persists.

When characters talk to other characters, their personality traits have also been exposed in all the three novels. Explicit statements by the narrator have been used in all three novels where the narrator makes direct explicit statements in describing particular character traits.

Under implicit (indirect) characterization, in which a trait displays and exemplifies itself, all the trait-connotating metonymies were identified in the three novels. The action of certain characters, under all the three aspects of action, namely, act of commission, act of omission as well as contemplated act, was found and discussed in the three novels. An interesting type of trait-connotating metonymy was identified in the environment of characters. While this aspect was handled directly in '*Akuyiwe Emhlahlweni*' and '*Buzani KuMkabayi*', in '*Walivuma Icala*', Msimang changed the approach. In the other two older novels, the environment in which the characters found themselves depicted the type of personality trait relevant to the type of environment. But in '*Walivuma Icala*' Msimang depicts an environment very much conducive to producing a well mannered and a well-behaved character, in Nsimbi. But on the contrary, Nsimbi's behaviour is unbecoming. He is a failure in life and he can't make progress in his studies and even associates himself with gangsterism and ends up being a murderer. In this regard Sibiya, (2002) argues as follows:

We may find that a character's clothing and housing are described as clean and attractive only to find that the actions betray all the good qualities that are manifest in the character's possessions and immediate environment.
(Sibiya, 2002:118).

The above comment suggests that it is not always the case that a good and charming environment will produce a character of good morals. This has happened in '*Walivuma Icala*', where we find Nsimbi, born of educated parents, a son of a medical practitioner, a well to do family, but his personality traits leave much to be desired.

Another important aspect of environment as a trait connotating metonymy, is highlighted by Sibiya. Sibiya, (2002) warns that a particular environment may be as a result of the type of character and not vice versa:

In some cases, however, a character's environment can be caused by the character's personality. A depressed

character, for instance, can be found in a neglected, dirty environment that is a direct result of the character's mood and behaviour in the story.

(Sibiya, 2002:119).

The above observation by Sibiya is of utmost significance. This is a warning to critical analysts to be vigilant when they come across the description of the environment, for according to him, a character may be responsible for the creation of the environment in which he finds himself. It is not always the case that a particular environment produces a specific type of character, but that a particular type of character can produce a specific kind of environment. Therefore, critics should guard against stereotyping as has been mentioned in the discussion of this method of characterization.

Characters that were found in all three novels of Msimang are quite interesting and really leave an eternal impression on the minds of the readers. This is undisputable evidence of the novelist's ability to create life like characters. Such life like characters appeal to the reader and they remind us of people we usually encounter in real life. Msimang has displayed unbelievable prowess in portraying his characters and in making them as vivid to the reader as he possible can.

Both story and text time have been discussed and given a thorough analysis in all the three novels. Story time was divided into a narrative and historical time respectively. In the narrative time, all the three stories have each been reconstructed into its chronological order. In doing this a distinction has been made between functional and non-functional events. Thirty functional events were identified in '*Akuyiwe Emhlahlweni*' that were in turn organized into eleven sequences. In '*Buzani KuMkabayi*' forty-six functional events were identified that were re-arranged into eighteen sequences. In '*Walivuma Icala*' thirty-two functional events were identified and these were eventually re-constructed into ten sequences. These sequences were provided along with their durations that were of course, speculative in the two novels where dates and clocks do not feature. But in '*Walivuma Icala*' it was easier to re-

arrange the functional events into sequences since a lot of time references are made in the story, which include even dates, clocks, weeks, months and years.

The discussion of historical time was made possible by references to some incidents by the novelist. In '*Akuyiwe Emhlahlweni*' the background information dug by the researcher about the area where the story takes place, has also helped a great deal. This has helped to reveal that the story happens at a time in which men are involved in polygamous marriages. Typical of the practice of the time is that men leave homes to work in big and far away cities. This is the case with Sigodo Thwala, who has three wives, and works in the city of Pietermaritzburg. When a man has a grown up son, he returns home and leaves work, thereafter it becomes the responsibility of the son to go out and work in order to support the parents. It becomes apparent in MaNzuza's statement to Sigodo that they (his wives) are no longer happy by his continuing to work in spite of having a grown up son, Siphso, who is now already working:

Uma ubaba efuna ukwazi iqiniso ngomuzi wakhe
kufanele abuye esilungwini. Amadodana akho
asekhulile Thwala, uSiphso useyasebenza noDuma
uselibhungu, ngeke behluleke ukukondla.

(Msimang, 1973:74).

If father wants to know the truth about his kraal he must
come back from the work place. Your sons are grown
up Thwala, Siphso is now working and Duma is also a
grown-up young man, they will not fail to support you.

In '*Buzani KuMkabayi*' the historical time is that of traditional and ancient time. People are living a tribal type of life at this time. It is the time of a number of wars, in which the Zulu army goes out for months at times to attack other nations and loot cattle, goats, women and seeds to use in Zululand:

Yaze yafa inyanga impi eyaphuma ngayo yathwasa
eyesibili kungafiki mibiko ngaphandle kokuthi impi
yenkosi yahamba kahle yaze yayongena
kwelamaThonga.

(Msimang, 1982:26).

A month elapsed in which the army had left until the second one began without any messages except that the army of the King went well until it reached the Thonga land.

When the army came back, it brought with it fat cattle, seeds for mealies and corn, as well as the female folk that were going to be used as slaves. This depicts the historical time of this novel very explicitly.

In '*Walivuma Icala*' the historical time is a modern one in no uncertain terms. This is clearly evident in the use of time clocks, calendars, mode of transport, current one (taxis) and people own cars, etcetera. The whole story occurs when crime is quite rife in the country, especially in Johannesburg and surrounding townships like Soweto.

In text time, the order in which events are presented in the text seems to run parallel to the order in which the same events appear in the story, with the exception of a few retrospections and anticipations. External and internal retrospections have been identified in all our novels. Global rhythm has appeared to be disproportionate. The amount of attention given to the sequence in the texts does not equal the duration the same events may have taken in the stories.

The frequency of the events has been identified as not always being a one-to-one relationship as regards the story time. Instances in which particular sequences have occurred a number of times in the story and also a number of times in the text have been identified. True repetition has also been traced when a sequence happens only once in the story, but is repeated a number of times in the text, mainly through discussion by a number of different characters. It is worth mentioning that the techniques of time as used in the three novels of Msimang, have been applied successfully as devices to achieve various effects in his stories.

The last chapter was dedicated to some African narrative conventions. A detailed analysis of the three novels was done based on the cultural element as an approach.

There were some very interesting findings with regard to the African cultural element and certain natural phenomena. The cultural element was adopted as the approach to be used in critically analyzing the novels of C.T. Msimang. The novels were found to be characteristically rich in diction, owing to this common element of using images in the novelist's art of narration. It was discovered that many characters, by and large, in their acts and deeds, reflect their cultural background. The way in which this cultural element is infused very skillfully among other narrative devices as it is utilized by the novelist, is applauded. For a critic who is not familiar with the socio-cultural background of the Zulus, may experience some measure of a challenge in understanding the message conveyed by the novelist.

A number of culture-based concepts were discussed with reference to the three novels. Culture and marriage was discussed mainly focusing on the polygamous marriage as we find it in '*Akuyiwe Emhlahlweni*', and also focusing on the problems of the main character with regard to the other two wives of Sigodo Thwala. It was also highlighted that in '*Buzani KuMkabayi*' it is almost irregular that we find the King, Jama, having only one wife at the time of the novel. Such an irregularity is owing to the practice of the time, when most ordinary men had more than one wife, how much more the King? This practice of the King exert a lot of pressure to the entire Zulu nation when the Queen dies without having given birth to the heir to the Zulu throne.

In the novel '*Walivuma Icala*' it is interesting that there were no traces of polygamous marriages, owing to the fact that the novel is a very modern one and characters in it display an element of Christianity. They even believe a lot in prayer, as evidenced in MaShange, Mbhekeni's mother and MaSibiya, Mandlenkosi's mother. Other topics were discussed including culture and ownership, culture and birth of the twins, as well as culture and the belief in the ancestral spirits. Each of these topics was discussed at length. It was very interesting to find that the issue of ancestral spirits was even considered in our modern novel. Although certain characters seemed to be so reliant on prayer, the same characters had not moved

completely away from the belief on the existence of ancestral spirits. The use of cultural images was also found rife in almost all the novels, especially the older ones, '*Akuyiwe Emhlahlweni*' and '*Buzani KuMkabayi*'. The use of the weather and other natural phenomena was also discussed. It was found that this narrative device has been used extensively by Msimang in his novels. In '*Walivuma Icala*' Msimang was found to have handled the weather conditions differently in his latest novel. The thunder, as a weather condition, is transferred to 'the thunder of hands' (izulu lezandla), which is the sound of a gunshot.

It is quite exciting to find Msimang having succeeded in handling both the European and African narrative conventions so successfully in his narrative art. Msimang has handled both narrative conventions with great prowess, as if he were quite conscious of striking a balance between the European views and African approaches deliberately. While we are aware of the academic achievements of C.T. Msimang, it was striking to find how skillfully he has infused the African cultural element into his knowledge of the western literary theories without causing any friction between the two.

In his novels Msimang has succeeded in reflecting on modern social moods and developments, as it has been displayed in '*Walivuma Icala*', with one eye fixed on the past, as represented in '*Akuyiwe Emhlahlweni*' and '*Buzani KuMkabayi*' and the other on the present. We have drawn a number of lessons from the traditions and such traditions can be used as resources for directions in modern life, from all his three novels. The narrative structures, typical of European novels, especially characterization and time, were revealed and handled in both the African and European way, mixing both worlds without causing any form of discomfort to the researcher. The narrative devices both from the African and European conventions were handled with great skill, to an extent that the researcher could not identify at any given point that the novelist was now changing from African to European narrative style or technique. Everything was so well intertwined.

It is worth noting that the narrative techniques advocated by both western critics and theorists of high dignity and respect, such as Génette, Bal, Rimmon-Kenan, Jakobson, etcetera, and the African approaches, were found present and successfully applied in our Zulu novels, especially without one dominating over the other. Msimang's novels have become true to the African, and specifically Zulu concerns in modern life, such as contemporary socio-religious problems as depicted mainly in '*Walivuma Icala*'. It also became prevalent that the author, although being a Zulu himself, also widely adopted European criteria in his narration. This clearly is owing to the novelist's knowledge of the European literary theories and devices. But while adopting these European criteria, he has not thrown away that which belongs to him, his self, as an African Zulu novelist. His knowledge of the Zulu culture and traditions was displayed in his novels, at times as if he were discussing culture, handling and display of the Zulu culture in his novels deserves applause. While in actual fact he crafted it neatly in his narration, without losing focus that he was writing a novel.

From the above discussion it becomes clear that the African narrative conventions have a place in the literary criticism of the novels written in African languages as represented by the Zulu novels of C.T. Msimang in this study. The findings of the study are in no way exhaustive of the other elements that still need a thorough research. It is clear that the area of African narrative conventions still need vigorous invasion by literary critics. This study has partly uncovered the importance of considering African narrative conventions in the critical analysis of the novels written by African writers in their languages. A total disregard of the cultural element found in these novels may result in a loss of very valuable information that the novelist may have wanted to convey to the nation.

Another important aspect to mention is that from the study, it was clear that our novelist has, indeed, been affected by western influences. As a Zulu, Msimang has been very successful in embracing these western stylistic forms in his narration, by blending them with African cultural approaches that have given rise to a very unique artistry with distinct features of an African flavour. With regard to the European and

African narrative conventions with special reference to the novels of C.T. Msimang, we feel that what we have been able to mention and discuss in this study will, indeed, arouse more interest and pave the way for more research in this area of literature. We hope that this humble attempt will be an invaluable contribution to the study and appreciation of the Zulu novels written by the Zulu novelists.

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