THE STRUCTURALIST APPROACH IN SELECTED SESOTHO NOVELS: NNA SAJENE KOKOBELA CID BY K.E NTSANE AND NNA KE MANG? BY KPD MAPHALLA

BY

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SUBMITTED IN FULFILMENT OF THE REQUIREMENT FOR THE DEGREE

MASTER OF COMMUNICATION IN LANGUAGE PRACTICE.

IN THE

DEPARTMENT OF POST GRADUATE STUDIES
FACULTY OF HUMANITIES.

AT CENTRAL UNIVERSITY OF TECHNOLOGY, FREE STATE

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NOVEMBER 2020

DECLARATION OF INDEPENDENT WORK

**DECLARATION WITH REGARD TO
INDEPENDENT WORK**

I, TLEBERE MERRIAM SEAPEI, identity number_____and student number_____, do hereby declare that this research project submitted to the Central University of Technology, Free State for the Degree MASTER OF COMMUNICATION IN LANGUAGE PRACTICE, is my own independent work; and complies with the Code of Academic Integrity, as well as other relevant policies, procedures, rules and regulations of the Central University of Technology, Free State; and has not been submitted before to any institution by myself of any other person in fulfilment (or partial fulfilment) of the requirements for the attainment of any qualification.

_____   _____
SIGNATURE OF STUDENT   DATE

DEDICATION

This research study is dedicated to my late father SELIKANE EDWARD TLEBERE.

ACKNOWLEDGEMENTS

I would like to express the most appreciation to my supervisor Prof Moeketsi for his brilliant academic guidance and advice throughout this research. You have been a great father figure and a great mentor. Thank you for your patience and understanding.

I would also like to thank Prof Phindane my co-supervisor for stepping in at the right time when I was about to give up hope of ever completing my work.

And to my family, thank you for the words of encouragement and support whenever I needed them the most.

ACKNOWLEDGEMENT FOR FUNDING

ABSTRACT

In any phenomenon, structure contributes in interpreting or analysing it. Society is a structure, which consists of many elements that brings forth the functions of each participants or individual living within it. Therefore, if any element of the concept (structure), is ejected society or the structure created becomes dysfunctional.

In literature or any narrative text (a novel), the same approach is applied. In this case such structure compromises of what is called the elements of literature analysis (characters, places, times, events, conflicts and themes). These elements together, contributes towards the production and realisation of meaning of the specific piece of literature. One element cannot be cited without inclusion of the others, to create meaning of what is written.

Very little research, inter alia Strachan (1991), Ntombela (1994) and Boshego (1995) has been conducted with regards to the applicability of structuralism in the indigenous African literature. Therefore, this study aims to analyse selected novels within the framework of structuralism and reveal how the elements of the novel namely, character, environment, time, theme, and conflict can be analysed to the compatibility of a structure. It is of principal importance to look at how characters relate to the environment in which they find themselves. With specific focus on the Sesotho novels, Nna Sajene Kokobela CID by Ntsane (1986) and Nna ke mang? by Maphalla (1991), which will be done within the framework of structuralism.

The literature consulted gave definitions of the elements of literature (characters, environment, event, theme, time and conflict). These elements perform a particular function for the survival of other elements, they are interchangeable. The scholars agree that elements of the novel work together in the production and towards the realisation of meaning. This means that elements of a narrative act as a functional structure for a meaningful and functioning novel.

The structuralist approach is discussed in detail. And the analysis of the texts is based on the structuralist exploration of the structure of a narrative text. The structuralism theory supports the literary texts that are subject for interpretation.

The final chapter concludes the research study with findings that reveal that though Structuralism originates from a different soil, Europe, it has the capacity to analyse and interpret the texts that originate from Africa.

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CHAPTER ONE

1.1.   Introduction and background

The concept of structure plays a major role in the interpretation or analysis of a specific phenomenon. When one looks at society, one thinks of a structure and therefore, society is a functional structure that consists of different elements such as a leader (president), security personnel (police and soldiers), magistrates (judiciary), teachers (education), priests (religion), skilled and unskilled workers, etc. Each of these elements perform a particular function for the survival of the society. If one element is ejected or taken out of the structure, the whole structure becomes dysfunctional. The same applies to a narrative text (a novel) which comprises of characters, places, times, events, conflicts and themes. These elements work together in the production and realisation of meaning. One cannot talk about characters without mentioning place or time of events. If characters are ejected, the novel becomes meaningless. This implies that each element of a narrative contributes towards the realisation of meaning and construction of themes.

1.2.   Aim of study

Very little research, *inter alia* Strachan (1991), Ntombela (1994) and Boshego (1995) has been conducted with regards to the applicability of structuralism in the indigenous African literature. On this basis, the aim of this study is therefore, to analyse Sesotho novels, *Nna Sajene Kokobela CID* by Ntsane (1986) and *Nna ke mang*? by Maphalla (1991). The analysis will be done within the framework of structuralism.

Concepts including syntagma, paradigm, diachrony, synchrony, fabula and sjuzhet are discussed as the base on which the study is analysed. The structuralist concepts will be employed to see whether these concepts are compatible with the intended research. It is of principal importance to look at how characters relate to the environment in which they find themselves.

1.3.   Problem statement

Diop (1974) argues that there is a vast difference between African and western cultures. The western culture is characterised by patriarchal family ruled by man, whereas African culture is matrifocal in which the mother is the centre of the family; individualism against collectivism. In view of the preceding facts the differences come to be reflected in their respective literature as it (literature) serves as a mirror of a particular community. The problem that arises is that African literature originates from a completely unique soil and in this regard, it can be analysed and evaluated by means of theories that originate from a different soil, namely western. The researcher will use one of the western cannons to evaluate the works of African writers, namely the works of Ntsane (1986) and Maphalla (1991).

1.4.   Research questions

➢ To which extent does structuralism have the capacity to analyse selected Sesotho literature?
➢ Are the characters in Sesotho novels compatible with the structuralist approach?
➢ How does a plot develop through the personalities of characters?
➢ Are the time, place and characters in selected Sesotho novels compatible with one another?

1.5.   Research objectives

➢ To explore the extent to which structuralism has the capacity to analyse and evaluate Sesotho literature.
➢ To determine the manner in which characters in Sesotho novels are compatible with the structuralist approach.
➢ To examine how the plot develops through the personalities of characters.
➢ To determine the way time, place and characters in selected Sesotho novels are compatible.

1.6.   Approach

Described below are a few critical approaches, but it is of importance that no two approaches may be used in the analysis of a single narrative.

The Formalists Criticism: This approach regards literature as "a unique form of human knowledge that needs to be examined on its own terms."

Biographical Criticism "begins with the simple but central insight that literature is written by actual people and that understanding an author's life can help readers more thoroughly comprehend the work.

Historical Criticism "seeks to understand a literary work by investigating the social, cultural and intellectual context that produced it.

Gender Criticism "examines how sexual identity influences the creation and reception of literary works."

Psychological Criticism reflects the effect that modern psychology has had upon both literature and literary criticism.

Mythological Criticism, this approach emphasises "the recurrent universal patterns underlying most literary works."

And finally, sociological criticism "examines literature in the cultural, economic and political context in which it is written or received" (Mississippi University).

In view of the above definitions, this section of the study focuses on the theory that will be used in the analysis of *Nna Sajene Kokobela CID* (Ntsane, 1986) and *Nna ke mang?* (Maphalla, 1991). The theory that is compatible with our intended study is structuralism. As a literary approach, structuralism in a broad sense, is the practice of studying phenomena as structures and in terms of their historical sequence of development. It is the study of how different elements work together and function as unified entities (Jackson, 1991:23). Perrine and Arp (1988:17) echo the same idea, that structuralism is fundamentally a way of thinking about the world that is predominantly concerned with the perception and description of structures.

Therefore, it is reasonable to state that in approaching our argument in the analysis and interpretation of the selected novels, the focus will be on the structure of the texts and in the relationships between the units constituting the texts. Furthermore, the study covers the two novels to come to some conclusion as to how characters are delineated in the various places. This will also be done within the structuralist framework of environment, time and characterisation.

Eagleton (1983:94) argues that structuralism, as the term suggests, is concerned with structures, and more particularly, with examining the general laws by which they work. According to Perrine and Arp (1988:18), the nature of every element in any given situation has no significance by itself, but is determined by its relationship to all the other elements involved in that situation. In summary, the full significance of any entity or experience cannot be perceived unless and until it is integrated into the structure of which it forms a part.

Ryan and Van Zyl (1982:54-55) put more emphasis on the assertion that structuralism as a movement, shares with these other areas of structural inquiry an interest in totalities as opposed to parts or individual elements. A unit enters paradigmatic relations with all other units that could occur in the same context. In addition, it enters syntagmatic relations with other units which directs and follow it as they combine to form sequences. Perrine and Arp (1988:26-27) further point out that the mode of language is fundamentally one of sequential movement through time. It follows from this contention that each word will have a 'linear' or 'horizontal' relationship with the words that precede and succeed it.

1.6.1. Syntagma vs paradigma

Syntagma and paradigm are two distinct ways in which the relationships between words may be understood. It is a linear connection, as can be seen in the graphological realization of a sentence in a page (Chapman, 1973: 44). Syntagma and Paradigma: is where signs occur in sequence of horizontal and vertical, and operate together to create

meaning. A paradigmatic and the syntagmatic approaches are complementary, rather than mutually exclusive (Hendricks, 1973)

1.6.2. Diachrony vs synchrony

The synchronic is the structural aspect of language, the system at a particular moment; the diachronic relates to the history of the language- the changes in its forms and conventions over time (Rice and Waugh, 1996:08). This is the distinction between the synchronic study of language (study of the linguistic system in a particular state, without reference to time) and the diachronic study of Language (study of its evolution in time) (Culler, 1976: 35).

1.6.3. Fabula vs sjuzhet

(Chatman, 1978: 20) refers to fabula as the "sum total of events to be related in the narrative," while sjuzhet can be seen as "the story as actually told by linking the events together." According to Ryan and Van Zyl (1982: 20) fabula or story is the set of presented events in their casual-sequential order; and Sjuzhet or plot is the artistic arrangement of the events.

1.7. Methodology

Qualitative inquiry employs different knowledge claims, strategies of enquiry, and methods of data collection and analysis.
Qualitative procedures rely on text and image data, have unique steps in data analysis, and draw on diverse strategies of inquiry (Creswell, 2003: 179)

Qualitative research uses multiple methods that are interactive and humanistic. And qualitative researchers look for involvement of their participants in data collection and seek to build rapport and credibility with the individuals in the study (Creswell, 2003: 181). According to Domegan and Flemming (2007) qualitative research aims to explore and

discover issues about the problem at hand, because very little is known about the problem. This research will apply qualitative method.

1.8.   Preliminary literature review

A literature review is an objective, critical summary of published research literature relevant to a topic under consideration for research. Its purpose is to create familiarity with current thinking and research on a particular topic. In addition, it may justify future research into a previously overlooked or understudied area. (Thompson Rivers University).

1.9. The organisation of the study

The study is divided into five chapters that form a sequential whole. This division is presented as follows:

Chapter 1

Chapter one serves as an introduction to the study. The aim and scope of the study is discussed in this chapter.

Chapter 2

Chapter two is the literature review.

Chapter 3

This chapter deals with the theoretical aspects of study.

Chapter 4

This chapter examines the analysis of the texts *Nna Sajene Kokobela CID* Ntsane, 1986) and *Nna ke mang?* Maphalla, 1991), using structuralism.

Chapter 5

A conclusion is drawn in this chapter.

CHAPTER TWO

1. Literature review

2.1. Introduction

The previous chapter discussed introduction and background; this chapter deals with the literature review. According to Creswell (2003:29) the literature review in a research study accomplishes several purposes. It shares with the reader the results of other studies that are closely related to the study being reported.

Moeketsi (2002) focused on space and character in selected Sesotho novels using structuralism as a literary theory that underpins the research.

The study is set to investigate the relationship between space and character in Sesotho novels, these two constituent elements of narratology were examined in fourteen selected novels. The novels were classified into three main categories such as the space of travelling characters; the space of migrating characters; and the space as an abstraction. The classification of the novels into these three categories is important for the purpose of the study because it enables one to observe whether or not there is any discernible development in literary thinking in the delineation of space and characterization in the classifications mentioned.

The theoretical views of Bal (1985), Chatman (1986), Lotman (1977), Prince (1982), and Rimmon-Kenan (1994) will form the bedrock on which the examination of space and character in the study revolves. Although, attention will also be paid to other theorists who share with similar views because the intention is to elevate space and characterization to the most conspicuous position that will reflect the view that both space and characterization are different categories, but not separable.

Moeketsi (2002) goes on to conclude by saying, it is evident that in the previous investigation we have observed that space and character have distinct features but are not separable. This contention leads us to the view that, the people need space for living

and respond to it according to cultural norms prescribed by that space. For instance, a child is born with human traits such as instincts and intelligence but through contact with other people these traits are said to be channelled in a number of ways depending on the situational pressures that the finds himself. Emblem (1973: 77) as quoted by Moeketsi (2002), argues that, this is the reason we say that a person behaves in a certain way at a particular space and in another space behaves differently because the change the change in the behaviour is the result of the environment and not heredity because behaviour is learned rather than governed by instinct.

Dolokwane (2001) focused on examining the portrayal of characters in four selected Xhosa novels of the 1990s.The study aims to examine how Xhosa writers of the 1990s handle characterisation in the selected novels using the structuralism approach. The objective is to find out whether or not the characterization in the Xhosa novels improves. This is done with the view that past studies of characterization done before 1990 by Jafta (1978; 1996), Satyo (1978), Sirayi (1989) and Dlali (1992) gave a picture that a high percentage of writers portray characters as archetypes because of thematic concerns. What is known about characterization up to the 1980s is that African novels in general have flat characters and resolution is brought about by improbable means. This study has focused on the novels of the 190s because very little is known about how characterization is handled in this literary period.

The study concludes that the four novelists have well succeeded in creating realistic, live, dynamic, complex and multidimensional characters sand not archetypes or stereotypes who are incapable of change no matter the circumstances. In all the novels events are influenced by the social, political, and economic setting in which the story unfolds. Characters that are constructed are realistic and dynamic so as to represent people in the real life situation. Characterisation is invented in such a way as full this objective. Therefore, the content characterisation is well in the novel 1990s Dolokwane (2001).

Moleleki (1988) investigates three aspects of K.P.D Maphalla's poetry: influences at work in his poetry; the nature and significance of imagery employed; and the theme of protest as conveyed through poetic aesthetician with the hope that this study will add to the existing universal principles of literary criticism.

However, this does not imply that these are the only features evident in his poetry.
The study will describe, analyse and interpret extracts from Maphalla's poetry, and will not be tied down to a particular theory of literary criticism, but shall borrow tools freely from the various theories such as structuralism and deconstruction. The approach will be described as both extrinsic and intrinsic.

In his study of some aspects of K.P.D Maphalla's poetry, Moleleki (1988) observed that Maphalla's work could be available for a Deconstructive approach. That is, possible to show the materials out of which they are constructed. One way of doing this is through intertextuality which constitutes an integral part of Deconstruction. We come to realize, through our brief exemplification of intertextuality, is the perpetual reversal of parasite and host. In other words, whilst the presence of those texts, in his works, is evident, the presence of his texts in those other texts cannot be denied too. This is what intertextuality embraces.

Mokhuwa (2018) focused on the applicability of analysing selected Sesotho novels within the Russian formalism theory. Because there is little research on the Formalist approach to the study of indigenous African literature, this study attempts to demonstrate that although Russian formalism is a Western literary theory, it can still be used to analyse African Literature, which in this case the selected Sesotho novels are: *Mosikong wa Lerato* (T Mafata: 1988), *Mosali a nkhola* (B.M. Khaketla: 1960) and Lehlaba la Lephako (T.W.D Mohapi: 1999).
The analysis of the texts are based on the Formalist exploration of the structure of the narrative text. Of cardinal importance in the interpretation of the text will be the three dimensions, which run together in the discussion of African literature, - its definition, and

the constitution of African culture as well as the validity of a specifically African literary criticism. Russian Formalism is presented as being more compatible with African literature in the sense that it will reveal the African culture as embedded in the selected texts.

Mokhuwa (2018) further concludes that Russian Formalism has scrutinised, construed and assessed the internal features of the texts inclusive of grammar, syntax and literary devices. The most significant literary elements such as the setting, plot, theme, and character emerged during the analyses and were connected with the formalism theory. The texts were analysed based on the relationship between the form and the content of the texts. This study influences the valid construction of a specific African literary theory.

Since it is possible that a Western literary theory can analyse Sesotho texts, which are African works, it is therefore a possibility that an African literary theory can emerge. Since this study has analysed texts in the Sesotho etymology, it would be a step to analyse other African languages using Formalism. Therefore, the author recommends that more research be undertaken to investigate works in other ethnic languages and establish if there is indeed a possibility that Formalism can be applied in these languages.

This study of Phindane (2019) is based on the analysis of the Sesotho Folktale *Kgubetswana Le Talane* using the theory of binary opposition. This theory is consolidated with Vlamidir Propp's approach to folktales, which is used to analyse the meanings of symbols and character roles in the story. The implications of the differences and similarities of *Kgubetswana le Talane* and other folktales are discussed. Efforts to interpret the meanings of symbols in the story were also made by analysing the animal characters and examining these animal symbols through the understanding of the Basotho culture.

Propp's methodology was used in approaching Sesotho folktales and 15 Sesotho folktales were analysed using his method it was observed that both Russian and Sesotho folktales display some of Propp's 31 functions.

Learning that Sesotho folktales comply with average of seven functions of Propp's function theory, it might be imperative that when analysing Sesotho folktales those identified functions should be observed.

The outcome of, Phindane (2019) analysis of *Kgubetswana le Talane* using Propp's theory indicates that there are some functions of propp's analysis model that vividly function in the folktale. There are 23 functions in *Kgubetswana le Talane* that can be identified based on Propp's analysis model. These functions are there to supported

This study proves that there is no doubt that the Proppian model can provide a telescopic window on traditional life and history of any community to whose tales it is successfully applied. It concludes by affirming that Propp was influential in the analysis of Sesotho folktales

In his study, "Tragedy in selected Sesotho novels" Mohatlane (2002) examines the expression of tragedy in randomly selected Sesotho novels in two major periods, namely the early period (1925 to 1970s) and the late period (1970s to 1990s).The study intends to determine how tragedy is expressed from the early classical to the later modern Sesotho novels.

The investigation intends to find out how the Sesotho novel expresses tragedy and also the specific way in which it reflects tragedy. This study will also focus on the type of situation which may give rise to tragedy in the Sesotho novels.
In the analysis of tragic expression in the early and later Sesotho novels, a study of theme will be undertaken in conjunction with character and plot to establish the scope of conflict that is tragic in nature.

The reason for the investigation of character, plot and theme is that tragedy mainly involves the fusion of these three literary aspects in the sense that tragic flaw unfolds through the development of the plot. In order to observe how these three aspects function,

the author had to separate the selected novels according to the period of early classical and the later modern times.

In his study, Mohatlane (2002) came to realise regarding characters in most tragedies, in many events characters leave home, abandon school, engage in trivial love affairs, do not heed any advice from other characters and deteriorate eventually due to disrespect towards their parents and their teachers. And therefore, concludes that tragedy in early and later Sesotho novels is greatly influenced by environmental and social factors within the character himself.

And his findings states that there is basically no difference between plot in early and later Sesotho novels because in the two periods tragedy is presented as uni-linear. This is so because events are consistent on one central issue in every narrative tragedy. Events are arranged in such a way that they constitute a meaningful whole, namely, the expression of tragedy.

Regarding theme, tragedy in most early Sesotho novels is caused by the socio-political factors. In early novels kingship is of high social preference whereas in later Sesotho novels the socio-economic factors are more favourable. This serves as the reason why most themes in early and later Sesotho novels are moralistic. This study should be considered as another way of ensuring the development in the recording and improvement of tragedy in the Sesotho literature. The author encourages researchers and readers in general to study further in developing the expression of tragedy in Sesotho novels.

In his study, Seema (1995)'s aim was to analyse a Sesotho novel, *Mosadi a Nkhola* by B.M Khaketla. Structuralism will be the theoretical approach that forms the framework of this study. Structuralism is employed in order to differentiate between the plot and the story in Khaketla's work. In the analysis the study will also employ the concepts which are adopted by structuralists, namely the exposition, motorial moment, complication, crisis, climax and denouement. The purpose is to show that Khaketla's plot structure has

causality; one event is leading to another. Furthermore, the aim is to look at his characters because plot and character are one substance.

In his findings Seema (1995), mentions how Khaketla used symbols as communication elements intended to simply represent or stand for a complexity of a person, object or idea. He also uses symbols to communicate the underlying mystery of existence through a free and highly personal use of metaphors and images that though lacking in precise meaning would nevertheless convey the state of mind and hint at the dark and confused unity of an inexpressible reality.

Khaketla is greatly influenced by Christian values (Bible), thus the plot within his novel is developed and orchestrated by the sensitive manipulations of harmonies, tones and colours inherent in carefully chosen words.

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CHAPTER THREE

Theoretical framework

3.1.   Introduction

The previous chapter dealt with the literature review where all elements of a novel were discussed in detail. This chapter discusses the theory that is the crux on which this research work is based. Structuralism is the theory that will underpin the research. The section that follows, discusses the theory.

3.2.   Structuralism

The advent of critical theory in the post-war period, which compromised various complex disciplines like linguistics, literary criticism, Psychoanalytic Criticism, Structuralism, Postcolonialism etc., proved hostile to the liberal consensus which reigned the realm of criticism between the 1930s and 50s. Among these overarching discourses, the most controversial were the two intellectual movements, Structuralism and Poststructuralism originated in France in the 1950s (Mambrol, 2006).

Literary structuralism which became popular in the 1960s was an application of De Saussure's linguistic insights to literature (Eagleton, 1983: 96).
The basis of a theoretical approach towards language which was later extended towards literature was provided by Ferdinand de Saussure. Underlying the understanding of language of the Russian Formalists, the Prague Linguists and French Structuralists, is De Saussure's work (Davis and Schleifer, 1991: 120).

According to (Newton, 1988:131) Structuralism rose to prominence in France through the application by the French anthropologist, Claude Lévi-Strauss, of De Saussurian

structural linguistics to study of such phenomena as myths, rituals, kinship relations and eating conversations. These were understood as signifying systems and therefore open to a linguistic type of analysis in which attention was focused not on empirical or functional matters but on myth or ritual as a set of relations in which meaning was created by differences between signifying elements. This use of language as a model for understanding aspects of reality that are predominantly non-linguistic in character established structuralism, particularly in the 1960s, as a powerful alternative to positivistic or empiricist methods of analysis.

Literature seemed especially appropriate to a structuralist approach since it was wholly made up of language.

And Harland (1999:219) states that the structuralism of the 1950s and 1960s had its centre in Paris, the movement rose to prominence as a reaction against Sartre's (1948) version of "Existentialism is a Humananism", which also had its centre in Paris. The structuralist upheaval demonstrated forcefully what Fryean Myth criticism had perhaps indicated rather more weakly, that the enterprise of literary theory and criticism had now grown to such size that it could develop by its own momentum, independently of the creative writers.

The structuralist literary theory was influenced by an outside force of a different kind, the rising force of the social or human sciences. The logic of modernism has encouraged modernist oriented critics to keep the social sciences at a distance. However, in the 1950s and 1960s, modernism was no longer a powerful immediate influence, while postmodernism had not yet achieved recognition as a major new development. At this juncture, the structural linguistics of Saussure and the structural anthropology of Lévi-Strauss so the structural linguistics of De Saussure and the structural anthropology of Lévi-Strauss were able to strike a chord, and effectively the same chord, since Structural Anthropology had already been shaped by Structural Linguistics. An entirely new cast of minds was thus introduced into literary theory. The structuralists had no interest in promoting a particular literary movement, nor in promoting the importance of literature in

general, nor in discovering what makes one individual piece of writing work better than another (Harland, 1999:219-220).

Like so many schools of twentieth century literary theory, structuralism is founded upon concepts of language. However, structuralists do not consider literary language as a special version of language which diverges from ordinary language, or advances ahead of ordinary language, or redeems the inadequacies of ordinary language. Unlike modernists, formalists and new critics, they focus upon analogies between literature and ordinary language. In the words of Roland Barthes, 'the literary work thereby offers structuralism the image of a structure perfectly homological… to the structure of language itself'. This is not to say that literature is written in ordinary language, but that the structure of ordinary language (as our first and foremost coding system) set the pattern for all other cultural coding systems, of which literature is one. Although linguistic models are central for structuralist theorists, the fact that literature works through words matters rather than to modernists, formalists or new critics.

Structuralist literary theory borrows its linguistic models from structural linguistics, especially as promulgated by Roman Jakobson. As already noted, Jakobson had been a Russian formalist in his earlier career. In spite of the differences, structuralist literary theory draws more heavily upon Russian formalism than upon any other critical movement. Jakobson also had an indirect influence upon structuralist literary theory by way of Lévi-Strauss, whose structural anthropology was inspired by contact with Jakobson in the 1940s. Finally, Jakobson himself returned to the study of literature in his later career, and some of his later essays can be counted as classics of structuralist literary analysis.

As a linguist, Jakobson followed De Saussure in claiming that a linguistic unit must be defined not in itself but by its structural relations with other units. One kind of structural relation has already been considered in the 'De Saussure' section, the kind of relation which De Saussure called associative, but which subsequent linguists have preferred to call paradigmatic. This relation which keeps words distinct by their difference, thus 'hot'

fixes a distinct semantic concept by virtue of a contrast against 'cold', 'rise' by virtue of a contrast against 'fall'. Such relations can be considered as existing abstractly in the mutually interdependent system of langue, but they can also be considered as implicitly invoked by a particular word in an actual utterance. If someone says 'the helicopter rose slowly through the clouds', the semantic unit 'rise' presupposes other semantic units which could have been selected but were not. In the first place, 'fall', and then, 'further back', 'move horizontally', 'remain stationary', and so on. However, if someone says 'the helicopter rose slowly through the clouds', then another kind of structural relation is also brought into play, the relation between different words set side by side in a sentence. Clearly the meanings of 'helicopter' and 'slowly' have a bearing on the meaning of 'rise'. In this case, there are differences but no contrasts, differences involving complementary parts of speech under the rules of syntax. De Saussure calls such relations syntagmatic (Harland, 1999: 221- 222).

3.2.1. Ferdinand de Saussure's Theory.

Thus, structuralist literary criticism tends to emphasise the system of conventions which makes literature possible and attach little importance to authorial or historical considerations, or to questions of meaning or reference. As language from a De Saussurian point of view is seen as signifying system in which the relations between the elements that make up the system are crucial, so literature could also be seen as embodying systematic sets of rules and codes by which enable literature to signify. Considering literary texts as 'paroles' which must be understood in relation to 'langue' or the underlying signifying system, structuralist literary criticism inevitably concerned itself predominantly with poetics as a general science of literature. Individual texts were used mainly to exemplify general characteristics of literature as a whole (Newton, 1988:131).

All theories of literature adopt a particular stance in an attempt to discuss the phenomenon of literature. The key figures in the mode of criticism were Roman Jackobson and Claude Lévi-Strauss. Structuralism draws attention to codes used in

construction of the meaning. Like formalism, the structuralists believed in the possibility of the science of literature, one based on form rather than content. They separated the text from the social and historical context and treated the text only as a function of the system of literature (Rice & Waugh, 1996:23).

Ferdinand De Saussure's linguistic model which advocated 'the general science of signs' in the theory of language formed the base for the structuralist theory. De Saussure views linguistic sign as having meaning only when it participates in the system of conventions. Based on De Saussure's views, structuralism set the meaning aside and attempted to explain how meaning is produced. They were not interested in the 'what' but in the 'how' with regards to the production of meaning (Rice & Waugh, 1996:23).

(Webster, 1996: 33) states that the work of the Swiss linguist Ferdinand De Saussure (1857-1913) challenged the assumption that language was a natural phenomenon, just there in effect. It had been argued in the nineteenth-century that language was natural in the sense that it fitted the worlds of objects and ideas through its sound patterns and structures, that there was a right word for every aspect of the world.

The conventional nature of linguistic sign because the point of departure of the structuralists. They argued that linguistic sign signifies the signifier and signified and that linguistic sign can only bear meaning only when it participates in the system of conventions. (Ryan & Van Zyl, 1982:54).

According to De Saussure, the production of meaning is the result of a process of combination and selection within a language system which functions through the generation and recognition of differences. We come to recognise, for example, that 'dog' is different from 'cat' through the different meanings or signifieds attached to the different sound of signifiers. He identifies two axes which contribute to this process, the syntagmatic axis and the paradigmatic axis. Meaning is produced along the syntagmatic axis, as in the sentence through the accumulation of its component parts: 'I/ read/ a/ book/ yesterday'. The meaning of this sentence could be extended along the syntagmatic axis,

for example: 'I read a good book yesterday', or 'I read a good book yesterday evening', and so on. If, however, we were to extend the meaning in another direction, for example, 'I read an obscene book yesterday in hospital', then such changes which operate by association operate along the paradigmatic axis. This is achieved without reference to any extra-linguistic reality. De Saussure divided up the concept of language into two areas which have subsequently been very important in literary theory: langue and parole. By langue, he meant the totality of language, its entire vocabulary and grammar. By parole, he indicated a particular utterance or 'speech act' which draws on and combines various elements from the langue aspect. A sonnet, or a joke, would be examples of rather different kinds of parole. Most varieties of literary criticism have tended to concentrate on literature as parole, as a distinctive and unique piece of writing, without thinking about how such a work is related to or different from more conventional writing and from langue or language as a whole (Webster, 1996:34).

Linguistic model as its base, distinguished between four pairs of opposites, namely: langue and parole, synchrony and diachrony, paradigm and syntagma as well as signifier and signified. Langue is the social aspect of the language and parole an individual utterance. Diachrony is concerned with a study of language from a particular point of view of its historical development while synchrony refers to the description of the language at one particular point in time disregarding whatever changes took place. With regards to syntagmas and paradigm, Jackson (1991:5) offers the following explanation, that in syntagmatic axis, signs are chained together in the horizontal dimension of the utterance and paradigms are vertical dimensions of the utterance where signs may substitute one another in the sentence. These axis of selection (paradigmatic relations) and combination (syntagmatic relations) operate at every level of the language. Jefferson and Robey (1986:47) define signifier as sound images and signified as concepts.

Eagleton (1983:94) asserts that structuralism studies structures and examines the general laws in which these structures work. They believe all individual elements that contribute a text have meaning by virtue of their relations to one another. Distinction is made between metaphor and metonymy. In metaphor one element is substituted with

another because it has attributes similar to it. In metonymy one element is associated with another. Relating this to poetry we pay attention to equivalences in the process of combining words as well as selecting them. Words are strung together on the basis of their rhythmic and semantic equivalence. (Eagleton, 1983:99). With regards to the principle of selection and combination, words in poetry are strung according to a certain pattern that will portray similarities, opposition, parallelism with the aim of creating sound, meaning, rhythm as well as connotation. Poems must be studied as functional structures in which signifiers and signifieds are controlled by a set of relations. Signs must be studied and examined on their own right and not as a reflection of reality (Eagleton, 1983:99).

Like Russian formalism, structuralism believes in the possibility of a 'science' of literature, one based on the form rather than content. For structuralism, such a science means it could potentially master and explain the world of signs through exhaustive detailing and analysing of the systems that allowed those signs to speak. Though this science would itself have to be carried out in the language (the dominant sign system) the language of criticism was deemed to be a 'metalanguage', that is, a language that can speak about and explain the workings of 'object' languages (languages that seem to speak directly about the world). Structuralism's claim to be operating through a metalanguage cannot, however, overcome the criticism that is actually no more than a powerful interpretive schema for analysing texts. While rejecting the idea of a unified meaning occupying the text, structuralism still seeks unity or unification in the literary system as a whole resource to which can then explain the individual work. It also tends to treat the text as a function of the system of literature, divorcing it from historical and social context (Rice & Waugh, 1996: 23).

The shift of focus from the individual text to literature in general brought with it a new awareness of the different nature of different types of discourse about literature, and of the different ways of treating literature implied by them. Broadly speaking, these discourses can be divided into reading, criticism and poetics, and in the structuralist view these divisions are radical. Although the nineteenth-century literary historian would have acknowledged a distinction between literary scholarship and reading, the implication of

much twentieth-century critical practice is that criticism is an extension of the reading process, and that the critic is simply an exemplary and particularly articulate reader. This view informs every page of I.A. Richards (1924) "Principles of Literary Criticism", where the critic is seen as making explicit the states of mind produced in the reader by the literary work. In his "Critique et vérité", Barthes (1966), outlines the nature of the distinctions that exist between poetics, criticism and reading. "Critique et verité" (Barthes, 1966) was written as a defense of the structuralist position after the attack on Barthes's study of "Sur Racine" by Raymond Picard (a Sorbonne academic) in "Nouvelle critique ou nouvelle imposture" (Picard, 1965).

The nature of signifier, the sound patterns determine what is signified. Each word in the poem is connected to other words by the set of formal structures. Its meaning is the result of other determinants acting together. Each word in a poem participates in different paradigmatic patterns in that they are related to one another through assonance, to others through syntactic equivalence and to others through morphological parallelism (Eagleton, 1983:102). An element which has relations to others would remain invisible. The meaning of text is not just an internal matter but it also exists in the text's relations to the system of meaning, to other texts and norms of literature.

Torodov, as quoted by Eagleton (1983:105), where he established the grammar of literature asserted that characters in the literary text are regarded as nouns. Furthermore, their attributes are regarded as adjectives and their actions as verbs. In this way he was illuminating the view that literature uses language as its medium, and the two are related to one another.

3.2.2. Narratology

In the analysis of narratology, Gerard Genette distinguished between recit and historic. He describes recit as the actual ordering of events in the text and historic as the sequence in which the events occur (Eagleton, 1983:105).

I.   *Narratology and Narrative Grammar*- the effort to discover the langue of narrative, the underlying system of rules and responsibilities of which any narrative parole (text) is the realisation. With a few arguable exceptions this enterprise has been almost exclusively dominated by European scholars such as Propp, Bremond, Greimas, Lévi-Strauss, Todorov and Barthes. Crucial to this tradition of enquiry are the ideas of function and transformation. In the theory of Greimas for instance, all narrative consists essentially of the transfer of an object or value from one actant to another. An actant performs a certain function in the story which may be classified as subject or object, sender or receiver, helper or opponent. The actant is involved in doing things which may be classified as performative (tests, struggles, etc.), contractual (establishment and breaking of contracts) and disjunctional (departure and returns). These functions are not simply identifiable from the structure of a narrative text, for instance, several characters may perform the function of one actant, or one character may combine the functions of two actants. All concepts are semantically defined by a binary relationship with their opposites (e.g. life/death) or negatives (e.g. life/death, non-life/non-death), so that all narrative can be seen as the transformation into actants and actions of a thematic four term homology. It is often said that this kind of approach is more rewarding when applied to narratives of a traditional, formulaic and orally transmitted type, rather than sophisticated literary narratives. The exponents of narratology themselves frequently remind us that their aim is not the explication of texts but the uncovering of the system that allows narrative texts to be generated and competent readers to make sense of them. Narratology does however bring to the attention of the literary critic factors involved in reading narrative that are important, but in a sense so obvious that they tend to be overlooked (Rice & Waugh, 1996:24-25).

II.   *Poetics of Fiction*- this heading will include all attempts to describe and classify techniques of fictional representation. The great breakthrough in this field in the modern era was undoubtedly the Russian formalists' distinction between fabula and sjuzhet: on the one hand the story in its most neutral, objective, chronological form, the story as it might have been enacted in real time and space, a seamless continuum of innumerable

contiguous events. On the other hand, the actual text in which this story is imitated, with all its inevitable (but motivated) gaps, elisions, emphases and reoderings. Work along these lines in Europe, culminating in Gerard Genette's "Discourse du Rècit", established two principal areas in which sjuzhet significantly modifies fabula: time, and what is generally called 'point of view' in Anglo-American criticism. (Rice & Waugh, 1996:26).

III.   *Rhetorical Analysis*-by this the researcher means analysing the surface structure of narrative texts to show how linguistic mediation of a story determines its meaning and effect. This is a kind of criticism in which the Anglo-American tradition is comparatively strong, because of the close-reading techniques developed by New-Criticism. Mark Shorer's essays are classic statements of this approach. The stylistics that developed out of Romance Philology, represented at its best by Spitzer and Auerbach, also belongs in this category. David Lodge (1966), in (Rice & Waugh, 1996: 27), claims that when writing his first book of crism, "The Language of Fiction", this seemed the best route by which to achieve a formalistic critique of the realistic novel. The underlying aim of this criticism was to demonstrate that what looked like redundant or ransom detail in realistic fiction was in fact functional, contributing to a pattern of motifs with expressive and thematic significance. Much of this criticism was therefore concerned with tracing symbolism and keywords in the verbal texture of words (Rice & Waugh, 1996:27).

For structuralist narratologists, the most important linguistic analogy is the analogy between the structure of a narrative and the syntax of a sentence. 'A narrative is a long sentence', says Barthes 'just as every constative sentence is in a way the rough outline of a short narrative'. On this analogy, the overall articulation of a story obeys certain conventional rules in the same way that the articulation of a sentence obeys the rules of syntax. Just as the different parts of speech in a sentence do not follow one another merely according to the sequence of thoughts occurring in the speaker's mind, so the units of action and event in a story do not follow one another merely in imitation of some external happenstance in the real world. The grammarian's goal is to set forth a simple system of rules which, by permutation and recursive application, can account for all the complexities of all possible sentences, and the structural narratologists aim to do the

same for narrative. This conventionalist approach to narrative has already been encountered in Propp (1958), whose "Morphology of the Folktale" represents the strongest single influence upon structuralist narratology. However, whereas Propp was content to suggest a general similarity between the building blocks of a sentence and the building blocks of a fairytale, the narratologists are in search of something much more specific. Typically, they relate characters or substantive agents to nouns, and actions to verbs. 'We shall understand narrative better if we know that the character is a noun, the action a verb,' claims Todorov. They are also eager to incorporate a parallel to adjectives, suggesting that qualities or descriptive features are attributed to a character in the same way that adjectives modify a noun. This not only extends the linguistic analogy but follows from the narratologists' attempt to carry the application of their models beyond fairy tales to all forms of narrative. The attribution of qualities to individuals may matter little in an action-oriented genre operating with stock characters, but it becomes enormously important in modern novels, where a great deal of time is spent in constructing static situations and individual psychological cases. (Harland, 1999).

The role of De Saussure is crucial, for what characterises structuralism is not simply a concern with structure. As Jean Piaget's (1971) "Structuralism" makes clear, emphasis on structure is a widespread twentieth century phenomenon, visible in a variety of disciplines including mathematics, psychology and biology. Structuralism as a movement shares with these other areas of structural inquiry an interest in totalities as opposed to parts or individual elements. However, the very conception of structure with which structuralists work is of a special kind. It is not, for instance, the same as what German critics call external form (sonnet form, rhyme schemes and the like). Neither is it, as Edward Said notes, 'a spatial term nor for that matter a temporal one'. Roland Barthes (1972:214) hints at what is central to structuralism and its conception of structure when he writes: 'watch who uses signifier and signified, synchrony and diachrony and you will know whether the structuralist vision is constituted'. The terms are De Saussure's; the 'vision' derived from his structural linguistic.

As a starting point we can take De Saussure's argument for the arbitrary or conventional nature of the linguistic sign. The sign unites a signifier and a signified. Apart from such special cases as onomatopoeia, the relation between the two is in no way motivated or natural or inevitable. The French say *la main*, we speak of a hand, Zulu speakers say *isandla*. Obviously, none of these is a more accurate or appropriate word for a hand than any of the others. Here the arbitrary or conventional character of the sign is clear enough. However, at this level there is nothing either new or particularly noteworthy about De Saussure's point. Only when we follow his argument further, we can grasp its consequences. For one thing, language does not simply apply a group of signifiers to an assemblage of pre-existent signifieds (Ryan & Van Zyl, 1982:53-54).

While the major successors of Propp: Greimas, Gennette, Barthes, Bremond and Todorov, have made substantial contributions to the field, a single brief essay by Todorov will be used to exemplify structuralist narratology. The procedure should not be taken to suggest that there are not differences, often considerable ones, in method and focus among narratologists. Todorov, however, is sufficiently representative to suggest much that is central in the effort to establish a structuralist 'grammar' of narrative. In addition, he has the advantage that his work on narrative is widely available in English. His article "Structural Analysis of Narrative" (Todorov & Weinstein, 1969:70-76) much of the material appears in somewhat altered and expanded form in "The Grammar of Narrative" (Todorov, 1977:108-119) begins with the familiar argument for poetics over, or in addition to, description, and then focuses on a single structural category, plot. Taking his examples from Boccaccio's (1886) "The Decameron", Todorov states the plot of four tales. Surprisingly, he makes no effort to define plot, one is left to infer from his procedure that it means something like the core action of a narrative expressed in the briefest possible summary. This makes a departure from his usual practice of using Russian formalist distinction between plot or sjuzhet (the artistic arrangement of the events of narrative) and story or fabula (the events in their casual, chronological order) (Ryan & Van Zyl, 1982:60-61).

According to (Newton, 1988:137-138) the structural study of 'poetic language' and of the forms of literary expression in general cannot, in fact, reject the analysis of the relations between code and message. The ambition of structuralism is not confined to counting feet and to observing the repetitions of phonemes, it must also attack semantic phenomena which, as Mallarme showed us, constitute the essence of poetic language, and more generally the problems of literary semiology. In this respect one of the newest and most fruitful directions that are now opening up for literary research ought to be the structural study of the 'large unities' of discourse, beyond the framework, which linguistics in the strict sense cannot cross, of the sentence. One would thus study systems from a much higher level of generality, such as narrative, description and the other major forms of literary expression. There would then be a linguistics of discourse that was a translinguistics, since the facts of language would be handled by it in great bulk, to put it simply, a rhetoric, perhaps that 'new rhetoric' which Francis Ponge once called for, and which we still lack. The structural character of language at every level is sufficiently accepted by all today for the structuralist approach to literary expression to be adopted as it were without question. As soon as one abandons the level of linguistics (or that 'bridge thrown between linguistics and literary history', as Leo Spitzer called studies of form and style) and approach the domain traditionally reserved for criticism, that of 'content', the legitimacy of the structural point of view raises very serious questions of principle. A priori, of course, structuralism as a method is based on the study of structures wherever they occur, but to begin with, structures are not directly encountered objects, far from it, they are systems of latent relations, conceived rather than perceived, which analysis constructs as it uncovers them, and which it runs the risk of inventing while believing that it is discovering them.

CHAPTER FOUR

Analysis and interpretation of texts

4.1.   Introduction

Chapter three discussed the theoretical framework where the structuralist approach was discussed in detail. This chapter deals with the analysis of literary texts. Firstly, the summary of "*Nna Sajene Kokobela CID*" (Ntsane, 1986) and "*Nna ke mang*" (Maphalla, 1991) texts will be discussed. Secondly, the plot structure for both texts, thirdly, character and characterisation will analyse and interpret the elements of the novel, namely place and time, followed by conflict and theme.

4.2.   Summary

4.2.1. *Nna Sajene Kokobela CID* by Ntsane (1986)

The novel starts with Kokobela working as a clerk in the Lesotho government. But he joined the police force after he had observed how the policemen were treating the public. Soon after he joined the police force, he was assigned a big case of investigating a murder in Berea. He was excited over that investigation as he wanted to prove that he can be a great detective. He chose two policemen that he trusted the most to assist him with the investigation in Berea.

They disguised themselves as farmers, so that no one could recognise them as policeman. They were going to stay with Rapotlaki, a friend of Kokobela, who was also a farmer. Shortly after they arrived in Berea, Kokobela went to see Topisi's wife. He told her that he was a policeman and he had been sent to investigate and find the people who killed her husband, Topisi. Kokobela was a brilliant detective, hence, he already suspected Topisi's wife as he watched her crying. Following his suspicions, Kokobela

asked Rapotlaki about Topisi and his wife, and what they were like together. Kokobela wondered, if Topisi was a good man, why was he killed so brutally. Kokobela was suspecting the beautiful wife of Topisi.

On their way back from the caves where the body was found, a man on a horse approached them. They were astonished by the man's appearance, he was a big, dark man wearing a military jacket. Kokobela's men, Lentswe and Tabola, were even scared to look him in the eyes for too long but Kokobela who doesn't fear anything or anyone, starred at him. This huge, dark man introduced himself as Marumo Ramoahlodi, from Maseru. The men introduced themselves with fake names saying they were from Leribe and that they were there on agricultural business. Kokobela was suspicious of this man, if not for Topisi's death, then as someone who has escaped the hands of justice. After their meeting, Kokobela asked Tabola to follow the man to see where he is going. He told him to keep back so that the man wouldn't see him.

Tabola followed Mafethe to where he was resting. He was in a house, drinking with a man and a woman. Tabola entered the house with the tall man, who was drinking with Mafethe, as if they were together. The moment he was in the house Mafethe was unhappy about him being there, so he told him that the drinks were over and he must leave. Tabola realised that Mafethe was a very intelligent and observant man. Mafethe accused the tall man, Langwane, of bringing strangers into their space and said that these people would destroy his plans. He even threatened Langwane that if he truly knows these people, he will know him very well.

The following evening Kokobela went to Topisi's wife house where he found Mafethe and Topisi's wife arguing about money. He went to the door to listen closely but mistakenly made a noise outside. When Mafethe went out and encountered Kokobela they ended up in a struggle and fought. After his fight with Mafethe, Kokobela returned home and told the men what had happened. He also told them that he had heard information that connects Mafethe to Topisi's death. Consequently, Tabola and Lentswe wanted to arrest Mafethe, but Kokobela refused because there was no evidence.

Kokobela went to Topisi's house again to tell Topisi's wife that Mafethe is the one who killed her husband. However, Mafethe had already warned Topisi's wife against Kokobela. Topisi's wife refused to believe what Kokobela was saying about Mafethe. Kokobela confessed that he knows everything, even that Mafethe was her guest yesterday and he had also heard everything they said.

Topisi's wife was out of words and did not know how to defend herself anymore so she started crying. Kokobela, being a very intelligent police officer, realised that the woman was the one who killed her husband Topisi, with the help of Mafethe. The woman became angry with Kokobela because he did not believe her fake tears, so she gave him a glass of water with poison. Kokobela left Topisi's house, running from Topisi's wife because her eyes were full of rage, death and satanic spirit.

Kokobela felt sick and dizzy on his way back from Topisi's wife house. Lentswe and Tabola went to look for Mafethe to know his whereabouts, they found him at home with bandages over his face, pretending to be swollen. Langwane was also pretending to be very drunk. Since Tabola had followed them, he knew they were not drunk nor sick. Mafethe and Langwane were sitting with a third man, Sankwela.

After some time, Sankwela went to the house to tell Kokobela that Topisi's wife wants to see him, but they beat Sankwela up until he told the truth. Mafethe also arrived threatening to kill Sankwela. He also confessed that he was the one who killed Topisi.

Kokobela kept Sankwela with them because it was no longer safe for him, as Mafethe had just threatened to kill him. Topisi's wife and Mafethe were not home so Kokobela assumed that they had run away. As a result, they went to the king to tell him that they were looking for Mafethe, Topisi's wife and Langwane who were guilty of the murder of Topisi. However, Sankwela told them that the king was also afraid of Mafethe so there was nothing he could do to help. They took the horses and headed to the mountain where Mafethe and the others were hiding. After arriving in a village at the bottom of the

mountain Kokobela disguised himself again and went up to the caves to look for Mafethe. Kokobela found him hiding in a cave on the mountain. Kokobela went back to get the rest of the men. Early in the morning they all went up the mountain to arrest Mafethe but were instead held hostage in the cave together with Langwane and Topisi's wife.

While they were in the cave, Mafethe told them how he came to be a killer and ruthless man. Eventually Kokobela and his men fought back and managed to get free. Mafethe was arrested and sentenced to death.

4.2.2. *Nna ke Mang?* **by Maphalla (1991)**

The novel opens with an argument between Tsholedi and his wife Mmatsekiso, where Tsholedi was pleading with his wife to stop selling liquor at their home. His family home had become a tavern where there was always chaos and noise. They had three children. Ntebaleng, the eldest, who chose to get married at the young age of 21. Their middle child, Tsekiso, who was studying to become a teacher at Fikalatshepo College. He did not want to go home because of everything that was happening there. Modise, their youngest child, who still lived at home while he went to school.

Tsholedi's wife, Mmatsekiso, cheated on her husband with many men because of the liquor selling situation. In the village of Dihlabeng, Mr Nthapeleng was a famous businessman who owned a clothing store at Ntheoleleng Shopping Centre, where Tsholedi worked as a security guard. Mmatsekiso and Nthapeleng were caught sleeping together, assumed drunk, in Nthapeleng's office at the shopping centre. This news was all over Dihlabeng. Tsholedi was very frustrated and disappointed by this. Tsekiso and Modise were also not performing well at school because of this news. Tsholedi often spoke to the pastor about things happening at home. However, since he had been fired, he became very frustrated and disturbed, he had lost hope.

The pastor tried to encourage Tsholedi but he had had a change of heart and the way he perceived the world. Tsholedi packed his things and left for Merafong where he would

start looking for work. Prior to leaving, he wrote a painful letter about how his feelings and his view of the world had changed. Days later a man named Kgikgitha Mathakgola arrived in Dihlabeng looking for work. Leema, who was a business owner, offered him the job of delivering coal in the village with another man Mokgutli. Mmatsekiso was again, seeing another man, by the name of Moferefere Kakata. With Tsholedi gone, he was now the man of the house.

One night in Dihlabeng, while Mmatsekiso and her customers were still at it, 'Kgodumodumo' was born. It was also a day that people's lives would change because this creature brought people pain and suffering. Moferefere and Matlakala were Mmatsekiso's usual customers, they were at the tavern the same night Kgodumodumo was born. The following morning both Moferefere and Matlakala were brutally killed, next to their bodies was written in big letters 'KGODUMODUMO'.

Police officers filled the village, everyone was terrified. Sergeant Makatolle, well-known in Dihlabeng, was given the job of finding the murderer, the person responsible for the horrible act. The deceased had been killed in a manner similar to that of having an axe on their neck. Sergeant Makatolle had travelled all over the village looking for someone who knew anything about the incident. Takadimane was interrogated because he was the one who last saw Matlakala alive. Moferefere had been alone when he went home.

Meanwhile, Tsholedi was still in Merafong. The news of the killings had already reached Fikalatshepo College where Tsekiso was residing. He was very frustrated and did not understand, so he wrote his father a letter asking him to confirm the event. The news about the killings had affected Tsekiso so much that he did not want to leave his room. Mmatsekiso received Tsekiso's letter because his father was not home. The letter was read in front of a group of customers at Mmatsekiso's tavern, amongst them were Kgikgitha and Mokgutli. This letter made Mmatsekiso very angry, who said that boy had gone mad and was disrespectful, just like his father.

Tsekiso was still not performing well at college because he was still confused about what was happening at home. Tsekiso had a girlfriend in Dihlabeng, Morongwe, but he had met someone else named Diepollo, whom he loved very much. Tsekiso received a letter from his father that left him more confused. He was hoping that his father would answer his questions, instead his father was calming him down and saying goodbye, as if they were never going to meet again. A brief moment after reading the letter, Diepollo came to him with news that she was pregnant. Tsekiso told Morongwe about his relationship with Diepollo, she was deeply hurt by Tsekiso's news. After Tsekiso's conversation with Morongwe, Diepollo received a letter from her parents telling her that she had a cousin in Fikalatshepo College, and his name was Tsekiso Modibedi.

Dihlabeng had become well-known because of everything that was happening there. The killings led to frustration in the village and had left everyone in a state of shock. While back at the college, Tsekiso and Diepollo were frustrated after learning that they were family. They decided to talk to a local minister near the college who would hopefully help resolve their problem. However, Morongwe was deeply hurt by what Tsekiso had done to her and the news of their break-up became known all over Dihlabeng. Morongwe even received a phone call from Kgodumodumo asking about their break-up.

Kgodumodumo wrote a letter to the newspaper which caused a lot of chaos in the village. The letter was about God's kingdom and human rule and how this world is ruined and it should come to an end. The following morning Nthapeleng was killed just outside the door of his house, next to his body it was written 'KGODUMODUMO'. His head was lying under a pair of new grey trousers. This news scared the public. However, there was a woman who claimed to know those pants and whom they belonged to. Gladys was an employee at Nthepaleng's clothing store, she testified to the police that the grey trousers belonged to Tsholedi. Sergeant Makatolle was still looking for Tsholedi as he was not found in Merafong, where he claimed he was going. While Kgodumodumo claimed that today is the day for sinners, as well as Mmatsekiso, to diminish.

The following morning three businessmen were killed with Kgodumodumo's signature. Mmatsekiso had not slept at her home, she was out with her lover, Molahlehi. When she arrived home, she found the doors open, showing that there was someone in the house. Since she had not been home, Kgodumodumo was not able to get to her. These killings caused chaos and fear in the village. The police were searching everyone for identity documents and every car that passed by.

Kgikgitha and Mokgutli's car was stopped and they were asked to produce documents which Mokgutli did but, Kgikgitha did not. While the other policemen were talking to him, he pulled his beard and it fell off. He was arrested right there and then. After he was arrested the police discovered that it was actually Tsholedi, wearing a disguise. People gathered in numbers, everyone wanted to see the scary Kgodumodumo. Mmatsekiso also went to court to see for herself, the sentencing of Kgodumodumo. People were surprised to see that Mmatsekiso was pregnant because her husband Tsholedi had not been home in a long time. The court sentenced Tsholedi, or Kgodumodumo, to death. Mmatsekiso had a baby boy named Mothoduwa who grew up knowing Tsholedi as his father.

Mothoduwa's siblings Ntebaleng, Tsekiso and Modise did not want to talk about this matter. However, Manthodi, who used to work as Mmatsekiso's assistant at the tarvern told Mothoduwa that his father was Molahlehi, not the late Tsholedi. By this time Mothoduwa was grown up and didn't let this issue affect his life. In addition, he wrote a book about how he grew up always asking himself "who am I?".

4.3. Plot structure

4.3.1. Plot in *Nna Sajene Kokobela CID* (Ntsane, 1986)

4.3.1.1.   *Exposition*

The events took place in both rural and urban Lesotho. Maseru is urban Lesotho, while Berea is rural Lesotho. Characters such as Mafethe, Kokobela and Topisi's wife were

introduced. The time of events was semi-modern. The relationship between characters was cordial as there was no conflict among them.

4.3.1.2.   Motorial moment

The ritual murder of Topisi got the ball rolling. This was the beginning of conflict. The murderers were not known and Kokobela was assigned the task of investigating the murder and finding the culprits.

4.3.1.3.   Complication

Mafethe, the antagonist, stood in the way of Kokobela's investigations. He made it impossible for Kokobela to find the culprits. One night he had a fierce physical fist fight with Kokobela behind Topisi's house. In addition, Topisi's wife was not prepared to cooperate with Kokobela in providing evidence that could lead to the arrest of the perpetrators.

4.3.1.4.   Crises

Evidence regarding Topisi's killers was available. Kokobela and his team of detectives made final preparations to arrest the perpetrators. By this time, Mafethe was hiding in a cave with Kokobela on his tail.

4.3.1.5.   Climax

This stage was very crucial as the truth was expected to be revealed. Mafethe was in the cave with Topisi's wife, Langwane and others. They were badly assaulted by Mafethe. Kokobela's intervention and the arrest of Mafethe saved the lives of those who were viciously battered by Mafethe. After his arrest, he and Topisi's wife were sentenced to death by hanging.

4.3.1.6.   Denouement

This was the final stage. Mafethe and Topisi's wife had been hanged. Law and order had prevailed in Lesotho.

4.3.2. Plot in *Nna ke Mang?* (Maphalla, 1991)

4.3.2.1.   Exposition

In the exposition, characters such as Tsholedi, Mmatsekiso, Tsekiso and Nthapeleng were introduced to the reader. The time of events was modern, and the place was Dihlabeng. At this stage, law and order were prevailing as Tsholedi and his wife were living peacefully despite the poverty in which they found themselves.

4.3.2.2.   Motorial moment

The behaviour of Mmatsekiso changed the equilibrium that was prevailing in the family. She sold alcohol against her husband's wishes. When her husband reprimanded or rebuked her, she did not understand. All hell broke loose because she thought that the environment in which they were living allowed people to sell alcohol so that they could be counted amongst the "big shots" in the region. If you had money in that environment, you were respected by all, irrespective of how you accumulated money.

4.3.2.3.   Complication

The family was facing disintegration. Mmatsekiso did not bow down to the pressure of her husband. There were insults and at one stage Tsholedi nearly assaulted Mmatsekiso. What compounded the matter further was the emergence of Nthapeleng, the businessman on the scene. He was attracted to Mmatsekiso and eventually they formed a solid and cohesive love relationship. They were caught off guard whilst engaging in

sexual activity. This scene changed Tsholedi's perception of life and that was when he decided to take revenge.

4.3.2.4. Crises

Tsholedi wanted to solve the problem, he even engaged with the priest to help him resolve the conflict between him and his wife. He left home with the intention of seeking work elsewhere but decided to turn into *Kgodumodumo* (evil monster) and exterminated whoever came his way. His actions caused a lot of confusion in the village and no one, not even the police, could identify the evil doer. Nthabeleng was also murdered.

4.3.2.5. Climax

Tsholedi was eventually arrested and sentenced to death. Good had triumphed evil. Tsholedi was no more.

4.3.2.6. Denouement

Peace and order prevailed because Tsholedi was sentenced to death.

4.4. Character and characterisation

4.4.1. How characters are portrayed

Rimmon-Kenan (1983: 59) describes character as a network of character traits. Boshego (2007: 43) refers to characters as the agents of the author. He states that the agents are the writer's means of effective communication of his or her textualization, whereas Chatman (1978:108) argues that characters are the people, endowed with specific moral and dispositional qualities, who carry on the action in a story. The sphere of 'character' comes from speeches in which it manifests itself, as well as the physical actions which

are motivated by a person's character. Characters are products of the plots, and their status is functional.

If in the development of a fictional being, the author proposes to have their character undergo some change or experience revelation or self-discovery, they have to make sure that the change or discovery is based on good reasons and is presented effectively (Cohen, 1973: 40).

According to (Larson, 1978:148) characters in African fiction and the modes of characterisation may often be shaped by the traditions within the geographical area of the given writer. Characterisation by action is important in all novels. In many early West African novels, the female characters play almost no significant part. If females are present, they are mere objects performing a function.

4.4.1.1. Classification of characters

Characters in a literary text are classified according to the role they play in structuring the conflict of the story.
According to DiYanni (2001:55-56) the major character is sometimes called the protagonist whose conflict with the antagonist may spark the story's conflict. Supporting the major character are one or more secondary or minor character whose function is partly to illuminate the major characters. And the antagonist which is the minor character is a partner from the protagonist that supports protagonist character to make the plot interesting. The antagonist character is related when the story has a conflict for the protagonist character to achieve what the goals that protagonist character represents for the audience. Not all major characters are dynamic and minor characters static, because it depends on how the plot tells the story.

Apart from characters mentioned above, (Foster, 1927:73) classifies characters into flat and round characters. He describes round character is a character that is changed by the

experience they pass through in the course of the narrative and figures whereas a flat character remains unchanged by the experience they pass through.

He also believes flat characters to have more advantages than a round character. A flat character is easily remembered by the reader afterwards because they are consistent and predictable. And a round character is complex and unpredictable, Foster (1927) says "the test of a round character is whether it is capable of surprising in a convincing way".

Chatman (1978: 132) also agrees that flat characters have few traits and have a predictable behaviour. Whereas round characters possess a variety of traits, of which some are their unpredictable behaviour and being able to surprise the reader.

Msimang (1986: 102) describes a round character as the one "whose conduct is not readily predictable and who changes under the changing circumstances. This changing character is sometimes described as a dynamic or revolving character".

4.4.2. Characterisation

Ntombela (1995: 131) states that characterisation is in a narrative device used by the author to give a human identity to the otherwise non- human figures in the story.

Whereas according to Cohen (1973: 137) the "art of creating fictional characters in words which give them human identity is called characterization. It is an art of illusion whereby the characters created seem to become people with traits and personalities which a reader can recognize, respond to, and analyze".

Msimang (1986:99) also states that characterization is a sum total of techniques employed by an artist in presenting characters in a literary work and perceived by the readers as persons endowed with moral and dispositional as well as physical qualities.

DiYanni (2001:56) claims that characterization is the means by which writers present and reveal character.

4.4.2.1.   Methods of characterisation

Rimmon-Kenan (1983) classifies two basic types of textual indicators of character, direct definition and indirect presentation.

Direct definition tells us straight out by showing the exposition how a character look and describe the other character. Whereas in indirect presentation, the author tells us the audience about what the character do, say, action and thought (Arp and Johnson 2006:104).

Rimmon-Kenan (1983) techniques of characterisation applied to Nna Sajene Kokobela CID and Nna ke mang?, are as follows:

4.4.3. Characterisation in Nna Sergeant Kokobela CID

4.4.3.1.   Character's actions

What a character does will portray his whole composition. We should keep in mind that a character could say one thing but do the opposite.

Mafethe admits to Kokobela that he killed Topisi and he does so without showing any remorse.

> *"Topisi ke mmolaile tjee ka ha yeo ngwanabo lona a se a le boleletse,*
> *empa ha ke tsebe na le tla nketsa eng e tswang kae"* (Ntsane 1986: 77)

> *"I killed Topisi as you have been told by your brother, but I don't know*
> *what is it that you can do to me and how"*

Mafethe's confession to killing Topisi shows what kind of a person he is, someone who kills with no remorse or guilt. His behavior shows that he doesn't care for or consider other people's feelings, he just kills for the satisfaction of his broken heart. Mafethe's actions

for killing Topisi is the result of rage, hate and his perception of the world, the world full of injustices, which he experienced while in the war.

Kokobela put forward many reasons why he wanted to join the police force, one which was to improve how women were being treated by the police. He says:

> *"Ka utlwa bohloko ha ke bona mosadi enwa wa batho a sekisa meokgo, a rata ho lla, a lliswa ke dipuo tsa lepolesa lena le kgohlahetseng hakana. Ka halefa hwa re ke bue, ka mpa ka thola ka re nka senya ditaba, ka tshoha ke itlontlolla ka ditaba tse sa nkameng"* (Ntsane, 1986: 6).

> *"I got hurt when I saw this woman with tears in her eyes about to cry because of the horrible words said to her by the cruel policeman. I got angry and I wanted to intervene, but I kept quiet to avoid embarrassing myself about things I know nothing of"*

The above statement from Kokobela tells us that like he really cares about the treatment and protection of women as one of the reasons he joined the police force. But throughout the novel we see Kokobela go against his words, as he shows his negative behaviour towards women. We see his changed behaviour when he says:

> *"Ha re le telle re a le hlompha, re re basadi ba rona sebetsang moo Modimo a le behileng teng ho seng jwalo le a duba, le a senya. Hang ha mosadi a qala a kena kena ditaba tsa banna, eba ho hlaha moferefere, dintwa, tshollo ya madi, moo mosadi a leng teng moferefere o tlamehile ho ba teng"* (Ntsane, 1986: 14).

> *"It is not that we don't respect you, we do, we just say that women should work where God has placed them, otherwise you ruin everything. Whenever women interfere with in matters of men there is always trouble and chaos"*

Kokobela does not give women a lot of credit, he underestimates them and that important things and jobs can only be done by men. From the above statement Kokobela has deviated away from the plan of why he wanted to join the force because he wanted to change the system of how women were treated as minorities than men, but the statement shows us that he has joined his fellow policemen in belittle women.

Even when approaching Topisi's wife for the first time Kokobela was already suspicious of her involvement in the murder of her husband Topisi because of his perception of women.

4.4.3.2.   Character's speech

What a character says about himself, about certain events or about other characters.

After Kokobela captured him, Mafethe came to terms with his fate. He was overpowered and he opened up to Kokobela about his past life in the military. He knew that it was over and he was ready for his punishment.

He had given up on life and was ready to die when he says:

> *"Maobane ke ne ke tshaba lefu, kajeno ha ke sa le tshaba, ha ke sa le tsotella hobane ke sa bone thuso ya ho phela lefatsheng lena la bokgopo, la bokgoba, la ditlala le ditshehlo tse lengwang ka boom oho hlokofatsa le ho tshwenya meya ya batho ba bang"* (Ntsane, 1986: 104).

> *"Yesterday I was afraid of death but today I'm not, I don't care about it anymore because I don't see the point of living in this world of cruelty, slavery, hunger and thorns that are planted deliberately to hurt others"*

Here Mafethe has given up on life because he no longer fears death, he has acknowledged his guilt even though he still blames other people who made him to be this way but he knows that he must be punished for his bad behaviour. Here Mafethe sounds

like someone who is defeated, he was no longer the arrogant and untamable beast he was when they first entered the cave, and not only his behaviour has changed but also his perception on life.

Kokobela considers himself a brave man who can face dangerous situations better than anyone else around him.

This is what Kokobela says about himself:

> *"Kokobela o shapa bohareng ba hlaha, ba kganare, mollong moo ho belang metsi le sebabole"* (Ntsane, 1986: 7)
> "*Kokobela is not afraid of anything he faces danger straight in the face, where the action is*".

The above excerpt delineates Kokobela as a person who does not fear anything or anybody. But when he was fighting with Mafethe what he said something that does not sound like someone who is fearless of anything.

> *"Ntho eo neng ke e tshohile e ne e se ha kaakang hore o tla ntlhola ka matla, empa ke ne ke tshohile hore esekaba o ntse a mpona hantle…… O tlile bo mme a ntse a nanya, a nanya butle hona hoja esebe tsena tse utlwang le moo tsa ba bang di sa utlweng, nkabe ke sa utlwa hore o ntse a tsamaya"* (Ntsane, 1986: 43).

> *"What I was afraid of was not that he will overpower me, but I was afraid that he could still see me…….He came, crawling so silently that if it wasn't for the help of these ones that can hear better than anyone else, I could have not heard that he was moving"*

Here Kokobela underestimates Mafethe's strength when he tries to protect his ego by pretending he was not afraid that he will be overpowered. Subconsciously Kokobela is really afraid of Mafethe otherwise, he would not be hiding from him. He claims that he 'faces danger straight in the face', when the time comes to face Mafethe straight in the face, he runs to hide.

4.4.3.3. External/ physical appearance

Characters are often described by the narrator or other characters in such a way that their physical appearance is communicating something to us about how they are.
Some elements of the characters appearance like, hygiene, and the selection of clothes can tell a lot about a character's personality.
Here the narrator gives a description of Mafethe's appearance.

> "*Borikgwe bo kgaotse tlhafu ka lehare, mmomo o setse kantle, e le mmomo hle, tjhwantla e ntshohadi tjena, sefate sa mmomo. Maotong ha ho dieta…. Ke a bona ke ka baka la botenyaba maota ana a moeka, hobane a ne a bile e ka a ruruhile, a le matenya, a le malelele, a bile a tlala morao. Ha a re tadima a re kgwetela mahlo, ha hlaha bofubedu bo fetang madi…mahlo a motho a ntse a le mafubedu ka boona!*
>
> *Katiba a rwetse ya mosetla e lemeno le leholo tjena; baki e le tsena tsa masole, ane a ntwa ya Jeremane, empa e mo tlentse e bile e le kguthswanyane e kgutla ka hodima dibono. Ho ithata ho bonahala ke ntho e ithatang haholo, hobane aparo tsa hae o ne o ke ke wa bona hantle ka baka la botsho bona ba hae ba dipitsa*" (Ntsane, 1986: 28-29).

> The trousers have been cut off with a razor blade, the leg is left out, it was really a leg, big and black, the leg looking like the trunk of a tree. *There were no shoes on the feet. I can see because of the thickness of the feet, because they were looking swollen, they were thick, tall and full at the heel. When he looked at us with a twinkle in his eye, a reddish tinge appeared above with blood and the human eyes were still red in itself. The head he was wearing made out of a sack with a big tooth like this, the jacket was these of soldiers, the ones of the Jerusalem war, but it was so tight and just above the buttocks. Self-esteem seems to be the most visible thing, mostly because his clothes you could not see well due to his blackness of the black pots.*

His physical appearance, height and body size can tell that he has physical strength, and when observing other elements such as a small military jacket, no shoes on, and his cleanliness we can assume that he was in the military.

He shows to be someone who still cares about his health hence his hygienic clothes. Though he had no shoes on, due to his swollen feet, the clothes he was wearing are not of someone who has a family or a wife, because no wife would let her husband walk around the streets wearing a small jacket and cut trousers.

4.4.3.4.   Environment

The environment is where the characters come alive and the story unfolds, it can be the physical (house) or human (family).

Here the environment can be that specific place or that specific time when the story unfolds.

This is what Mafethe said to Kokobela while in the cave:

"Ke qetile dilemo tse tharo ntweng kwana Egepeta le Italy mme teng ka bona mokgwa oo ho etswang dintho ka ona .Empa se hlileng se etsang hore ke etse batho ba bang tjena sona le ke ke la se fihlela hoba le nna ha ke se nepisise, ha e se feela hore ke motho ya pelo e mpe haholo, ke lonya, ke kgwahlahetse hampe mme ke entswe jwalo ka boomo ke batho ba kang lona tjena" (Ntsane, 1986: 94).

"I have spent three years in the war in Egypt and Italy and I saw how things were being done. But what actually drives me to be doing all these things no one can understand because even I don't know, except that I know that I am heartless, cruel and very deep and I was deliberately turned into being this way by people like you"

For Mafethe, the cave is a symbol of change because it is where he makes a review of his life experiences and opens up to Kokobela about how he became a beast we know him to be. Regardless of admitting that he is heartless and cruel, he still blames the environment of the war and the situation around it that made him the cruel person he is today.

When Kokobela first joined the police force he had a mission to change and eliminate the crime in Lesotho, but later he seemed to be more after power than justice. This shows when he says:

"Ka lakatsa ho etsa ho hong bopoleseng, ntho e kgolo"
(Ntsane, 1986: 10).

"I felt like doing something in the police force, something big"

It goes back to when Kokobela was given a case to investigate, he was overwhelmed with excitement that finally he will get to prove himself that he is a better detective.

Kokobela's hunt for power introduced pride in his personality, as he started to belittle his colleagues. He chose them because they were the two policemen he trusted the most, but they were no longer of any value to him. Kokobela had great intentions for joining the force, but the little power of authority the police name gave him made him to be power hungry. Working as a clerk Kokobela had no power of authority over anyone, but the police force revealed his true character. The environment of the police force changes him, he was now self-centered and power hungry.

4.4.3.5.   Naming

The name the author chooses for a certain character, often reflects the personality or circumstances of that character. Thus, a name in itself could be communicating something about a certain character.

People's names can be associated with their personalities and behaviour.
The name Kokobela means to make something less tense or to defuse the situation.

> *"Kokobela lebitso la hae, ke hore o kokobetsa bobe le bobodu mona naheng ya Lesotho"* (Ntsane, 1986: 6).

> "Kokobela's name means he reduces crime and corruption in Lesotho"

Often people are given nicknames after the similar physical or personality features. In this case Mafethe is named by his physical features.
The name Mafethe: refers to someone big, overweight or fat.

> *"Ra tsota botenya ba monna enwa, ra fumana e le sehanyatha sa motho, phankgela e dimpadimpa, ke ho re mpa ena e bile e paqame qhaneng mona"* (Ntsane, 1986: 28)

> *"We noticed how fat this man was, he was a real huge and tall man with a big belly hanging"*

4.4.3.6.   Interaction with other characters.

How a character communicates and react to other characters can reveal something about his nature.

What Kokobela says about himself tells us a lot about his character's nature:

> *"Nna ha ke laetse motho ke batla taelo ya ka e phethwe, e seng motho a nne a re yena o bona ekare ho tla ba tjena ho le tjena. Tsena dikopolo di ya ntseba mme di bile di utlwisisa hore boko b aka bo kopola ba tsona ha ho fihlwa bofokising"* (Ntsane, 1986: 32)

> *"When I have instructed someone to do something, I want it done, and not a person telling me that he thought that things would be like this and that. These guys know me very well and they know that when it comes to investigating I'm much better than them"*

The above statement from Kokobela reveals that he is a self-centred person, no one's opinion is important but his. He does not give the two detectives a chance to have a say in the investigation, only what he says is important and must be followed. When he communicate with his colleagues he addresses them with respect and professionalism but also he belittles them by saying that he is a better investigator between them.

Mafethe is known as the bad guy who is feared by everyone in Berea. Here he proves us right when he threatens Langwane by saying:

> *"Wena Langwane haeba o tsebana le batho bao, ruri tla qala*
> *ho ntseba hore nna ke Mafethe eseng Mmamafethe"*
> (Ntsane, 1986: 37)

> *Langwane, if ever you know who those people are, really you*
> *will know me very well that I am Mafethe and not*
> *Mmamafethe"*

Mafethe suspected that Langwane was working with Kokobela and his men hence he threatened him. Langwane is one of Mafethe's accomplices in the murder of Topisi but still Mafethe does not seem to have much trust in him. He is arrogant and speaks rudely to everyone around him, even the closest people whom he committed murder with and he does not trust anyone. Everyone in Berea is afraid of mafethe even the chief of Berea wants nothing to do with him.

4.4.4. Characterisation in Nna ke mang?

(a)   Action

What a character does will portray his whole composition. We should keep in mind that a character could say one thing but do the opposite.

Tsholedi after losing the battle with Mmatsekiso, decided to deal with this matter his own way by disguising himself as Kgodumodumo and killing everyone who is associated with Mmatsekiso and her shebeen.

>*"Hoseng hona ho utlwahala hore Moferefere le Matlakala ba bolailwe ka sehloho se nyarosang mmele. Ho utlwahala hore Matlakala o bolaetswe ha hae lapeng, a kena, a itswela moo a itswelang. Ho utlwahala hore Moferefere yena o bolaetswe seterateng, ha a feta mane moferong o haufi le selakga sa Tshemedi"* (Maphalla, 1991: 79)

>*"Early this morning it has been discovered that Moferefere and Matlakala were killed. It seems like Matlakala was killed at her house while Moferefere was killed in the street just as he was passing by the butchery".*

This was Tsholedi's way of avenging himself after what his wife had done to him. He pretended to have moved away, but instead he disguised himself as an old man so that he can still see what was going on in the village, especially his house which is now Mmatsekiso's shebeen. During the day he would dress up as an old man while at night he dressed up as Kgodumodumo, to kill people who are associated with Mmatsekiso and her shebeen. Which is the reason why his life had become difficult.

Mmatsekiso continued her affair with Nthapeleng until they were caught at his offices.

> *"O ile a kena, moo a fumaneng ntate Nthapeleng le mme Mmatsekiso ba kgalehile ka moo. Ba ne ba tahilwe mme ba sa bone letho, kapa hona ho tseba letho. Ho thwe botlolo tse tharo di ne di le feela, ha ya bone yona e ne e le halofo"* (Maphalla, 1991: 52).

> *"When she entered she found Nthapeleng and Mmatsekiso drunk and sleeping, there were three bottles of liquor on the floor and the fourth bottle was half empty".*

Tsholedi found Mmatsekiso and Nthapeleng at the office, they were drunk, with bottles lying everywhere. The couple was drunk, half naked and sleeping on the floor.

(b)   Speech

What a character says or thinks about himself, about certain events or about other characters.

Nthapeleng invites Tsholedi and his wife to his office and present them with gifts.

Tsholedi was very happy and this what he says to his wife:

> *"Nna ke kgale ke o sebela hore ke ngwana wa hlooho ya Badimo,' ho ithorisa yena mora wa Modibedi. 'Lehlohonolo la ka ke lena le wena le o sebeleditse. O ntlhomphe mohatsaka. Nna ha ke sebapallwa. O ntseba hantle le wena o le tjena!"* (Maphalla, 1991: 39).

> *"I have been telling you all along that I am favoured by the gods and my favour has also helped you, so you must respect me woman. And you know very well I am not to be played with"*

Tsholedi felt very lucky and favoured after his boss Mr Nthapeleng had invited him and his wife to his office. He was overwhelmed with excitement thinking that his boss was appreciating him for his good work. Telling his wife that his is favoured, and she will also benefit from that. Not knowing that Nthapeleng is only interested in his wife and that they already know each other, they are having an affair.

Mmatsekiso tries to defend herself from her husband Tsholedi who hates that she has turned their home into a shebeen, and she shows lack of respect for his husband when she says:

> *"…Na ke nna feela mosadi motseng oe wa*
> *Dihlabeng ya rekisang jwala?"* (Maphalla, 1991: 1)

> *"…Am I the only woman in this town of Dihlabeng*
> *who sells liquor? "*

Mmatsekiso argues with his husband who does not approve of her selling liquor in their home. She speaks with her husband with disrespect, as he failed to give her a valid reason for his decision. Tsholedi knew that this business of Mmatsekiso will destroy his family's reputation and dignity.

(c)   External appearance
       Characters are often described by the narrator or other characters in such a way
       that their physical appearance is communicating something to us
       about how they are.

> *"Ke tla o kgabisa, mme o tla rateha ho feta*
> *ka moo o ratehang ka teng"* (Maphalla, 1991: 21).

> *"I will spoil you and make you look more beautiful*
> *than you do now"*

Nthapeleng describes Mmatsekiso as a beautiful woman and promises to spoil her with material things that will make her even more beautiful.

(d)   Environment

The environment is where the characters come alive and the story unfolds.

Mmatsekiso fought with her husband to keep this business going with the hope of making money to support her family. But being in that environment of a shebeen everyday she was tempted to drink liquor with her friends and customers. The drinking led to love affairs, that's where things got out of hand. Tsholedi was no longer respected and recognised as Mmatsekiso's husband.

Tsholedi's home was no longer a safe space for him as he has not had peace in that house ever since his wife started selling liquor. What was once a peaceful environment for Tsholedi is now a place full of noise, tension and drunk people all over the place.

(e)   Naming

The name the author chooses for a certain character, often reflects the personality or circumstances of that character. Thus, a name in itself could be communicating something about a certain character.

In Sesotho culture the bride is given a teknonymous name to keep her in-laws from addressing her or referring to her by her maiden name. The husband is also expected to call her but this name, particularly amongst family or in public. The teknonymous name may become permanent as her firstborn's name will match her teknonymous name. For example, if the bride is named Mmatshepo, her boy child will be named Tshepo or a girl Tshepiso (Semenya, 2014).

Mmatsekiso is a teknonymous name which was also passed on to his son Tsekiso.

Tsholedi changed his appearance and his name to spy on his wife and what took place at the shebeen. He dressed as an old man by the name of Kgikgitha.
Kgodumodumo is the monster he created to kill those people who ruined his life.

(f)   Interaction with other characters

How a character communicates and react to other characters.
Tsholedi often argued with his wife Mmatsekiso but he has never showed any disrespect during those arguments unlike his wife. This is how the author describes Tsholedi:

> *"Batho ba bangata motseng ona ba se ba nnile ba bua dipuo,*
> *ba kgotsa bonolo bona ba Tsholedi bo senyekgenyekge"*
> (Maphalla, 1991:1).

> "Many people in this town often spoke about
> Tsholedi's generous personality".

Tsholedi was a very kind and generous man, people of Dihlabeng often spoke about the kindness of this man. Even his son Tsekiso who was away at school would worry about him, knowing that he has no power against his stubborn wife. Tsholedi's kind and generous personality shows the nature of his character. That he communicates with people around him with respect.

Mmatsekiso's shebeen changed her behaviour towards her husband and her interaction with Nthapeleng gave her a bad reputation in the community. This is how she is described by the narrator:

> …"*mosadi e mobe haholo, ya mathang le banna ba basadiba*
> *bang motseng oo wa Dihlabeng"* (Maphalla, 1991: 91).

> *…an evil woman who maintains secret love affairs with other women's husbands in the village of Dihlabeng" …*

Mmatsekiso and Nthapeleng's affair became news to the whole town. She became the topic of the town and was seen as an evil woman for having an affair with someone's husband, forgetting that Nthapeleng who was the instigator of this affair is also guilty in this matter. Here the author's description of Mmatsekiso shows that women will be labelled and blamed for love affairs but not the men.

4.5. Setting

4.5.1. Place

In this section the concepts such as environment, background, location, place and space will be used interchangeably to connote the place where characters find themselves Spencer (1971:1). It is the same idea echoed by Issacharoff (1981: 210), that a play when enacted must take place somewhere. Its performance must occur in some real, visible space, on a stage or in an area fulfilling that purpose. Space in narrative, then, is mediated by language, and its perception by the reader can only occur through the verbal medium.

According to (Boulton, 1975: 126) the background of a novel does not consist just of scenery, which indeed is rarely of paramount interest, but of the whole environment: the country, district, urban or rural location, climate, date, customs, economic level, occupational groups, buildings, diet, family patterns, religion, politics, moral assumptions, intellectual and cultural life, education, amusements, standard of living and so on.
Both background and time are discussed in the sections that follow.

4.5.1.1. Physical background

Locality is part of background: a country, a district, a town, a village; or something smaller: a farm, a house, a ship, a forest, even a sanatorium, a leaper colony, a prison, or even a mental hospital (Boulton, 1975: 132)

In *Nna Sajene Kokobela CID* (Ntsane, 1986) the reader was informed by the narrator about the physical setting in the novel. Lesotho was the place where the events occurred. Lesotho was divided into the urban and rural settings. Maseru represented the urban setting as it has different types of houses, vehicles, modern streets, etc. The other section of Lesotho was Berea, which represented rural Lesotho. In this background, the reader was told of mountains and caves, this created a feeling that these people were still clinging to old traditional mentalities. Hence, the brutal murder of Topisi. In Maseru, there was a police station where the main character in the novel emerged. The main character was Kokobela who was assigned the task of investigating the murder of Topisi.

And *Nna ke mang*? (Maphalla, 1991) the place of events was an urban town. The reader was told of a modern town, Dihlabeng. The physical background activated the mood and atmosphere of the story. The houses also contributed to the development of the plot as it was in one of those houses that evil took centre stage.

4.5.1.2. Social background

Then there is a social economic background- one social group, or two or more in contrast. Age-group may be part of background: in most fiction age-groups are mixed, but novels of childhood experience and student life exist (Boulton, 1975: 132).

In *Nna Sajene Kokobela CID* (Ntsane, 1986), we are told that Lesotho is where the beliefs of the people are still centered on around ritual murder hence a corpse of a man is found in one of the caves mutilated. People still believed that if one used traditional herbs, one

could enhance one's reputation in the community. The ritual murder is the crux on which the story was based.

In *Nna ke mang?* (Maphalla, 1991), the belief in money activated the atmosphere in the novel. If one had money, one gained respect in the community, regardless of how one accumulated it. The reader was not surprised when Mmatsekiso did not see anything wrong when her husband and other members of the community disapproved her behaviour of selling alcohol in her house.

4.5.2. Time

Time in general may be viewed in three respects: order, duration and frequency. Statements about order would answer the question 'when?' in terms of first, second, last, before, after, etc. Statements about duration would answer questions about 'how long?' in terms of an hour, a year, long, short, from x till y, etc. Statements about frequency would answer the question 'how often?' in terms of x times a minute, a month, a page. It is under these headings that Genette sets out to examine the relations between story-time and text-time. Under order Genette discusses the relations between the succession of events in the story and their linear disposition in the text. Under duration he examines the relations between the time the events are supposed to have taken to occur and the amount of text devoted to their narration. Under frequency he looks at the relations between the number of times an event appears in the story and the number of times it is narrated in the text (Rimmon-Kenan, 1983:46)

In *Nna ke Mang?* (Maphalla, 1991) The people of Dihlabeng used modern transportation to attend to their daily lives. Tsholedi was a security guard at the local shopping centre which implied that this was a modern town. In a modern town or city, women see themselves as equals to men, hence, Mmatsekiso started selling liquor at her house. She wanted to make her own money, despite her husband being the provider of the family. This kind of behaviour could be found in small developed towns and cities.

In *Nna Sajene Kokobela CID* (Ntsane, 1986), we came across two locations: Maseru and Berea. Maseru was a modern city and Berea a rural area. As a powerful policeman trying to eliminate crime in Lesotho it could be very easy to catch the perpetrators with the resources that a modern city provided. Unlike in rural Berea, where resources were limited. Kokobela and his men struggled to catch Topisi's killer, if it were not for Kokobela's intuitive instincts and ideas the culprits would have escaped. Resources like transport disadvantaged Kokobela and his men because in rural areas the only transport was horses.

4.6   Conflict and theme

4.6.1. Conflict

Whether the conflict is internal or external, will be the satisfactory motivation or even clarify the actions of the characters. Conflict or tension is usually the heart of the novel and is related to the main character (Moloi, 1973: 10).

In some stories the conflict between the characters is caused by the characters background, education or their social class. Therefore, these struggles are emphasised by the inclusion made by other characters whose actions complement those of a main character (Sorenson, 1994:23).

There are two types of conflict that drives any story, external and internal conflict.

4.6.1.1.   External Conflict

The main type of external conflict occurs when the protagonist struggles against the antagonist, which is a character who mainly opposes the protagonist. However, other

types of external conflict can also arise due to other characters, acts of nature or the society itself in which the character lives (Boulton, 1975: 34).

The external conflict involves outside forces, which may be either the environment (drought, freezing temperature, floods, storms or fire) or another person (a boss, relative, neighbour, friend colleague, or political adversary), called the antagonist (Sorenson, 1994:23).

We saw the external conflict in *Nna Sajene Kokobela CID* (Ntsane, 1986) when Kokobela fought with Mafethe at Topisi's house. We also saw it in Kokobela as a policeman who was trying to fight crime in Lesotho. In *Nna ke Mang?* (Maphalla, 1991), the external conflict was seen when Tsholedi, disguised as Kgodumodumo, started killing people like Matlakala and Moferefere for being associated with Mmatsekiso's tavern. A tavern which was a home to him and his children but had then destroyed his life.

4.6.1.2.   Internal Conflict

Internal conflict is the struggle that actually occurs inside a character, usually the protagonist or main character (Janovsky: 2015).

(Sorenson, 1994:23) claims that internal conflict is when the character wrestles with guilt, sorrow, frustration, depression, indecision or inadequacies.

Kokobela had internal conflict despite being a good, respected policeman who wanted to eliminate crime in Lesotho and the world. His feelings were torn when it came to Mafethe's punishment. He believed that a man like Mafethe did not deserve to live but at the same time he understood that Mafethe was not a violent man before he went to war. He experienced a lot of bad experiences and justice was never on his side. If things would have been better for him, he would probably not be a monster.

In Nna ke mang?, the conflict was that Tsholedi was always a good man at home and in the community who wanted peace at his household, but when things got bad he desired

to clean up the mess his wife had created by killing everyone who was associated with Mmatsekiso's tavern. He was a good man who became a killer and a monster.

4.6.2. Theme

We cannot find a themeless novel, for it is impossible to write sense that is not about something; but we may find a novel with so many themes that we take it chiefly as a panorama of life (Boulton, 1975: 144).

A theme, in contrast, can involve establishing of a set of issues, problems, or questions without any attempt to provide a rationale or answer to satisfy the demands these make of the reader (Hawthorn, 1992: 104). Secondly, a theme may be overt or covert. That is to say it can be either consciously intended and indicated as such by the author, or alternatively, discovered by the reader/ critic as an element in the novel of which perhaps even the author was unaware (Hawthorn, 1992: 105).

In *Nna sajene Kokobela*, we experienced power and evil. We come across Kokobela a respected policeman with a task to find and arrest the cruel and evil Mafethe for killing Topisi.

Mafethe killed and chopped off Topisi's body parts, he was both powerful and evil. Physically he was a powerful man, he also had the power to be corrupt because he was feared by everyone.

Greed takes centre stage in *Nna ke Mang?* as Mmatsekiso, changed from being a good wife and mother to a shebeen queen all because of money and status. Also, she became an adulterer. Tsholedi, a good family man and a good man in the community, who was against his wife's treacherous actions ended acting upon the situation of what his house has turned to, he became '*Kgodumodumo'*. He disguised himself and started killing everyone who was associated with the evil that was taking place at Mmatsekiso's house.

4.5.   Conclusion

This chapter focused on the analysis of both novels with Structuralism in mind. The novels were presented by applying sjuzet and fabula. The above characterization analysis on selected novels focused only on the protagonist and the antagonist.

Our protagonist Kokobela saw himself as a good man of the law with no flaws, which is the reason he remained the same even throughout the literary work. He remained a man of the law and prosecuted Mafethe. On the other hand, our antagonist Mafethe is classified as a flat character who was known as a beast but changed to acknowledge his wrong doings. Characterization of these two characters revealed the connection between the character and other literary elements. Whereas in Nna ke mang? (1991), we find that both the protagonist and the antagonist were changed with changing circumstances.

The whole narrative was made to reflect on Tsholedi who initially appears to be a good character who has changed into a bad character because of his wife's actions. Whereas Mmatsekiso was changed by environment (shebeen) around her. And character analysis of Tsholedi showed that he represents the theme of the story that is good versus evil.

This chapter has analysed characterization of the selected novels and has shown how personality traits of characters are revealed. It was also revealed that there is always an interaction between a character, place of events, time, conflict and theme. These elements together form a structure of a novel which makes the study compatible with the structuralism theory.

CHAPTER FIVE

5.   Summary, conclusion and recommendations

5.1.   Overview of the Study

The main purpose of this study was to analyse the selected Sesotho novels namely, *Nna Sajene Kokobela* (Ntsane, 1986) and *Nna ke mang?* (Maphalla, 1991). The analyses was done using structuralism, a western literary theory. Determining the concepts that entail structuralism has allowed the simple analysis of the novels. The researcher aimed to prove, or provide, the possibility that structuralism could be used to analyse African literature. The elements of the two selected Sesotho novels were used in analysing texts, which made the study possible.

The following chapters were used by the researcher as a guide to analysing an African novel in a western theory:

- Chapter one served as an introduction and background of the study. The aim of the study was discussed to give a sense of direction. The problem statement and questions were explained. Objectives were explained to describe what the researcher was planning to achieve at the end of the study.
- Chapter two dealt with the literature study which deals with the previous related research topics.
- Chapter three discussed the theoretical framework and the structuralist approach, which supports the literary text that are subject of interpretation. It deliberated on the theory of structuralism and its concepts.

- Chapter four covered the analysis and interpretation of texts where the novels, *Nna Sajene Kokobela CID* and *Nna ke mang?* were summarised and analysed with the structuralist approach. It is where the theory of structuralism was put into practice.

- Chapter five is the summary, findings, conclusion and recommendations of all the previous chapters. It is also an evaluation of the research goal, objectives and research questions.

5.2.   Implications of major findings of the study

5.2.1. Fabula and sjuzhet

The analysed texts of *Nna Sajene Kokobela CID* (Ntsane, 1986) and *Nna ke Mang?* (Maphalla, 1991) showed that the events were presented in their sequence which created suspense and interest to the reader. The fabula's chronological telling of events had a significant role in relation to all the literary elements. Fabula and sjuzhet in the selected novels created a perfect structural condition that provided the reader with adequate means to understand the message and theme.

5.2.2. Findings on the actual analysed texts

In the analysis of *Nna Sajene Kokobela CID* (Ntsane, 1986) and *Nna ke Mang?* (Maphalla, 1991), structuralism examined the general laws which literary elements contributed to in relation to one another. Like structuralism, a society is a structure that consists of elements that contributes certain functions for its survival. The same method of a structure was applied when analysing the selected Sesotho novels in structuralism, the meaning is dependent upon different elements working together within a system.

5.2.3. Conclusion

The aim, and research questions of this study were achieved, this study has proven that the structuralist approach can successfully analyse an African novel. It should not be assumed that structuralism can analyse all African texts. The structuralism theory was applied with focus to literary elements such as characters, environment, conflict, events,

time and theme. The texts were analysed in relation to working together for the realisation of meaning.

5.3.   Limitation of the study

The researcher wishes to stress that this study has been primarily concerned with the Sesotho language and does not imply, that all languages can be analysed using the structuralism theory. With that said, it can only be assumed that the analysis of other texts can be possible with the structuralist theory. The entire study was not concerned about the author but at the text itself. It should therefore also be borne in mind that this study was based on descriptive and interpretative paradgims. The results are Therefore, the results presented are the author's views and should be taken as such.

When analysing texts using structuralism, it is recommended to first emphasise and establish the difference between poetic language and practical language. Hence, literary language is said to be barren of the practical function which everyday language executes. It is again important to identify the literary techniques applied by the author.

5.4.   Possible future research

This research study has brought forward the possibility that African literature can be analysed by western literary theories. Though the main focus of this study was based on Sesotho novels, it should not be suggested that all African languages can be analysed using the structuralist theory. It is important that future scholars embark on investigating other African languages using the structuralism theory. Additionally, they can investigate using other western theories in African literature if there is indeed a possibility that structuralism analysed a Sesotho novel.

5.5.   Concluding remarks

All the research questions were answered as the analysis of the two selected novels proved to be compatible to the structuralist theory. The analysis of characters showed that plot and characters are inseparable

Structuralism was compatible to this study because it is the practice of studying phenomena as structures and how different elements work together and function as a unit. And the analysis of this study proved that the different elements: characters, time, environment, conflict, events and theme, were compatible to one another. This research study, the analysis of *Nna Sajene Kokobela CID* (Ntasane, 1985) and *Nna ke Mang?* (Maphalla, 1991) in structuralism, has proven that African literature can be analysed and evaluated by means of western theories.

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