NAMING PLOTS IN DRAMA WITH REFERENCE TO THE WORKS OF R.J.R. MASIEA

BY

ALBINA MORAKANE BATHSHEBA MAPHIRI

SUBMITTED IN PART-FULFILMENT OF THE REQUIREMENTS

FOR THE DEGREE OF

MAGISTER ARTIUM

IN THE DEPARTMENT OF

AFRICAN LANGUAGES

AT

VISTA UNIVERSITY

SUPERVISOR: PROF. SOL R. CHAPHOLE

CO-SUPERVISOR: PROF. P.R.S. MAPHIKE

OCTOBER 1994

SOWETO

DECLARATION

I declare that:

NAMING PLOTS IN DRAMA WITH REFERENCE TO THE WORKS OF R J R MASIEA

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

_____

ACKNOWLEDGEMENTS

I would like to thank the following for their help and support during the writing of this dissertation:

PROFESSOR SOL R. CHAPHOLE and **PROFESSOR P.R.S. MAPHIKE**, my supervisors, for their useful insight and valuable, constructive criticism.

The late **Mrs Phamotse, Mrs Mohlomi and Mrs Medupe**, my Sesotho consultants.

Mrs Margaret D. Mhlongo, for typing my work.

Dineo, Monaheng, Makgetha and Kefiloe, my children, who have been always co-operative with me during my studies.

TABLE OF CONTENTS

CHAPTER 2

CHAPTER 3

CHAPTER 4

CHAPTER 1

1.0   INTRODUCTION

Philosophical opinions on the status of proper names are widely divergent. They range from one extreme, expressed by Mills (1986:19), that proper names are mere labels which denote but do not connote, to the view that proper names are abbreviated or disguised definite descriptions.

It is only comparatively recently that philosophers acknowledged the contribution that the discipline of linguistics could make toward the solution of this problem. Especially the realization that languages can be analysed as a rule-governed structure made a strong impact as we see in Searle (Annegarn, 1975:32) and later authors. Philosophers of an earlier period, the "ordinary language" philosophers, avoided any systematic theoretical concern.

Searle (Annegarn, 1975:i), in particular, studied certain general features of language such as reference, truth, meaning and necessity by focussing attention on speech acts. But for the enigma of proper names he could do no better than taking up an intermediate position: proper names are logically connected with the object to which they refer "in a loose sort of way".

Annegarn (1975:i) observes that further investigations by other

philosophers brought to light that the truth conditions of proper names and descriptions are not at all the same. He maintains that an object could be a cat although the word "cat" had never been used about it. But John could not be John unless he had been named "John". It would appear then that the truth conditions for the use of proper names has a casual origin and that is <u>naming</u>.

1.1 AIMS AND OBJECTIVES

Our task in this dissertation is to investigate this naming. No empirical account of naming has to our knowledge yet been given. For our empirical investigation it emerges that naming is imbued with societal values; it does not only reflect man's beliefs and expectation patterns, it also creates them.

This observation cannot fail in its turn to have repercussions on naming process theories. As Annegarn (1975:15), rightly observes, proper names can be used without a previous belief that an object exists, although such a presupposition (belief) may well be created by uttering the name. We came across the use of proper names in religion, myth and in fiction.

It will not do as Searle (Annegarn, 1975:19) does, to state as an axiom that "the referent of a proper name must exist and then say about Sherlock Holmes he does not exist at all, which is not to deny that he exists in fiction". The trouble is I do not understand what he means, it sounds double-tongued to me. Clearly Searle's approach to the problem is: let us first see how

proper names are used in our world of existent objects; anything to do with man's "higher" aspirations, religion and literature, can then be regarded as parasitic upon the use of words for our real world.

Annegarn (1975:ii) prefers to take the evidence of the occurrences of proper names as found in literature, "not merely as pre-selections to suit our own book with the idea of subsequent extrapolation."

1.2 SCOPE

The scope of this enquiry embraces proper names, not only as used in man's daily discourse, but also as they appear in man's cultural activities such as literature in drama. The scope is restricted in other directions: only names of human beings figure in our analysis. No attention is paid to the naming of other things such as ships, geographical features and animals. This is done to avoid unnecessary repetition. The method of this investigation is to explore the values which man commonly associates with naming, and by means of a conceptual analysis of naming, it is hoped to establish a set of criteria, for what should count as a proper name. The manner in which the investigation is undertaken consists of a five-pronged attack on the problem:

(a) An investigation of the cultural significance of proper names (Chapter 1);

3

(b)   An examination of the arguments and especially the root
      assumptions of current theories of proper names
      (Chapter 2);

(c)   A conceptual analysis of naming (Chapters 3);

(d)   The literary significance of names (Chapter 4); and

(e)   How the names in literature reflect on the writer
      (Chapter 4).

Of the many theories of proper names available for study only the
main streams are furnished, for example, Alvarez-Altman's <u>A
methodology for literary Onomastics</u> (1981) and Ragussis's
"<u>Strategies of Naming</u>" (1980). Variants and sub-variants have
been left out of account. These restrictions on the subject
matter have made it possible to carry out a study in depth; more
attention could be paid to the validity of arguments, the aptness
of premises and the uncovering of hidden assumptions used in the
various theories of proper names.

Quite recently a number of literary critics have examined naming
and proper names by using the concepts of truth, conditions,
causality, and necessity, rather than reference, abbreviation and
description. Their work, and more especially that of Grace
Alvarez-Altman (1981) have paved the way to formulate the
tentative conclusions of this dissertation as a thesis: naming
plots in the works of R.J.R. Masiea. There are several uses of
naming which fall outside our orbit because they do not amount
to name bestowal. What we do wish to investigate comprises the
bestowal of proper names per se.

4

According to Annegarn (1975:7), naming can be viewed as follows:

1. Naming as an institution: new-born children (only) receive names;

2. The act of naming as initial baptism;

3. Naming as it is encountered in fiction; and

4. Naming as a device whereby the linguistic task of brief reference is made possible.

We use proper names quite often in our day to day conversation. The question is how do we recognize names as proper names? In which way is "John" different from, say, "table". How can we elucidate the concept proper name? The exploration of proper names as distinct items in our own experience, would be a first phenomenological reduction. Annegarn (1975:7) makes it clear that we do not apply theoretical terms to distinguish proper names from other elements in our language, but we do note certain recognition points: nearly always the absence of plural use, nearly always the absence of an article; the use of proper names in calling someone, in addressing one's conversation partner; we note how proper names evoke presuppositions or beliefs that there really are persons, ships, towns or deities to which the proper name would apply; we note too that this evocation takes place even when we ask doubting questions or state denials. To get this kind of image of proper names is termed eidetic reduction (Annegarn, 1975:7).

The next question is: under which subjective perspectives can proper names be seen? To what extent am I as a conscious,

hearing and speaking person aware of proper names? Firstly, I note that I am also a bearer of a proper name. I am aware that people sometimes feel embarrassed when we meet and they do not immediately know or remember my name. Sometimes I find myself in similar situations of not being able to address a person by his proper name because momentarily it escapes me. This subjective reduction leads to an objective formulation when it is seen that not only I, but others as well in their individual "I" capacities participate in these awarenesses. We are interested in the essence of this phenomenon of proper name, we wish to discover the logically necessary and sufficient conditions for something to be counted as a proper name.

The list of actual or imagined examples of the occurrences of proper names is fairly long but it covers the use of proper names in talk about our surroundings, about literature, religion, myth and humour. Proper names are "expressions which instantiate man's congnitive relation to his living world which he constitutes as containing a plurality of discreet reidentifiable items" (Annegarn, 1975:10).

This adumbration of the concept "proper name" by successive reductions and speculation is far from adequate to formulate a definition. Its purpose is to provide a conceptual guideline in the following discussion. Concepts are partly explanatory and partly argumentative in character. Therefore we cannot speak of a definition or a meaning. Definition and meaning rather depend on our realm of reality: natural, social or abstract. Since all of these are pertinent to this work, our conceptual analysis is

rather aimed at understanding human expression in order to determine the nature of the phenomenon to be studied. Concepts are construed by studying functional and relational meanings and not by their origin. It is precisely for this reason that the study of how proper names are generated and achieve their meaning and truth value can form a separate field of study, the field of study of this dissertation.

The use of proper names has been a universal feature of human societies. The societal functions of names are varied and many. The institution of proper names makes it possible to distinguish and identify persons, a pre-requisite for the allocation of rights and duties. As a cultural element names are used to confirm kinship and frequently serve for categorising people into population groups.

Lest our work diverges too far from the main concern, these few examples will suffice for the moment to show that the institution of naming is indeed a functional sub-system of society. We may now state in conclusion, that, part of the significance of proper names is that they fulfil a function in goal attainment, to which this society attaches supreme value.

1.3   LITERATURE REVIEW

Not much work is available concerning naming in literature. Very few people have done work in this regard, probably because this is a new field of study. However, we are grateful to the critics

whose contributions we could come across, especially the onomastician, Grace Alvarez-Altman (1981), who collected 21 papers that were presented by other onomasticians in the European world. We regard her as the pioneer in this field, for that reason. The ensuing discussion starts with only four papers from the collection - exposing the significance of names and naming in literature - as it will be too much to deal with all her 21 papers (by 21 critics) in detail. The works of Sibeko (1986) and Moloko (1992) will follow suit.

1.3.1 FLANNERY O'CONNOR'S ONOMASTIC STRATEGIES (Alvarez-Altman, 1981)

Ferguson (1980:119) declares that the names O'Connor gives to some of her characters contain the allegorical aspect of her fiction. He points out that it is, indeed, frequently difficult to treat characters with names like Paradise, Fortune, and Pitts as anything other than allegorical figures. He argues that names are more than labels. He discovered that in several letters recently published in The Habit of Being, O'Connor maintains that the moral basis of fiction is "the accurate naming of the things of God" (Alvarez-Altam, 1981:121). On the other hand, she has also written:

> "To ensure our sense of mystery, we need a
> sense of evil which sees the devil as the
> real spirit who must be made to name himself
> with his specific personality for every
> occasion" (Alvarez-Altman, 1981:121).

8

Ferguson sees the naming process thus having a twofold function: to reveal the things of God, and to reveal the concrete nature of evil.

He says the difficulty of naming the things of God and naming the devil is apparent in many nameless characters in O'Connor's fiction. He finds the namelessness of characters identifying them as types of humanity; and points to one of O'Connor's central thematic concerns, the relationship between Christianity and unbelief. In addition, he sees it as a way of naming the things of God and of naming the devil with a specific personality. The Misfit, he feels, is a misfit in the sense that all men are misfits, exiles in the world of matter, and in that sense he belongs to God. But by calling himself "The Misfit", he has named himself the devil for this specific occasion. That the grandmother is grandmother indicates that she belongs to God by virtue of her motherhood. But by recognizing her maternal responsibility for what the Misfit is, she also recognizes that she, too, is a devil of some sorts. He finds O'Connor reinforcing this identification by likening the grandmother's touch to the bite of a snake, an obvious allusion to the serpent of Eden.

Ferguson observes the connection between namelessness and the naming process to be often difficult to discern in O'Connor's work, while her strategic use of proper names is not. The names she gives her characters fall into one or more of the following:

(1) those taken from the names of characters in the Old and New Testaments;

(2) those alluding to specific passages or common concepts found in the Old and New Testaments;

(3) those taken from historical figures and

(4) those which are metaphorical or paronomastic.

The names in the first categories do a great deal toward revealing the things of God, and the names in all four categories help to indicate what a character is or what a character is capable of becoming, and to clarify the meaning of a story's action.

Ferguson concludes by declaring that the onomastic strategies O'Connor employs in "A Good Man Is Hard to Find" and in "The River" are characteristic of all her fiction. Although the use of specific names may vary from story to story, generally, names identify character types, reflect the philosophical and the moral positions which the characters represent, establish metaphorical connections among characters, and provide clues to the meaning of a story's action. She finds O'Connor having used onomastics not merely as an ornamental device, but as the most vital aspect of her art.

1.3.2 SOME FUNCTIONS OF NAMES IN GALDO'S NOVELS (Alvarez-Altman, 1981)

10

In the above paper, Oyarzun (1974) points out that names and nicknames often carry the burden of the symbolical, frequently ironical meaning, to which it may be added that some of the names (Christian names, surnames, nicknames and even epithets) that serve to individualize a character are used by an author for other purposes, such as the establishment of social status, or, as in the case of some nicknames, to show the esteem or lack of it, in which some individuals are held by their peers. He claims that some writers always used names to convey some extra meaning, to perform some illusive function, no matter in which mode they were writing. He finds that such authors have a particular sense of humour, a graphic humour bordering on the caricature, which is much in evidence in their choice of names, nicknames and diminutives.

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

He comments in conclusion that in the works of some authors - in their novels or dramas - the story is a development of a life, and that is why the titles are often the proper names of the protagonists; maintaining that "each title-name assumes a metonymic connotation that surpasses its original sole "meaning"

11

function and becomes a charactonym for the work as a whole" (1974:164). Thus the title is linked, and is consistent with other onomastic signs in the work of art.

1.3.3   MOLIERE'S USE OF NAMES IN "GEORGE DANDIN"

Davis (1981:141) maintains that the names in Moliere's George Dandin constitute an important comic element. They point up amusing and ironic aspects of the character's stupidity, social pretensions, and perversity. He observed that some characters do live up to their names, while others do not. He explains for example, that Moliere's Dandin - a name reserved for peasants - is a rich peasant who has married above his status. He does not live happily with his beautiful young wife belonging to the aristocracy. He does not gain respect and acceptance from her impoverished but haughty parents, Monsieur and Madame de Sotenville.

He however claims that the name Dandin is no original with Moliere. He indicates that Rabelais, in the sixteenth century spoke of Perrin and Tenot Dandin. Two major writers of the seventeenth century also have their Perrin Dandin. Racine's Perrin Dandin in Les Plaideurs is a judge who cannot be stopped from trying cases. La Fontaine's Perrin Dandin resolves a dispute between two pilgrims over an oyster by eating the oyster himself and giving each of the parties half a shell.

Davis finds Moliere's Dandin carrying on the legal traditions of his name. His vocabulary is full of legal terms. He takes on the role of a prosecuting attorney with his wife Angelique as the

12

defendant and his parents-in-law, the de Sotenvilles, as judges. He is convinced that he can rid himself of his wife if he can present a clear case of misconduct against her. Unfortunately

for Dandin, Angelique is too clever for him, and he is never able to convince his chosen judges of her guilt.

Davis further declares that Moliere has added an important touch in giving his Dandin the first name of Georges (meaning "farmer" or "plowman") an appropriate name for a peasant.

He observes that while Dandin lives up to his name, Angelique does not. She is not a docile, submissive wife, but a formidable adversary who refuses to accord Dandin the respect he feels he deserves and who resists his attempts to impose legal and moral obligation on her. Angelique, a coquette, chafes under the limitations of life in a small provincial town with a husband who takes literally descriptions of marriage as "chains" and "ties". She insists on the right to lead a life independent of a man she did not choose to wed. After escaping from the repressive and impoverished home of her parents, she intends to enjoy herself. She advises Dandin to take any complaints he may have to her parents. In doing so, she sets him up for his final defeat, for she realizes that her parents will soon tire of his complaints, especially if she can discredit him sufficiently in their eyes.

Davis (1981:148) declares that Dandin's first effort to bring his wife to justice is frustrated by the de Sotenville's instance of

13

giving him a lesson in manners. The de Sotenvilles are endowed with an overwhelming pride in their names, their lineage, and their personal dignity. The lessons they try to impose on Dandin are evidence of their scorn for their peasant son-in-law. By throwing up a screen of etiquette, they seek to maintain a distance between themselves and Dandin as he tries to bring them down to his level.

He declares that Madame de Sotenville indignantly interrupts Dandin before he can present his case against Angelique. She rebukes him for not greeting her and her husband respectfully enough. Dandin attempts to continue, but Madame de Sotenville interrupts him again. He has had the effrontery to refer to her as "belle-mere" (mother-in-law), mentioning the unnamable, her alliance with a peasant. Her exclamation "Encore!" shows that this is not the first time that she tries to teach him the proper form of address for one in her position.

He observed that Monsieur de Sotenville is less openly scornful of Dandin than his wife. Monsieur de Sotenville nonetheless objects immediately when Dandin refers to him as "Monsieur de Sotenville" instead of using the more respectful "Monsieur". Davis finds him being greatly enamoured of his name, which means "Stupid in the City", and does not want to have his family name pronounced by someone so far beneath him in rank. He further forbids Dandin to refer to their daughter as his wife, thereby revealing the basic impropriety and emptiness of an unmentionable relationship. Dandin defies the de Sotenvilles by refusing to

14

learn what they are trying to teach him; that is, that he is not their equal. He supposes that he has concluded a mutual beneficial alliance with them. He allowed them to use his money freely, because they needed it and that he needed to marry into the aristocracy. He believes that their nobility was transmitted to him through their daughter.

The de Sotenvilles answer Dandin's accusation of their daughter with a lesson in genealogy. They are predisposed to believe their daughter rather than Dandin because his accusations are never supported by appearances; and that Dandin is not a member of their social class. Besides, it is in their best interests to prevent a public scandal. Their great outpourings of tenderness and relief, when Angelique makes Dandin's accusations appear to be false, demonstrates their concern about protecting their family name. For a moment Angelique is their little girl again, not simply an object of barter - although Dandin learned about her escapades. It is they who selected the name Angelique for her, and to them she will always be a little angel. In the end Dandin is confounded and exposed to ridicule.

According to Davis (1981:165) the meanings and the social connotations of the names of the de Sotenvilles and their ancestors expose the absurdity of their pride in their family and their names. They are not only stupid in the city, but blind in the country. They may consider their daughter an angel, but the audience knows, even if they do not, that Angelique, while not technically unfaithful, has strayed from the chaste and prudish

15

example of their ancestors.

Davis' observation is that throughout the play Dandin and the de Sotenvilles conform to the destinies inherent in their names. Only Angelique escapes the determinism of her name, because she is cleverer than the others. She retains her aura of angelic purity and virtue while enjoying the pleasures of an extramarital intrigue. Quick-witted and intelligent, she is able to confound her husband, deceive her parents, and take pleasure in the flattering words and admiration she feels are appropriate for one of her youth, beauty, an social class.

1.3.4 THE FUNCTION OF NAMES IN THE METHOEIC PROCESS IN WILLIAM CARLOS WILLIAMS' PATERSON (Alvarez-Altman, 1981)

Ostrum (1981:83) maintains that the names in the poem Paterson, reveal the local, the specific, and the concrete, as Williams creates the ultimate identity of place and person, in his mythic character Paterson; thereby creating what he calls a redeeming language, the language which he declares both embodies and expresses the culture. He points out that from the outset of the poem the place names establish a sense of the poem's rootedness in the physical locale. He feels that in some cases we know the names as part of our general geographical knowledge: Newark, Paterson, the Ramapo mountains, West Point, the Passaic River; and even when we do not actually know the places, we are inclined

to _feel_ that we do. This sense of their being real places helps us to suspend disbelief in the "wonders" and to envision a familiar locality - America. Furthermore, as a means of enhancing their apparent factuality, Williams uses names far more often than not in interpolated prose passages, some of which are (at least purportedly) letters and the rest, a larger number, purported historical documents, usually journalistic reports. He also points out that Paterson is a city - apart from being a mythic character. It is a geographical place, and as a place it contains history of lives lived within it, and that history is metaphorically the biography of the man Paterson.

In the text, the evocative possibilities of Paterson are manifold. We learn that he will be poet and doctor as Williams was, but will also be all the things that Williams was not, all the things that the personae of Paterson's history have been and done.
According to Ostrum (1981:184), Paterson is a man who dives from cliffs and the edges of waterfalls, to his death - finally. But for all that he is a woman who is the cliff and the waterfall. Thus literally scores of names of persons float to the surface of Paterson's consciousness. He says that most of these names fall back into the subconscious, and are lost sight of, but a few remain forever in Paterson's thoughts and ultimately mingling, merging into the threads of common themes that are the dominant facets of the mythic Paterson's "personality". Those that disappear are employed primarily for their gift of verisimilitude.

Ostrum finds that the names in Williams' Paterson lend credibi-
lity to the account of the "wonder", and also leading the
reader's mind to associations of the traditional official history
that one is acquainted with. He realizes that throughout the
poem, Carlos Williams has named places and people, thereby
creating a history to suit his purpose. He further realizes that
in the poem, Paterson, Williams uses names to establish the base
of factuality, that is, the evocation of a past that goes beyond
history to an archetypal subconscious; and also maintains the
recurrent appearance of the names of people. By the close of
Book Two Ostrum observes that the factuality he established in
good part by names in the prose sections has begun to
metamorphose into verse, and the names begin to transcend their
times and places. More and more of the data of the poem are
being "made" into poetry, into the final myth.
As the poem moves through Book Three and Book Four more letters
emerge signed with initials, as the factuality of the
correspondence, is felt increasingly precisely because of the use
of the initials and their sense of familiarity.

Ostrum declares that in Book Three Williams plays the names with
classical reference against Indian names by placing the classical
names in the verse while he places the Indian names in the prose.
In effect, he acknowledges that the classical names have already
been absorbed by Paterson, made part of his memories, part of his
total being; but the Indian names and what they refer to, the
actions and incidents, the persons and places -- these have not.

With the beginning of Book Four, Williams ventures even further with the use of names from classical antiquity. He finishes this fourth Book with references in the verse to places and persons from both near and far: names leading the mind to the past, as the river runs to the sea, which is its home. And so to the end Williams alternates between names from classical antiquity and names from his local world: Paterson, the man/city, still trying to reconcile the opposed forces in his mythic mind. Book Five of <u>Paterson</u>, is filled with the names of artists and their works, evoking the reader's response, less from the significance of each name rather individually than from the sheer mass of names.

Ostrum then notes that Williams recognized that only by naming a thing could he communicate its whatness. And so he can place before us the city/man Paterson, the mythic embodiment of this world, only when he has named all of Paterson's parts. The poet that he was, Williams understood the notion that if one tells another person his name, he gives that person a part of himself and thus a power over him; it is as if that name is that person in some magical way.

1.3.5   THE SIGNIFICANCE OF NAMES AND NAMING IN A.C. JORDAN'S INGQUMBO YEMINYANYA

Sibeko's observation about names in Xhosa literature is that most of them, like in Xhosa society, have a cultural bias (1986:10); and that they eventually have power over their bearers. They

portray their character and determine their fate. She illustrates this assertion beautifully in her in-depth analysis of names in Jordan's <u>Ingqumbo Yeminyanya</u> (The Wrath of the Ancestors), where she discusses in detail the following names: Zwelinzima, Dingindawo, Gcinizibele, Mphuthumi, Thembeka, Nobantu and Jongilanga.

Zwelinzima (the world is tough), an heir to the chieftaincy of the Mpondomise, is born when his father, Zanemvula (the one who comes with rain), has deteriorated in health and his brother, Dingindawo (seeker for a place), whom he has been made to believe is responsible for his ill-health, rules as regent.

Zwelinzima grows up healthy. His health starts to deteriorate after he has been bitten by a dog at Dingindawo's place. The counsellors advise that he be removed from Dingindawo's evil hands. He is then secretly taken to Gcinizibele (the keeper of generosity) in Sheshengu. He raises him as his own son, providing even for his education up till the level of a teacher training college. Zanemvula dies whilst Zwelinzima is a conscientious college student. Zwelinzima is under pressure to return to his father's kraal to lead the rustic people. He has to choose between continuing with his studies and taking his father's place. He finds it difficult to decide. Mphuthumi (the fetcher), one of the Mpondomise men, comes to Sheshengu. He prevails on Zwelinzima and eventually takes him back to aMampondomise.

20

Thembeka's name is self-explanatory to people who understand Xhosa. It implies loyalty, trustworthiness and reliability. Her loyalty is mainly directed towards Zwelinzima, her fiancé. She waits for him when he has gone back to his parents' home. She is not swayed by the advances of other men at Sheshengu. The extent of her loyalty is most evident in her uncompromising rejection of Mthunzini's marriage proposal. When she learns that Zwelinzima is a chief of the Mpondomise, she gets sworn to secrecy and makes no hint of this even to her closest friend, Nomvuyo. She is included in the plans of the Mafelandawonye through her close relationship to Mphuthumi. She proves reliable and dependable even when Zwelinzima's life is in danger.

From the beginning of the novel we are informed about Dingindawo's urge to obtain his brother's position as chief of the Mpondomise. He is said to have bewitched his brother in an attempt to oust him. The need or lack of a "seat" in him develops into an almost insane obsession. Even when he realizes that all his efforts are proved futile by the re-emergence of Zwelinzima as the rightful heir, he is unable to suppress his desire for power and prepares a counter-attack. Unfortunately for him, the Mafelandawonye use diplomacy and Zwelinzima regains his position without any bloodshed.

Dingindawo realizes that physical battle is out of question for there is a white man involved with the Mafela. He turns, therefore, to diplomacy with the objective of winning Zwelinzima's affection and then striking hard. When he meets

21

Zwelinzima for the first time he breaks down and cries. In African culture a man is not supposed to cry whatever the circumstances. This means that Dingindawo's mad craving for a royal seat ironically loses him even his dignity or place as a man in his society. He is willing to risk that position in order to gain the other more elusive, yet infinitely more prestigious one that could secure him the chieftaincy.

When he realizes that he will never gain the seat, he works hard to destroy Zwelinzima so that Vukuzumbethe (his son) could be the one who takes over after Zanemvula.
He gets his first chance against Zwelinzima when conflict arises between him (Zwelinzima) and the Mpondomise counsellors concerning the woman he has to marry. He wants to take the woman he loves as his wife, while they want him to have a woman chosen for him. Dingindawo gives Zwelinzima the impression that he is on his side on the issue, while to his counsellors he invokes national pride, exhorting them not to compromise their custom. The chief wins the ensuing debate and Dingindawo's plans fall through once more.

However, Dingindawo is able to reassert his independence when Zwelinzima is married, that is, when Thembeka, the chief's wife, fails to observe the custom of the Mpondomise. Her worst crime is that she kills an inkwakhwa, a snake which is a totem of the Mpondomise and one revered by all the people. Dingindawo's weapon in this ensuing conflict is the conservatism of the Mpondomise people. He appeals to the aspect of tradition,

22

thereby insidiously whittling away Zwelinzima's growing influence, although he does not make his intentions clear. He uses his indefinable position strategically in trying to manipulate people and events. He pretends once more to support the chief while simultaneously arming against him.

The ochre people request that the chief takes the second wife who would "feed" them. Zwelinzima's refusal is met with remorse and the children are removed from schools. Dingindawo continues to agitate against Zwelinzima who finds himself confused and unable to cope.

The deaths of Nobanto (Thembeka), Zululiyazongoma and Vukuzumbethe (Dingidawo's son) leave Zwelinzima crushed, with no hope for the future, thus he commits suicide. The implications of his name (Zwelinzima) are revealed in this act of ultimate despair.

Dingindawo is disturbed by the death of his son and slowly realizes the undeniable reality of his "seatlessness". Once again he attempts to regain the chieftaincy for himself. Unfortunately for him, Mphuthumi finds Mthunzi's letter which implicates him (Dingindawo) in Zwelinzima's death. He gives up and chooses to go into exile, paradoxically being forced to abandon the position he so much desired and fought for.

Sibeko (1986:15) also indicates that people do not always live up to their names. Sometimes names given to individuals serve only to identify them and even to show contrast.

23

When Zwelinzima is placed as the rightful chief of the
Mpondomise, he is given a name befitting his new status and
enhancing the expectations of the people. He is named
Langaliyakhanya (the sun is shining) indicating that the people
are expecting him to educate them so that their nation could
prosper and grow. Langaliyakhanya works hard to educate the
masses by introducing iLiso Lomzi and other progressive schemes.
He distinguishes himself as a great debator in the Bhunga
sessions. He upsets the ochre people when he undermines and
violates their customs and beliefs. In his urge to educate the
people, he tries to use his power as chief to get rid of goat-
farming. The ochre people protest that goats are important for
customary rituals and for diviners. They start to mistrust him
because in his keenness to educate, he forgets the importance of
tact and careful consideration when introducing changes. He
speaks rudely to the people telling them bluntly that:

> "The time for diviners is past. If people
> wanted medical treatment, they should go to
> trained doctors who would not demand anybody's
> goat. If they believed in African doctors,
> that was how it should be, because such
> doctors would soon be coming out of the
> medical school in large numbers" (Jordan,
> 1980:176).

> Jordan (1980:176) states it explicitly that
> "if he had his way, the diviners who demanded
> black goats from the people for medicine
> should be exterminated along with those goats,
> for it was they who were misleading the people".

When Thembeka, a schooled girl from Sheshengu, gets married to
chief Zwelinzima, the Mpondomise people give her the name of

24

Nobantu (Mother of the people) to depict her new status, like all other African women. She is named Nobantu also because the Mpondomise people expect her to be motherly to the chief's subjects; to set an example in conduct, that is, to respect the customs of her husband's people, to provide shelter and care to those in need, and above all to be sociable - not hold herself aloof from her subjects - as a mother is to her children.

Indeed Nobantu tries her best to educate the womenfolk, but fails to become an example in the eyes of the ochre people. She ridicules their customs and beliefs and violates their most sacred totem when she kills the inkwakhwa (the snake which they regard as the communicator between them and their ancestors). The people become very angry with her and criticise her harshly at meetings held at various places. The names Langaliyakhanya and Nobantu are clearly ironical in the light of the above discussion.

1.3.6 LITERARY ONOMASTICS AND ITS APPLICATION TO THE NOVEL "MOPHEME" BY S. MATLOSA AND "MASOABI" BY K.E. NTSANE

In the above article Moloko (1992) shows that names in literature may predict and anticipate the plot. Our discussion here concentrates on Mopheme to show how she backs up her argument. She declares that in the EXPOSITION of the text, Lesokolla (heartburn), a very wealthy man who owns all sorts of livestock,

25

is married to a very pretty woman named Botle (beauty). Apart
from being pretty, Botle has good manners. She respects herself
and above all she has respect for the next person.
Unfortunately, Botle fails to produce an heir for Lesokolla. Her
apparent defect becomes a burning issue to him, connoting the
meaning of his name "heartburn". Heartburn is an ailment that
elicits a stinging and burning pain. Matlosa used this name to
enable the readers to make associations and visualize the
intensity and type of pain that Lesokolla experiences when he
finds himself without an heir.

The MOTORIC MOMENT follows where he marries Baratang (what do
they like?) in trying to resolve the problem he encounters with
Botle. The interrogative name Baratang implies that there is
nothing to be admired about this character. Indeed she is said
to be physically ugly and to have bad manners. Matlosa describes
her this way:

> "Mosadi e bokgutshwanyane ba thokolosi,
> a pitikisa hlohwana sa serwala nkgwana".

> "A woman as short as a tikoloshe,
> who revolves a small head like a mantis".

Concerning her personality he says:

> "O ne a le bohale ba ntja borakana".
> "She was as vicious as a terrier".

The COMPLICATION occurs where Baratang begets two sons.
Lesokolla pays attention to her and seems to be forgetting about
Botle. She boasts about her achievement and ridicules Botle for
being barren. She begins to treat her as her maid servant giving
her orders.

26

Later, Botle also begets a baby boy, Tshitso (support). The birth of this child turns Lesokolla to Botle and to love her as before. Baratang becomes jealous of Tshitso because he is Lesokolla's rightful heir. She hates him and tries to persuade Lesokolla to share his inheritance and give her and her children what should be theirs while he still lives. He refuses and she becomes angry and resents him. When Tshitso grows to be a big boy, his mother falls ill and dies. Baratang ill-treats him in his father's absence. Eventually he finds out that she ill-treats his son and reprimands her. She and her paramour, Mokopu (pumpkin), plot to kill Lesokolla and Tshitso. Mokopu and Baratang's sons succeed in assassinating Lesokolla, but Tshitso escapes. He flees until he reaches one Mothusi's place where he unexpectedly receives a warm welcome. Mothusi treats him as his own son and even teaches him how to read, to write and to draw.

The CRISIS is reached when Tshitso decides to avenge his father and to retrieve his inheritance. He leaves Mothusi's place and goes to live in the mountains during the day time. At night he invades the village of his father's people. He harasses them taking away their livestock, each time leaving a note bearing a message and a picture of a jackal (Mopheme). The chief orders the people not to sleep at night, to be on guard to see Mopheme when he comes to the village. He comes, uses his charms to make them fall asleep and takes away whatever he wishes to. The chief suggests that a diviner be called to help them out. Mopheme, (that is, Tshitso) comes disguised as a medicine man and puts the blame on Baratang and Mokopu. The chief banishes them from his

village. Baratang and Mokopu move in divergent directions. Mopheme follows Mokopu and robs him of all his livestock. Mokopu goes in search of Baratang. He finds her but he finds that she no longer has time for him. He leaves her place not knowing what to do and where to go.

Subsequently, Mopheme follows Baratang. He finds her settled at Chief Phefomoloha's village. He tortures her in various ways and strips her off all her livestock. At this stage Mopheme, the person, acts exactly the same as Mopheme the animal which is a wild, cunning animal known for its tricks, and above all for being difficult to catch. He takes away even the livestock of all the other people at Chief Phefomoloha's village, including Phefomoloha's himself. Chief Phefomoloha sends out men led by Sekgwahla in search of Mopheme. Mopheme harasses them in various ways and takes their property. At regular intervals he mixes with them disguised as either Metsi (a lunatic), Hlanaka, a stranger, and Dirahadibonwe (also a stranger). He gets information from them, with them not being aware, and observes the situation and their plans.

The CLIMAX is reached where Tshitso falls in love with Tlholohelo (longing). In other words, what chief Phefomoloha and everybody in the village have been longing for, happens. Mopheme is caught. Conflict between the opposing parties gets resolved, i.e., between Sekgwahla and Mopheme, and, Tshitso and Baratang and Mokopu. Peace is restored at the village of Chief Phefomoloha. Tshitso has got back all his inheritance, i.e.,

28

what he has been longing for.

CHAPTER 2

DEVELOPING A THEORETICAL FRAMEWORK

2.1   PERSONAL NAMING IN PRACTICE

According to **THE NEW BOOK OF KNOWLEDGE Vol. 13 N., 1966** our names belong to us even before we are born. We come into the world with a family name or surname, attached to us. Our parents give us another name as our personal name. Personal names come about in a number of ways. They may be chosen for their associations, their pretty sound, as a compliment to a grandparent, and for many other reasons. One thing certain about it is that it is chosen with care and love. It is chosen as one little word that has to epitomize all the wishes and hopes of the parents and express their ideals and traditions. There are no words in any language so packed with significance (private though it be) as names are. This is what is meant by the "magic" of a name and the importance attached to names - giving suggestion that to this day in the modern world the belief in this "magic" is as strong as ever.

In the the New Book of Knowledge, it is further stated that in the Old Testament the name was usually chosen by the mother (Gn. 29:32; 30:24; 35:18) although on other occasions the name was chosen by the father (Gn. 16:15; 17:19; Ex. 2:22). The right to choose a name was a customary right of either mother or father. Of most importance is the fact that personal names always had

meaning. Even in biblical times names very often had a descriptive content, for example:

Immanuel or Emmanuel - God is with us (Is. 7:14).

Shearjashub - a remnant shall return (Is. 7:3).

Eve called her first born Cain because she had acquired (ganah) a man (Gn. 4:1). A similar theme is found in Genesis 29:32 for the name Reuben. Rachel, dying in childbirth, called her son Ben-oni - son of my sorrow, but his father changed it to Benjamin - son of my right hand.

Although in this case descriptions become proper names it is not implied that names are descriptions. Descriptive statements may be true or false, whereas a proper name bestowed in the appropriate fashion becomes the name of the bearer. The reason for inserting this remark at this stage is to prevent the possible conclusion that names are descriptions.

It is stated that the descriptive content of the name in each case is concerned with personally experienced historical events which, within the ethnic group, were known to have befallen the individual. This, as will be seen later, stands in contrast to names used by Africans which also refer to events, but always environmental events.

This sense of history found expression in the manner in which proper names were chosen. In turn these proper names kept alive this sense of on-going society. The significance of proper names could thus be seen as being a constituent factor of the goal directedness of this society. Goal attainment, as shown earlier, is "a technical term used in the Structural-Functional model of

society to indicate one of the chief problems of any social system" (Annegarn, 1975:16). Our conclusion in this regard may now be stated in more formal terms: part of the significance of proper names was that they fulfilled a function in goal attainment, to which society attached supreme value.

According to Grolier Incorporated (1966:96) in English, a habit followed far and near was that of adding the word "son" to the personal name of the father, as in Johnson, Jackson, Thomson, and many others. The "-son" ending takes the form of "-sen" in Denmark and Norway, "-nen" in Finland, "-ez" in Spain, and "-ski" in Poland. The Scots and Irish have put the Gaelic word for 'son' in front of the father's name. Thus many Scottish and Irish names begin with Mac, the Gaelic word for 'son'. This has sometimes been shortened to Mc or even M^c. The following explanation is also given:

The Arabs and Jews often used a "son of" form in their names. The Arabic 'ibn' means 'son of', as in ibnSaud. In Hebrew 'ben' means 'son of', as in David Ben-Gurion. The Irish use "Mac" for "son" and "O" for "grandson". Thus Mac Bryan was son of Brian and O'Brian was Brian's grandson (some of the vowels change). The Welsh for "son of" is 'ap', but 'a' was commonly dropped, so the children of Howell became Powell and those of Rhys or Rees, Price or Preece. Since B sometimes takes the form P, the descendants of Owen were called Bowen, and Evan, Bevan. The Norman French also put "fils", for "son", in front of a name. This became "Fitz" in English. Many of the Norman French descendants took part in the English conquest of Ireland and

settled there. Thus many FitzGeralds, FitzHerberts, and Fitz-Patricks are found in Ireland. Another tendency was to shorten the word "-son" into a single letter "s". Thus the son of Richard became Richards instead of Richardson.

Grolier Incorporated intimates that in many countries a person's name is usually given to him or her on their baptism. Hence it is spoken of as one's "Christian name", like the name Rosemary. It also becomes one's first name. When a child receives two given names, the second one is called the "middle name". In some countries children receive several given names.

The New Book of Knowledge Vol. 13. N., 1966 also indicates that many given names have come from Greek and Latin. The Greek for 'sun' is 'helios', hence Helene or Helen, "the bright and shining girl". The Greek word for pearl was margarites, hence Margaret and Marguerite. Margaret was shortened to Maggie, Mag, and Magde. It is also turned into Peg and Peggie. Behind all these is the idea of "a pearl of a girl". Greek roots have sprouted up in many directions. Katherine is "the pure one", Phyllis, "a green leaf". Alice is "truth", Irene, "peace". The Greek for God was Theos. Hence Theodore and Theodora "the gifts of God", and Theophilus, "beloved of God". Timothy is an abbreviation from Timotheos, "one who honours God", and is itself often cut down to Tim. From the Latin caelum, meaning "sky", comes Celia, "the heavenly one".

James comes from Hebrew Jacob by way of Latin Jacobus. It is also stated that after the Renaissance, Protestantism chose pagan names rather than latinized names to emphasize its break with Rome. The importance of naming as demostrating group adherence was swiftly recognized. The use of Christian names brought out the orthodoxy of saints against Protestant denial. As a result the choosing of names in accordance with Catholicism or Protestantism has become fully traditional in Europe. In Spain the name "Jesus" is given to children (probably against the background of the child, Jesus), which has a blasphemous ring to Protestant ears. This example brings out how strongly naming, not only symbolizes religious adherence, but enforces ethnocentricity.

The New Book of Knowledge Vol. 13. 1966 also states that in naming their children, parents sometimes honour famous persons, such as Alexander, Jefferson, Lincoln, and Lee. Poets have also been a source of given names. The first Greek bard, Homer, and the English poet, Milton, have many people named after them.

In African cultures in general, and in Sesotho in particular, various ways are considered in naming the new-born; the most popular being that of naming the first born-child after its grandparents on its father's side. That is, naming a boy after his grandfather and a girl after her grandmother. However, with some Basotho, if the grandmother is not a Mosotho by birth (i.e., if she is Xhosa, or Zulu, Shangaan and so on), and bears the name of her own people, such as "Nontsikelelo", the child to be named

34

is given her (grandmother's) Sesotho name that she received from her Basotho in-laws when she got married, for example, Mmadineo. Basotho are particular about not mixing their Sesotho names with names from other language groups.

The Basotho second-born child and others that follow are generally named after their grandparents on the mother's side and other relatives. This may also mean that, parents can now alternate relatives in naming their children. They may name the second born from the mother's side, the third from the father's side, the fourth from the mother's, and so on.

However, with other Basotho (being patrilineal), all the children are named from their father's side. If their father is a "Mokwena", all the children are given the kwena names (as it is the case with the Maphiris), if their father is a Motaung, the children are given the "Taung" names. At times the Basotho name their children after the people they admire - irrespective of the fact that the admired person is a Mosotho or not - because they strongly believe that the child may take after its name when it grows up. This belief derives from the Sesotho proverb "Bitso lebe ke seromo" (A bad name is an ill omen). For this reason they may name their child after Mandela - the president of the African National Congress - who is Xhosa, if for instance, they admire his intelligence. In this regard parents name the child after anyone that they have observed exhibiting the qualities they would love their child to inherit. Sometimes, if such a person is available, they go to the extent of inviting him or her

35

and request him or her to hold the child who is being named after him or her and spit saliva into the child's mouth, thereby making it certain that the child acquires the name as well as the personal characteristics. Many names from other language groups found their way into Sesotho culture in that fashion. This becomes apparent with educated people who give or have given their children the names of the personalities they admire along the line of enlightenment - scientists, poets, philosophers and so on. As a result we find Basotho children bearing names such as "Florence", "Luther", "Julius", "Portia", "Arthur", and many others.

Most of the people who reside in the rural areas name or named their children after the Afrikaner farmers. Hence Basotho children have such names as "Piet", "Jaap", "Letta", and so on.

When baptism was practised, Basotho children received Sesotho names at birth, and the European ones as Christian names on baptism. After baptism the Christian names are taken as the first names and were used in all official documents. The Sesotho name remained to be used only at home by parents and peers. For example, a child became Morakane at home and Albina or Bathsheba in church, at school, at the clinic or hospital, and at the local administration offices.

In a few cases, Basotho give their children names of the natural phenomena of their choice. For example, "Palesa", "Naledi", and "Koro".

Sometimes the Basotho consider the physical features of the child when faced with the task of naming. Hence we have names such as: "Dinko" (the one with a big nose), "Ditsebe" (to the one who has big ears), "Mantsho" (to the dark-complexioned one), and "Popompo" (to the one with an extraordinarily big body).

In Sesotho, children who are born after others who have died are given special names. For girls we have such names as: "Matshediso", "Motshedisi", or "Moselantja". For boys we have: "Tefo", "Tshediso", "Retshedisitswe", or "Malefetsane".
With some Basotho - Bataung ba ha Rampai - such a child may also be named after anybody of his or her parents' choice, even if that person is not a Mosotho by birth. For example, my uncle (rangwane) is "Uthokolwane", said to have been the name of a certain Zulu man who used to be my grandparents' neighbour.

Twins are usually given similar names, with the second-born twin's name appearing to be the diminutive form of that of the first-born one, for example Puleng and Pulane; Morongwe and Morongwenyana (in the case where girls make a pair). On the contrary, the name of the female twin - in the case where a boy and a girl make a pair, irrespective of who was born first or second - appears to be the feminine gender of the name of the male twin, e.g. Morake and Morakane or Pule and Pulane. However, if two boys make a pair the procedure is the same as that used with two girls. Then we get names such as "Thabo and Thabonyana".

In a Sotho family, a girl who is born among boys is named "Ntswaki" (mixer), because she mixes the sexes. A boy born among girls also has to be named Ntswaki, for the same reason. In principle the Basotho do not observe this condition. Most Basotho name such a child "Mojalefa" (an heir) or "Matsoso" (the reviver) instead of Ntswaki, because they regard girls as passers-by and are not always completely happy about their birth. When their families comprise girls only, they regard themselves as having no children at all. That is why at times they go to the extent of naming the boy who has to be Ntswaki, "Retshedisitswe" (we have been consoled), as though he is born after a child or children have died. Some parents name such a child simply, Thabo (happiness), Thabang (be happy) or Lebohang (be grateful), or Teboho (gratitude). They become happy that their offspring is going to perpetuate the name.

Very often, Basotho children are given names to commemorate important events which took place during their mothers' expectancy, or around the time of the birth of the child, or conditions prevailing during that period. The prevalence of peace (Kgotso) or war (Moferefere), death in the family-nuclear or extended - (Lefu, Mmalefu, Maswabi), the prevalence of femine (Tlaleng or Tlalane) or plenty (Katleho), invasion by a swarm of locusts (Tsie or Mmatsie), disgrace attached to the circumstances of the conception and birth of the child, for example, a child born out of wedlock (Tello), a child born out of adultery

(Owamang), a child born during her mother's constant separation from her husband, through misunderstanding during the period of expectancy (Tseleng or Tselane).

Important historical dates also help in the naming of the Basotho new-born children. It is a usual practice to name a child born on Christimas day, "Mmakeresemese", and a child born on Good Friday, "Paseka" or "Mmapaseka". These are a few events and circumstances that might be decisive in the choosing of a name for the child.

2.2 THEORIES OF NAMING

We all agree that just collecting and listing names for a work of literature is not enough and not realistic. There need to be other considerations to make the literary name relevant to the work. Scholars must be able to determine what the author intended the name to mean and then what they (names) really mean to us. For this same reason, Ragussis (1986) gives six traditions of naming in literature. In addition to that, Grace Alvarez-Altman (1981) provides "A METHODOLOGY FOR LITERARY ONOMASTICS". This is an enriched method that considers names from a multi-dimensional perspective. It provides the different theories that adequately form a framework within which various works of art may be critically analyzed. The author in this dissertation largely adopts its strategies for the same reason. The ensuing discussion gives a detailed exposition of these strategies.

2.2.1   RAGUSSIS'S "TRADITIONS OF NAMING"

A.   THE MAGIC OF NAMING

Ragussis's (1986:165) starts the naming strategies with what he
calls the "ANCIENT MAGIC OF NAMING", wherein he declares that a
worshipful prayer, which he regards as an erotic exercise,
initiates us to this magic of naming. This practice, he claims,
is evident in the text of the novel <u>Lolita</u> by Nabokov, where the
character Humbert invokes Lolita, "the special god" by accurately
pronouncing his name, thereby making public the otherwise secret
rituals of approaching a god. His sacred call is meant to bring
Lolita into being. Lolita is said to live and act only in a
particular domain to which his name assigns and holds him.
Whoever would be assured of his protection and aid must be sure
to enter his realm, i.e., to call him by his own name.

In uttering the syllables "Lo-lee-ta", Humbert crosses the
threshold of magic which, from the beginning of time, the
neophyte has tried to cross by successfully uttering a name. By
crossing this threshold with him, we arrive at the most ancient
power attributed to naming. The magic that attends the utterance
of a name is perhaps best understood as bringing into existence
the object named. He points out that in Egypt, for example, the
creator, God, brings himself into being by uttering his own name.
The first God himself is held to have been created by the power
of his own mighty name: "in the beginning was the name, which
from out of itself brought forth all beings, including the divine
being . With the God only the belated offspring of his name",
"often it is the name of the deity, rather than the God himself,

40

that seems to be the real source of efficacy" (Ragussis, 1986:166).

He furnishes **"FAMILY NAMING" AND "SELF-NAMING"** as other strategies within the ancient magic of naming discussed in his distinctly philosophical search with which he began his study **"THE SEARCH AFTER THE NAME"**, which in science as described by Plato in the Cratylus, becomes the way to apprehend all objects. The search has a more ancient form. It is a search after the name which magically bestows divine power; a search not merely for the power of things, but the power of the god behind all things. In this work we get the traces leading to the naming practice as in the story in which Isis, the diviner, outsmarts God Re of his name. The story reveals that Re suffers a wound from a poisonous serpent, and goes to Isis for cure. Isis requires him to tell him his name. Re resists, telling him that his father and his mother told him his name, and it has remained hidden from his body since his birth, lest some sorcerer should thereby acquire magic power over him. Isis insists on learning that name before he will cure Re. He begs him and assures him that the poison would go out of him if he tells him his name, "for the man who tells him name, lives" (Ragussis, 1986:167). He is convinced and decides to yield. But before finally yielding, he uses a form of **"SELF-NAMING"** that Ragussis (1986) has been proposing as a paradigm for naming in fiction. He names himself in the third person - a model that we recognize from the Old Testament, when Yahweh names himself to Jacob "I am he" (Isa. 48:12). Re's "I am he" does not satisfy Isis, for

41

precisely the reason that it so successfully supports the project of fiction: it does not designate identity literally. She asks again for the name, assuring him with more emphasis that "the man whose name is named shall live". Re finally yields, "My name shall go forth from my body over into thine" (Ragussis, 1986:167), whereupon Isis gains power over Re and all the other gods.

It then becomes clear why the magic of naming traditionally carries with it a long list of prohibitions and taboos to protect the people from name-magic. Re breaks the prohibitions when he tells Isis his name, for even a person's ego, his very self and personality, is indissolubly linked in the mythic thinking, with his name. "Here the name is never a mere symbol, but is part of the personality property of its bearer which must be carefully protected, and the use of which is exclusively and jealously reserved to him" (Ragussis, 1986:168). Ragussis further believes that a name makes possible the consumption and absorption of the divine body. When Humbert utters "Lolita", we recognise his power of holding her name in his mouth.

B.   THE SCIENCE OF CLASSIFICATION

The second method which Rugassis (1986:168) furnishes is **"THE SCIENCE OF CLASSIFICATION"** which he regards as the soul of science, and argues that it designates at first sight anybody in nature in such a way that the body in question expresses the name that is proper to it, and that this name recalls all the knowledge that may, in the course of time, have been thus named.

The method existed during the Enlightenment. It comes into being to place all objects and all creatures within a system of knowledge and under the classifier's domain.

It seizes for its own purposes one aspect of the **"ADAMIC MYTH OF NAMING"**. It does not claim the mystical or divine knowledge that inspired Adam; in fact, it demystifies the myth by fabricating a purely arbitrary language. In so doing it draws up a nomenclature that will give man dominion over other creatures by classifying them. In such a view, Adam is the only man, man constituted as uniqueness itself, the man who names all other creatures by class names, just as in the Enlightenment the natural scientist draws up a system that has the power to allow nothing individual, nothing unique, for everything must find its way into his table of names.

Its authority rests on its capacity to produce meaning, even to monopolize meaning. It works to authenticate the significance of a name, that is, to universalize it, to win it a public meaning. In this sense it is an attack on the proper name. It acts to make public its private significance.
The classifier's central tool is a language that allows him to position the (apparently) particular within the more general.
Names as part of their syntactic function, make such a language possible.

The science of classification comes into existence precisely insofar as it can control the contracting and expanding power of

the name, the movement from (say) spaniel, to dog, to quadruped, to animal. In such a series we see, through a practical application, the way in which the theory of the name specifies the grammar of the philosophic inquiry into the particular and the general. Moreover, this movement from the particular to the general recapitulates the entire history of the development of language - the movement from the proper names with which utterance is born, to common nouns by which an ever elaborating and chaotic plethora of names is made into an economical system of communication and knowledge.

The process of classification works simultaneously in two different directions: to synthesize and to differentiate. The classifier must synthesize all the features that all members of a particular class share, and at the same time he must differentiate the newly discovered and named from all other classes. His goal is to make public the distinguishing mark by which he identifies and names a creature.

The science of classification is simply the scientific extension of, and improvement upon, the family system of classification of given names and surnames, which classifies the child as a family member and no more the child by classifying her as member of another family. It neglects personal history and takes as its field of investigation the life that can be comprehended in a list and specified in a name.

C.   ETYMOLOGY

The third strategy that Ragussis (1986:177) discusses in the naming process is **"ETYMOLOGY"**.   He calls it another theory of naming that existed during the Enlightenment.   He views it as a competing system, insofar as its procedures reversed those of classification.   It existed side by side with Enlightenment within the same culture.   The science of classification investigates things, and attempts to name those things through a newly fabricated, arbitrary system of signs. Etymology, on the other hand, investigated names, in the belief that only in names - names already in existence, even names from the distant past - could things be understood.   The etymologist searches for the original universal language. This has its source in the idea of a natural (as opposed to conventional) language.   The model for such a language is Adam's act of naming in Genesis.   Whereas the science of classification seizes from the Adamic myth the idea of man's dominion over other creatures through class names, etymology draws upon the long and important tradition of the mystical inspiration of Adam.   Both theories of naming are utopian. The scientist's utopia lies in a man-made future, while the etymologist's lies in an Edenic past. Whichever theory of naming one chooses, Adam is made into a philosopher: "Adam came into the world a philosopher, which sufficiently appeared by his writing the nature of things upon their names" (Ragussis, 1986:177). But for the theory of naming to which we now turn our attention, Adam is a very particular kind of philosopher: "One could say that the first man was also an etymologist" (op. cit.).

45

In the science of classification every name functions in relation to a system of names while each name has a discrete value, but in etymology each name is itself an intertext, the charged locus of other names that lie buried within it. The science of classification requires a transparent vocabulary by which it attempts to strip names of their associations and ambiguities, even to invent an entirely new nomenclature that is naked and pure by virtue of its having no history - in short, each name comes into being in the present, with a discrete significance. In contrast etymology seeks not to strip a name of its associations, but to restore to the name its many historical associations, and thereby bring into being all the names hidden within the name under investigation. In the science of classification the power of the classifier opens a temporarily closed system with a new name of which he is in charge, so much so that the new name often incorporates the name of its author. Etymology is the unearthing of a forgotten discourse, and it is precisely this discourse, hidden behind but nonentheless sounded in a single name, that natural history during the Enlightenment began to devalue and eventually reject.

The theory of etymology, shifts our interest from the classification of a creature, toward the (re)discovery of a name and the derivation of its meaning. The science of classification eschews history, describing in arbitrary (and even "new") nomenclature the visible structure and character of a creature. It does not provide the history of a species or of the particular subject under investigation, and thereby neglects the model of

biography. Etymology, on the other hand, is a search into time, into beginnings, and as such the name of a character becomes the derivation of a name but still not the biography of a person. Etymology is a purely textual endeavour: as the derivation and definition of a name, it works through an investigation of texts.

The entire issue of the origin of language grows out of the theory of etymology. The search for elementary roots and for the original language (be it in Hebrew, or some other language), develops into a philosophy of the origin of language: how did language arise? During the Enlightenment this question took the following form: In which part of speech did language originate?

D.   ALLEGORY, META-ALLEGORY AND PARODY

Ragussis (1986:182) gives **"ALLEGORY"**, **"META-ALLEGORY"** AND **"PARODY"** as other traditions of naming. He describes Allegory as a radical practice of naming that succeeds in turning the science of classification into an art. It brings into the realm of art the class name that the scientific classifier uses, by neglecting proper or individual identity. The allegorist puts the name above the thing itself, because he seeks an idea ("virtue"), and the name thereby takes up residence in the realm of the unreasonable. In this way, he maintains, allegory follows the etymological search for the origin or, in this case, for the Platonic idea, for the place where all particular manifestations of the idea dissolve within the name. If, in the science of classification, the name turns the thing over to us, gives us the

47

possession of it, in allegory the exact opposite is true: the name makes the thing unreasonable.

Fletcher (Ragussis, 1986:185) says that in allegory "the quest will often be presented under the guise of an eternally unsatisfied search for perfection, a sort of Platonic quest for the truly worthy loved object". Allegory is about the unattainable; it is the literary mode of the unsatisfiable, the always unfulfilled. Meta-allegory, on the other hand, is described as allegory about allegory and about naming generally. Parody in this regard refers to the textual belatedness we see through the ancient history of a name, or through a history of different naming systems, through textual layering and compounding that make the subject impure.

E.   THE SCIENCE OF PLEASURE

The fifth naming tradition discussed in Rugassis's work is the "SCIENCE OF PLEASURE", which is said to be a system that is created through the process of accumulation. The completion of such a system, depends on the practice which seeks to place the proper name inside the common name; in other words, each new adventure is a type, an illustrative "experiment", a species in itself. The lesbian, the sodomist, the sadist, the group, the simpleton - no one enjoys a special privilege; each simply takes a place besides another, in relation to another. Narrative becomes a disguised and elaborated list. The plot catalogues not even the types of persons so much as types of acts, acts that are

performed by or on persons. Person is neither more or less than the body itself.

Ragussis feels that each erotic adventure becomes part of a system of proofs whereby a general rule is proved by an individual test case. Erotic satisfaction blends, in the adventure with "the simpleton". The erotic bestows or uncovers meaning and value - and hence becomes the source of discourse. The titillation of the erotic pleasure-seeker joins the curiosity of the scientific observer. The author of the erotic faces the problem of any author of a classificatory system: will my reader become bored by a field so strictly circumscribed? Pleasure is always inventive for its own ends. The erotic text, like the erotic act itself, depends on the inventiveness of the practitioner - or on a lively partnership. The narrator falls back on the repeated use of a limited number of predictable metaphors. A full analysis of naming the erotic in general, would have to take into account the cultural implications of such metaphors. The art of the erotic depends on the actual rhetoric of the text falling short - Like in science, the name is functional and becomes neutralized by mechanical repetition. Hence language falls short of its task, so that the reader's imagination must supplement it. It depends on the reader's active - and pleasurable - rewriting of the text by supplementing it. Hence the reiterated invitation to the reader. What keeps the reader reading is not so much the language of any individual episode, but his or her contribution to each episode, or - when the limit there is reached - the "new species" always about to

49

arrive on the scene. What keeps the reader reading, then, is the system as a whole, and the erotic investment the reader makes in the completion of such a system.

F.   GENDER

Ragussis (1986:195) includes **"GENDER"** as a criterion of naming in the science of pleasure. This is the criterion whereby we are named by our distinguishing organs. He maintains that the sign of one's sex is in fact a sign, the name that distinguishes man from woman or, perhaps more accurately, male from female. The body writes up a text that at the same time functions as an empirical proof for the classifier to write up a classificatory text. At the same time the actual organs that distinguish gender are in fact seen as names "man" and "woman". In this way the male organ is the "label of manhood" or "the male stamp", while the female bears "the mark of sex", the cloven stamp of female distinction. The task of the classifier then, is to read the writing on the body, to read the name and all the meaning that stems from it. The classifier finds that the name of the distinguishing organ, while never literally spelled out, becomes equal to the key name, the gender name. The mechanical repetition of the same stale metaphors for the male and female organs is superseded in these "natural" names.

The employment of this "natural" naming system conflicts with the comprehesive classification of every novel species of erotic act. If one makes "man" and "woman" the entirely natural point of origin, those erotic acts that were until this point legitimated

50

by the enterprise of classification suddenly become stigmatized. The way in which we hierarchize a name, the natural and scientific task of classification becomes "moralized", the list whereby each act is simply placed beside another is disrupted by cultural ideology. From the point of view of the classification "man/woman", the sodomists are stigmatized, bearing the grotesque variation of the stamp or mark that legitimizes persons according to gender.

G.   THE EROTIC OF NAMING

When Ragussis (1986:199) talks about **"THE EROTIC OF NAMING"**, he refers to the naming that takes place when "the power of name magic" in childhood - the method by means of which individuals acquire names at birth - becomes transformed into an erotics of naming and aesthetic language; this involves the mature man. At this stage the individual considers his own name seriously. He repeatedly utters it to himself silently and recodes it - i.e., makes it erotic - with his own peculiar meaning. A name the family has often used before it acquires (unknown to them) a special significance. It now becomes a complicated locus of meanings, while the family has attributed to it an entirely eccentric meaning that holds only within the bounds of the family itself. The name that the individual had been familiar with now becomes for him or her a new name. It was for ever in his mind, but he could not, however, grow accustomed to it - due to immaturity.

51

Ragussis believe that constant repetition of the name is the individual's access to the secret world of sexual pleasure. Sometimes the individual enjoys this pleasure in front of his parents but at the same time safely hidden from them because they do not have the key by which he decodes them.

He argues that the name of the beloved teaches the child the pleasure of the erotic, and, more dangerously, initiates the child into the way in which one can enjoy his pleasure singly, without the beloved present. In this way the constant repetition is like masturbation: it is a form of self-seduction. The erotic name takes the child's breath away with the pleasure it causes, and relocates the erogenous zone as the place where he inscribes the name of the beloved. The interior repetition of the name is a self-penetration, with the child inscribing himself on the inside - the centre of pleasure. Self-seduction ends with the child's guilty production. The child moves from knowing that his parents do not have the key to this primitive meaning to imagining that they experience the name in question in the same way he does.

In this way the child begins to learn what it means not simply to us, but to experience it at work beyond his control.

The erotic name in Proust's and Nabokov's texts functions to allow the fantasy by which the love knows and possesses the as yet unknown and unpossessed beloved. But after a period of time, when the beloved abandons the (name) lover, the name suddenly

becomes not the means to erotic pleasure and power, but to obsession and impotence.

2.2.2   ALTMAN'S "METHODOLOGY FOR LITERARY ONOMASTICS"

Alvarez-Altman (1981:1) defines this projected analytical guide as "a more specialized criticism in which scholars are concerned with the levels of the significance of names in drama, poetry, fiction, and folklore".

According to her, these names include names of places, characters, cosmic symbols, etc., as they relate to theme, structure and other literary considerations. She declares that lexicographers, linguists, literary critics, historians, geographers, philosophers, psychologists, and others, use this method in working on the intrinsic and kaleidoscopic aspects of names. This projected analytical guide to literary onomastics gives three general focuses within which literary names may be approached. These are: **FAMILIES OR CLASSES OF NAMES, THE TECHNIQUES USED BY AUTHORS IN NAMING**, and **THE TYPOLOGIES** or **FUNCTIONS OF NAMES**.

Her families or classes of names are relevant to this work. Focus is largely on them. She subcategorises them as follows:

A.   THE ANONYMICAL FAMILY OF NAMES

This is a class of names which she declares do not impart a sense of clear marked individuality or personality, but a sea of anonymous faces like the idea that has no exact term to express it.   They may themselves be further sub-divided into twelve categories as "nameless, alluded, implied, generic, numerical, titles, initials, anagrams, neologisms, acronyms, computerized, and programmed names".   She states that these names at times induce fear or have cosmic implications.

B.   DIACTINIC NAMES OR ATTRIBUTIVE NAMES

These are the names she finds capable of transmitting intellectual actinic rays of light upon the characters and their attributes.   She points out that most lower social characters have names taken from this class.   They also may be further subdivided into ten categories.   These categories comprise "personality traits, trade identity, numerical names only, abstractions, special ranks, change of names, charactonyms, label names, emblems, and prolegomenon" (1981:5).

C.   CHIMERICAL NAMES

Altman calls these the purely invented fantastic names with no precedent.   Their ten categories are as follows: invented, doubling, phallic names ("corbacho"), unusual ("Houghnhm"), hyphenated, elliptic, slang, misused or deliberate distortion, fantastic, translations.

54

D. MYTHOLOGICAL FAMILY OF NAMES

Alvarez-Altman also subdivides these into ten categories: Greek, Roman, Nordic, Saga, Epic, Indian, Exotic, Semitic, Sanskrit, African.

E. BIBLICAL NAMES

For these she gives only the names of the sub-categories: Hebrew, Aramaic, New Testament Greek, Prophetic, Pentateuch, Apostolic, Biblical Analogues, Hagiographic (13 books forming the third division of the Jewish Old Testament), symbols, and names of the sixty-six books of the Christian Bible.

F. ETYMOLOGICAL SIMPLE NAMES

She gives five categories of these: two languages, three languages, transformations, and punning etymology.

G. THE NATIONAL IDENTITY NAMES

These reflect a country, a capital, a city, village, town or suburb, a simple national identity, and a multiple one.

H. TYPOLOGICAL FAMILY NAMES

This family comprises twenty-one categories: municipal building, corporation, railroad station, bay, ravine, promotory, island, hillock, rock, peak, beach, port, elliptical typonyms.

I. PARONOMASTIC FAMILY NAMES

These show the creativity of authors in punning. They include pun-simple, pun-combined, straight or ironic, nicknames, disease

names, combinations, change of gender (e.g. Caroline is feminine of Charles), childish distortions of names, phrases as names, and nonsense words.

J.   HISTORICAL FAMILY NAMES

These involve Ancient history, the Middle Ages, the Renaissance, Modern times, Contemporary, political textual, surnames as names, social rank, acceptance names such as "Tycoon" (ultimately from Ancient Chinese) and pre-historic names.

K.   HAGIOGRAPHIC NAMES

These include lives of saints and variants of their names. Her subdivision in this regard goes as far as this. She maintains that Onomastics has more than one hundred keys to open up the 'kaleidoscopic literary onomastic literary criticism' (1981:7) while focussing specifically on names.

As indicated earlier, this study investigates mainly the diactinic family of names. It seeks to reflect the importance this class of names has in the literary works of R.J.R. Masiea. However, where necessary, the importance of names in other classes is revealed to give a complete picture of an author's creation.

For Ashley (1979:11) the onomastic approach is "A study of the origin and history of proper names". From the Greek term meaning "names" onomastics is concerned with the folklore of names, their current application, spellings, pronunciations, and meanings.

Literary onomastics has to do with how an examination of names and the way in which they reflect or expand the author's intentions can add to our understanding and appreciation of a work of literature. By concerning itself with the author's communication it stresses the utilitarian function of literature.

He is of the opinion that with literary onomastics we escape the dangers of regarding the text as pretext for Marxism, psychiatric, or other theories and consider the basic counters of literary art, the words. We see them realizing their magic. We see the writers ringing the changes on the logical and psychological significance of words, exploiting to the fullest the _littera_ and controlling with purpose and power the intellectual and emotional resonance so as to produce reinforcing levels of meaning. We study how names, as well as other words, are suited to the structure in which they are arranged, first to the purpose, second to the nature and capacity of the likely audience. He declares that we see how names help create the characters in a work of fiction and connect them with the literary "strategy", the readership and its experience, the "cultural context" and the rest of the real frame of reference. We see the names reveal the success or failure of the writer in balancing freedom and control, responsibility and serenity, propaganda and art, intent and effect, the desire to play ("fooling around with words") and commitment ("no fooling"). He believes that we see how the names comment upon and judge moral and political issues in fiction and what is called "Badness" in literature. We see how names expose both the author's investment

of self in the work and the problems arising from the fact that "the play" for instance, belongs to the public and that the "intentional fallacy" is a trap. He suggests that we can use onomastic _inventio_ as one measure of those who "want wit", not words and who fail to employ all the devices of diction, not excluding what used to be called, so charmingly, festivitas (word play), or we can discover to our satisfaction the verbal and psychological nuances of the names, the many meanings - polysemes - which use all the techniques from punning to psycholinguistics.

Ashley's major observation is that literary onomastics is not very different from standard approaches to the criticism of poetry. Emerson once remarked that every word was "once a poem", in names, words carry more than ordinary words do of enriching connotations, the freight that gives poetry its complexity and intense satisfaction. Names have "vibrations", or at least they create them or set them up in the mind of the reader. He observed that names in literature frequently demand to be considered as if they were complete little poems, with all the richness that it implies. We must see in each name all of a poem's "cerebral phosphorescences", for in names writers of skill pack many connotations and "tell all the truth but tell it slant", producing little puzzles for the critic who must by indirection find direction out (Ashley, 1979:137).

Onomastic science, then, gives us in literary onomastics a valuable tool for the criticism of the "poetry" in names. To Ashley (1979:264) it is a method of critical analysis that should

be adopted by all critics, whether they are concerned with historical criticism or the New Criticism, Aristotelian or revisionist, Marxist or aesthetic, psycho-analytical or sociological, formalist or rhetorical criticism.

According to Ashley (1979:264) literary onomastics works equally well on the most didactic morality play or the most obscurantist modern poem, whether the names are invented or real or as general as Everyman or Mother. It brings out the system in a humour comedy in which Johnson undertakes to name all his rapacious characters after beasts and birds of prey; it explains how Hardy's "Wessex" and its various places function entirely in a world of fiction; it simplifies the point scored by a writer of farce and shows how such a man gains instant recognition for his "man of mode" Sir Fopling Flutter called Foible and Mincing. Names assist us to keep track of the army of characters trooping through a fiction. Sometimes they are obvious, but at times they require more work. Sometimes they just establish social class. Sometimes they allude to history or earlier literature. Sometimes they create a tone of realism or fairy tale or the impressive or the absurd. Sometimes they make mood music, for every play is like a melodrama or a movie in that words (having sound) are musical. There is (as Marlowe says) Trumpet within. Sometimes they underline allegory or universality or nationality or relationship or satire.

The onomastic critic must be an expert, able to grasp both what the author intended the names to mean and what they do mean.

Modern literary onomastics demands inventiveness and restraint, skill and taste, insight and industry, not mere listing or translating; for in translation some other onomastic points may be lost (as some say all poetry is). For this reason, the conscientious writer must consider not only what he wishes a name to convey and what it can convey in his day and age but also what misleading connotations it may have in his own language and even those into which his work may be translated.

In this limited space of time Ashley (1979) has been able only to touch on some of the pleasures and pitfalls of the onomastic criticism and, while there are many other aspects of the subject of literary onomastics as a critical tool he claims he should like to examine, he contented himself with only a few more and concluded, hoping he should have whetted our appetite and perhaps sharpened our perception.

He chose as his examples place-names in literature, personal names in literature, and what he might call plot names in literature.

The work in this dissertation mainly looks at personal names and their significance in literature.

CHAPTER 3

3.0 NAMING PLOTS IN MASIEA'S DRAMAS

This chapter presents the role of personal names in the development of plot in the works of Masiea, according to the various Literary Onomastic Families by Alvarez-Altman (1981) as discussed in Chapter 2 of this dissertation. The different phases of plot have been used to make these names accessible for discussion. For convenience, I propose to discuss all five of Masiea's texts under each phase of plot structure as outlined by Gustav Freytag (Unisa, 1987) in <u>Technik des Dramas</u> (1963) i.e. EXPOSITION, MOTORIC MOMENT, COMPLICATION, CLIMAX, DENOUEMENT. Our view of plot for the purpose of analysis in this work is that "plot is the meeting place of character and action" (Chaphole in personal communication). It is clear then that the actions/circumstances of the characters which are closely bound to the meanings of their names, will play a crucial role in discussing naming plots.

3.1.0   EXPOSITION

According to Unisa guide (1987:8) this is the phase where the characters and their circumstances are introduced. Information necessary for the building up of tension, conflict and suspense is communicated.

3.1.1 <u>EXPOSITION</u> in <u>Boo Borena</u> introduces the character Motlalentwa and his parents, Molotsi (mother) and Matetlemane (father). The name Motlalentwa is exactly the same as its bearer, like all other names in the DIACTINIC FAMILY. His actions connote the meaning of his name which is literally, "the one who comes with war". When the story starts, he is an adolescent and has turned very naughty and troublesome. He lacks both self-respect and respect for the next person, and goes about damaging and stealing other people's property. He has become obsessed with love for girls and also goes about fighting other children for no apparent reasons. He has become notorious for impulsive behaviour in the whole country of Tshifadikae (inhabited by the Bafokeng). The people in the neighbourhood have turned to hate him and to be unfriendly with his parents. His parents are upset by his sudden change of behaviour and by their deteriorating relationship with their neighbours. After seriously weighing the situation, they decide to migrate from Tshifadikae.

3.1.2 <u>EXPOSITION</u> in <u>LEPHOMA-NTLO</u> introduces the reader to the character called Mosele (a wayward person). Like her name she behaves in a manner different from that of a Mosotho girl. She stages a revolt against her parents to indicate to them that she is tired of being babied and that she now wishes to find a husband of her own. Basotho girls suppress such a feeling at all costs. It is taboo for them to behave in this way. It is only from a boy that such revolt is acceptable (ba raha moritshwana).

She boldly informs her parents that she has decided to leave them in the rural area to go to the urban area where she could probably find herself a decent job. This also is typical of boys in Sesotho. They go to work to get the money to be able to pay the dowry. Boys marry and girls are married - at least in Sesotho. Mosele requests Puseletso to help her find some job on the Reef. Puseletso comes to her rescue and she indeed leaves Paoleng (a place where people are "burning" - that is, suffering because the farmer exploits them) for Katlehong where there is peace of mind and room for prosperity. Puseletso has also left her parents to go and work in the urban area. Mosele meets her when she has come to spend her leave days with her parents at Paoleng.

The significance of Puseletso's name also features in the exposition where the farmer of Paoleng, Makunyapane, confronts her father, Mosiuwa, concerning her coming to visit at his farm. He hates to see her on his farm and orders her father, Mosiuwa, to send her back to the Reef before the end of her leave. This action connotes the meaning of her name, which is "that which is being sent back". Mosiuwa, on the other hand, is left behind, like his name, when his daughter is banished from the farm. He remains with his wife toiling on the farm.

The farmer's name, Makunyapane, is derived from the verb "ho kunyapa" meaning "to writhe". In the text Makunyapane writhes under insults. He complains to Malealea and Mosiuwa about their daughters' gossip "that he exploits his employees", and expresses his unhappiness with such talk. Malealea (rags) is itself the

name of a very poor man who wears tattered clothes (malealea).
His name depicts his social and psychological condition.

Tlalane - Malealea's wife (a name given to a girl born during
famine) - does not have enough to eat. In other words, she
lives in hunger. Her name, like her husband's, depicts her
social status, which, in turn, implies her emotional state, i.e.
distress.

3.1.3 The main character in the play SETHOTSELA SA QOQOLOSING
is Leswetsa, who is later called Sethotsela sa Qoqolosing. The
name Leswetsa is derived from the verb "to spite", "to disappoint
willfully, or "to harm". All the events that revolve around this
character reveal spitefulness, insolence, harmfulness, or even
annoyance.

In the EXPOSITION of the play, he spites other boys of his age
group in his home village. He wins the love of the pretty girl
in the village, Dikonelo, and marries her. Most of the boys in
the village whose attempts at courting Dikonelo were unsuccessful
had their hopes shattered by Leswetsa. This signifies the
meaning of his name. Later we find that his marriage to Dikonelo
annoys and disappoints his mother, Mmapontsho. Dikonelo, derived
from the verb "ho kona" (to be deprived, not to give, or to give
sparingly) lacks respect and does as she pleases at her in-laws.
Every morning she wakes up late - long after sunrise, contrary
to Basotho expectations of daughters-in-law. When she wakes up
at her own time, she does not bother herself about housework.
She washes herself and dresses nicely and goes to stand next to
the front window to stare at passing cars. Mmapontsho - derived

from "ho bontsha" (to show), takes the initiative in training her. The newly-wed woman that she is, true to her name, she resists the offer, bluntly telling her mother-in-law that she will not wake up earlier than other members of the family because she is not a rising bell. She is not prepared to wake up before Leswetsa (her husband) asks her to do so, just to please other people (her parents-in-law) who are sleeping soundly and are happy with each other. Mmapontsho scolds Dikonelo, Dikonelo resists being corrected. Instead Dikonelo tells Mmapontsho (her mother-in-law) to keep her distance from her, as she does not share a husband with her. Mmapontsho becomes very angry with her and banishes her from her home. She is disappointed that her son, Leswetsa, has brought her such a disrespectful daughter-in-law. Leswetsa is angry with her mother for what she has done to his wife. He follows Dikonelo to her parents' home. Leswetsa's parents get upset that he has turned against them.

3.1.4 In MMUALLE the EXPOSITION introduces two names, Tsethe and Mmualle. These names function only on the denotative level. There is no relationship between them and the persons they are attached to. They are mere labels and present anonymous faces like the names in the **ANOMYMICAL** and the **CHIMERICAL** families. At this stage Tsethe, the chief of the Hlubi tribe of Motsenare, has called Mmualle, son of Seele, to the court-house to accuse him and to banish him from his country for not participating in the wars of the country like all other men. Mmualle obeys the chief and moves away.

65

3.1.5 The play <u>SEYALEMOTHATI</u> is about Seyalemothati. Everything

that Seyalemothati does implies the meaning of his name, "razor

blade". He does a perfect job whenever he is given a task.

In the <u>EXPOSITION</u> of the text, he does a fine job as a new

recruit in the police force. Firstly, he proves himself an

excellent marksman by hitting with one shot an orange placed on

a pole. Secondly, he succeeds in what the police sergeant,

Sekweleta, and detective Phakwe had failed to do. He

investigates the death of Mojalefa Makara and arrests his

assassins. He impresses the commander, Sephankga, who promises

to send him to Modder Bee for training before he could complete

three months in the force. Usually police do about a year's

service before being sent for training, and are then allowed to

use firearms. Sekweleta becomes jealous of him, and plans to

discredit him in Sephankga's eyes.

3.2.0   MOTORIC MOMENT

In this phase, "there is usually an incident which activates the

threatening conflict. It also discloses the nature and direction

of the action that lies ahead" (Swanepoel et al., 1987:8).

3.2.1 At this stage Motlalentwa's parents in <u>BOO BORENA</u> report

their plight to Kunyane, the chief of Tshifadikae. They also

inform him of the decision they have made, i.e. to migrate from

Tshifadikae, to a place where their son has no friends: where

they hope to lead a better life. On their way to Tshasabadimo -

their intended destination - they confront Motlalentwa, persuading him to change from his bad ways (ba leka ho mmolotsa pelo), suggesting the meaning of his mother's name, Molotsi, derived from "ho bolotsa" (to convert). Molotsi actually threatens him by saying that the Bakwena of Tshasabadimo would kill him if he is not prepared to change.

The names Motlalentwa and Molotsi clearly transmit the actinic rays of light on their bearers, like all other names in the DIACTINIC family.

3.2.2 The <u>MOTORIC MOMENT</u> in <u>LEPHOMA-NTLO</u> presents Mosele and Puseletso leaving Paoleng for Katlehong by train. At the station, Mosele meets Mojarathoto (a porter) and falls in love with him. The name Mojarathoto depicts an occupation and it functions only on the denotative level as a handle. His personal name is Kgopolo, whose significance will be realized later.

Just before the train arrives, Mojarathoto, i.e. Kgopolo, promises Mosele marriage. Mosele, the wayward girl she is, pretends to be excited about the offer. In the train they meet Raditekete (the ticket examiner). This is another name that alludes to occupation and presents an anonymous face. Mosele shows interest in this man. Unfortunately for her, he is not easy to catch.

They travel with an unknown man and woman in the same compartment. The names of the couple are not given. Masiea calls them "monna" and "mosadi" to depict their sexes. Again Mosele (ntho esele), entices "monna" and they end up being in

67

love. She tries to create an opportunity for her and the man to
be by themselves, but "mosadi" interrupts them, and their affair
ends abruptly.

At Germiston where Mosele and Puseletso alight, they find
Motlere, Pakaditha and Motsekuwa waiting to meet them. Puseletso
has organised Motlere for Mosele, but when Mosele sees Puseletso
getting excited over Pakaditha (her boy-friend), she stares at
the unknown Motsekuwa with great interest and addresses him as
"lovey" (moratuwa). Puseletso intervenes quickly and introduces
her to Motlere. She manages to turn Mosele to accept Motlere as
the man she would live with.

The name Motlere is derived from the ideophone, tlere: meaning,
to crack, or to be cracked or rickety. It refers to the unsteady
character of the bearer as contrasted with Raditekete, as will
be seen later.

Pakaditha on the other hand, is a Nguni name "Mpangazitha"
changed into Sesotho. It is actually not suitable to the Sotho
language and context in the text. It functions only to transmit
the Nguni culture and identity, and as an indication of the
heterogeneous nature of the urban population.

3.2.3 In the <u>MOTORIC MOMENT</u> of <u>SETHOTSELA SA QOQOLOSING</u>,
Leswetsa and Dikonelo live in their own house and Leswetsa's
responsibilities grow so much that the money he earns at work
becomes insufficient. He buys some soft goods to sell every
morning before he goes to work and in the evening before he goes
home. Dikonelo starts behaving indifferently towards him. She

gets angry at his leaving home early and coming back late. She complains about loneliness and decides that she cannot stand the behaviour of a "ghost" (Sethotsela), as she has come to address him, suggesting that he is mischievous. She gets herself a lover, Mojalefa, Leswetsa's colleague and bosom friend, and handles her affair with him openly. Everybody in the village, including her in-laws, gets to know about it. Her behaviour shows lack of scruples and respect for social values, hinting at the meaning of her name "ho konwa" (be stinted). Mojalefa, as his name suggests, is portrayed as a beneficiary of some kind. He gets everything ready-made for him like a real heir. It becomes a regular practice for him to go via Leswetsa's house for breakfast on his way to work. During lunch time he goes to Leswetsa's for "manna", travelling on Leswetsa's bicycle, leaving him at their work place. In the evening, on his way home, he stops there for a cup of coffee.

3.2.4 In <u>MMUALLE</u> the <u>MOTORIC MOMENT</u> occurs where Mmualle reaches the Basotho territory. Motlwang, one of the sons of chief Kadi of the Bakwena clan, accepts him as a man-servant in his homestead, and instructs him to watch over both his livestock and his homestead. His five brothers, Ntsane, Motlohelwa, Mokotedi, Mokgeseng and Monyane, do not trust Mmualle because he is a foreigner. They try to advise Motlwang not to accept his plea for accommodation. Motlwang becomes adamant because he is just married and needs a helper. He has no son yet to look after his livestock and to watch over his home when he has to pay attention to matters pertaining to the chieftaincy, as one of the princes

69

in the territory. There is nobody to milk his cows when he is away from home, and his wife stays alone in the evening when her maid-servant has gone home. His brothers fear for him in this regard. Motlwang becomes stubborn and treats Mmualle as his own son, thinking that they are being unreasonable. Mmualle appears obedient and always ready to carry out instructions. He is polite and humble. Motlwang is pleased with the way he works for him, and is prepared to accept whatever mistake he may commit as a sign of humanness. He reprimands him whenever he finds it necessary for him to do so; and is pleased with his stay at his place. Motlwang (shoot) is as accommodative as the shoot of a host that tolerates the presence of a parasite that feeds on it. He really lives according to his name. This exhibits the DIACTINIC name tendency. Mokotedi (derived from "ho kotela" - to beat away) takes the lead in trying to make Motlwang send Mmualle away. Mmualle, on the other hand, a meaningless name that may be classified under the **CHIMERICAL NAMES**, presents an anonymous face.

3.2.5 In the play <u>Seyalemothati</u>, Seyalemothati (razor blade) is now waiting for his time to be sent to Modder Bee. In the meantime the commander, Sephankga, continues to send him around to investigate criminal cases (o ya le methati - he reaches all corners like a razor blade in execution of his duty), and is always successful.

His mother, Moitheri, becomes upset that he has to go away, and that for the duration of his training he will not be able to give

70

her money as usual. She feels that the pocket money that he promises to send her at the end of each month will not be enough for all her needs. The six months that he is going to spend away is too much for her. She does not appreciate the offer that Sephankga has made him at all. She tries to dissuade him from going, but her cousin, Phakwe, talks her out of it.

3.3.0   COMPLICATION

As Unisa guide (1987:8) puts it, this is the phase in which "Each incident, each scene contributes to the enlargement of the problem to the coming of an unvoidable moment of decision".

3.3.1 In <u>BOO BORENA</u>, Motlalentwa and his parents reach their destination, i.e. Tshasabadimo, inhabited by the Bakwena. Their arrival there coincides with war waged between the Bakwena and the Xhosas from Tshifadikae. Motlalentwa, true to his name, voluntarily joins in with the Bakwena, and they triumph over their enemies. The Bakwena appreciate the dedication with which Motlalentwa fought the war, and, in gratitude make him their Prime Minister (tonakgolo). He rules the country with loyalty and dedication. True to his name, he continues to fight hard to unite the Bakwena clan. He introduces new ruling strategies which he hopes will win him the co-operation of his people. He tries to please everybody in Tshasabadimo, and goes to the extent of pleading with the King, Rasetungwana (derived from "setumo" - fame), to release the prisoners of war from detention. Among the

71

prisoners released are Thamotelle (long neck), Dintshi (eyebrows or eyelashes), and Mokwepa (black mamba). The prison camp closes. He allows Thamotelle and Dintshi to rejoin their families because they were born and bred in Tshasabadimo. He sends all foreigners such as Mokwepa (a mo-Xhosa from Tshifadikae) back to their homelands.

Five years later, Motlalentwa's term of office expires, and a general election is to be conducted for Prime Minister of Tshasabadimo. This time the candidates have to present themselves for nomination. Motlalentwa and Dintshi take advantage of the opportunity. The vote favours Motlalentwa. Out of goodwill, Motlalentwa appoints Dintshi and Thamotelle to positions in the government. Thamotelle becomes commanding officer over the Police Force and the Criminal Investigation Department. Dintshi the minister in charge over the Department of Justice and Defence.

However, Thamotelle and Dintshi are unhappy that Motlalentwa - a foreigner, is preferred to Dintshi, a man born and bred in the country. They disregard the fact that he is competent and fulfils all the requirements for the position. He keeps close to them to create harmony, whereas they keep close to him to sow seeds of destruction for him. He loves them, but they envy and hate him. They cannot appreciate anything good he does or offers them. They speak ill of him behind his back. He strives for good friendship with them, while they strive to do him down. He

72

is completely converted. His mother, Molotsi (the converter), has changed him completely.

Thamotelle and Dintshi agree that Dintshi must supplant Motlalentwa; and that Motlalentwa must die so that their wish can be realised. Thamotelle sneaks out of Tshasabadimo heading for Tshifadikae to see Mokwepa, and to request him to come back to Tshifadikae to assassinate Motlalentwa. Mokwepa, having no valid papers as a thug, is smuggled unnoticed into Tshasabadimo.

3.3.2 In the COMPLICATION of LEPHOMA-NTLO, Mosele and Motlere live together in their own house. They quarrel about Motsekuwa (derived from the passive verb "ho tsekuwa" - to be quarreled about). Motlere is disgusted by what he sees happening to himself. He lives with Mosele (a wayward person) as husband and wife, but she explicitly shows more interest in Motsekuwa than in himself. On the other hand, Motsekuwa behaves normally and pays no attention to her enticement. He cares about his own fiancée, Mpho (a gift), who is herself a well-behaved girl, who may be considered a real gift to him. She treats her love affair with him with respect, and never runs after him wherever he goes. She also does not partake of strong drinks like many urban girls of her age do.

Still in this phase, Mosele is involved in an accident, as the car in which they are travelling capsizes and she sustains fractures to the left leg and the left arm, and has some of her

73

teeth broken. She is admitted to hospital and her friends and Motlere's pay her a visit and meet a nursing sister and a student nurse. Masiea calls them "mooki e moholo" and "mooki e monnyane" respectively. These names depict a profession. When Mosele is still dazed, after she has regained consciousness, Mooki e moholo orders Mooki e monnyane to note all that Mosele is saying about herself on paper. In other words, she has Mosele's secrets recorded. When Motlere comes she gives him the paper, consequently Motlere loses interest in Mosele and turns to the nursing sister, eventually falling in love with her. There is no relationship between her name and her behaviour. Her name functions as a mere label.

Unlike Mooki e moholo, Mooki e monnyane meets the requirements of being a nurse or an educated person. She has empathy for her patience and carries out her obligations conscientiously and wonders why her senior is different. When she disaproves of her seniors unprofessional tendencies, she is jeered at.

From the hospital, Mosele returns to Motlere's house, where she continues to run a shebeen to be able to send her parents some money as promised. This connotes the meaning of her other name, Mmatshepiso (mother of promise), coined by Puseletso on her arrival at Katlehong. She keeps Sello (a cry) at her house and uses him for her own benefits.

She generally ill-treats him and does not give him enough to eat. His condition at her place evokes sympathy (e a llisa).

In one instance, Sello causes sorrow to Mosele, though

unintentionally (like his name, o a mo llisa), by causing her arrest. When she sends him to hide four big tins of home brewed beer from the police, he hides only three and takes one to his shack in the yard for himself. The police find the tin and arrest Mosele, the owner of the premises. Sergeant Mokopela (derived from "ho kopela" - "to shut in or surround") arrests her. In court, the government lawyer, Mosikaphalla (centipede) defends her successfully, basing his argument on the fact that the liquor that Mosele is arrested for was found in Sello's shack at Motlere's residence, and that the owner of the premises is Motlere, as head of the family, not Mosele - A centipede balances on many feet: so, the lawyer is balanced on many legal loopholes. Now Mosele finds life in the Reef unbearable and decides to return to Paoleng.

3.3.3 In SETHOTSELA SA QOQOLOSING the COMPLICATION introduces Diepollo (derived from the verb "ho epolla" - "to dig out, or to reveal what has been concealed") informing Leswetsa about what is happening between his wife and Mojalefa. Thereby confirming his long standing suspicion. Later his parents confirm the information, and he raves with anger. This is aggravated by his in-laws, Tswedike (something winding or crooked) and Mamello (patience), buying Dikonelo a car as a present and informing her and her paramour, excluding him. He suppresses his urge to kill somebody and leaves his home to go and work on the mines. In his absence, his wife continues cohabit with Mojalefa. Leswetsa's parents are aware of this and they confront Mojalefa, but Dikonelo dismisses them rudely saying that they confuse her

75

visitor with silly questions. They leave sadly without further ado. Mojalefa continues to enjoy the benefits of what he has not worked for, just like an heir. He actually does nothing to help Dikonelo to run the home. She sells liqour to be able to provide for their needs. She sacrifices for his comfort at her place, indicating lack of wit. On the mines where Leswetsa works, an accident occurs. A shaft collapses and all the workers except Leswetsa are killed. Nobody knows that Leswetsa is not involved in the accident. He quietly leaves his work place. Instead of going to Qoqolosing he goes to Durban, still avoiding Dikonelo and Mojalefa. There he lives with a man called Maharaj. The name Maharaj involves an Indian language and context like the **ETYMOLOGICAL NAMES** attached to individuals belonging to people of other language groups. The name itself is not suitable to the Sesotho context in the play. It functions only on the denotative level like the names in the **ANONYMICAL** and the **CHIMERICAL FAMILIES**.

At the mines the authorities manage to recover some of the corpses of the dead, and fail to get others. Matela (derived from "ho tela" - to give up), the chief supervisor, stops trying to recover those that cannot be found. He subsequently sends messages to the families of all the employees, informing them of the disaster, inviting them to come and collect the death benefits of their deceased. Morora (to roar i.e. loud mouth) assists Matela in the search for corpses and in making decisions to resolve the problems at the scene of the accident. His name suggests faulty judgement due to easy talking.

76

3.3.4 The COMPLICATION in MMUALLE occurs when Mmualle, being secretly in love with Motlwang's wife, is discovered by Motlwang himself, who in turn, invites his brothers to talk to his wife and this encroacher. Dikonelo denies the truth flatly. Motlwang finds it difficult to do anything about it and drops the case. The affair between Mmualle and Mmamotshwane grows and Motlwang is hurt more and more. His brothers cannot help him because he does not take their advice, i.e. to chase Mmualle from his homestead. Every time Mmualle does something wrong, he remembers that he does not yet have a son who could watch over his livestock and his homestead in his absence. He suggests the help of a medicine man to help his wife to conceive. She refuses and blames everything on him. He in turn puts the fault on her for sleeping around. He then forces her to go to her parents to seek help, accompanied by Tlalane and Mmualle. Her parents get help for her and quickly send her back.

Motlwang's wife has a dream in which she sees her husband getting killed in a war. She is troubled and relates it to him, but he does not take her seriously. Instead he informs her of his deal with his brother, Mokgeseng, which he is not prepared to abandon. Mokgeseng (despise him) has decided to kill Dijo – chief of the Makgwakgwa of Mmakalane – so that he could have his pretty wife, Mmatumane, who is herself Mokgeseng's cousin (his uncle's daughter). He feels he cannot resist her beauty and claims her as his own wife according to custom, because she is his uncle's daughter. He regards the plan to kill Dijo as a plan to rectify a mistake. Dijo made a mistake by marrying Mmatumane. He

already has two children, but he loves Mmatumane and finds it difficult to contain himself. He informs his six brothers of his decision and further requests them to join him in his planned attack. His brothers understand his point and are prepared to help him kill Dijo and abduct his wife. Their father, Monaheng, the great chief of the Bakwena clan, agrees with them and allows them to go to war against chief Dijo and thereafter to bring back along with them this pretty wife for his beloved son.

3.3.5 In SEYALEMOTHATI, COMPLICATION happens when Sekweleta (meaning, "to feel very angry" or "to have a sore heart") is very angry that Seyalemothati outshines him and his other colleagues. He then tries to make it difficult for him to go to Modder Bee by attempting to make him commit an offence which would change the commander's mind about him. He leaves a gun on the seat of the van that Seyalemothati drives around during his rounds, before Seyalemothati is allowed to use any firearm. Seyalemothati sees the gun where it is placed, and indeed gets tempted to handle it. He takes it along with him when visiting his girlfriend, Sellwane (a little cry), a housekeeper at Ramosokwana's place. Sellwane is excited at the sight of the gun and requests Seyalemothati to show her how it operates. He allows her to touch it as she asks questions. She accidentally pulls the trigger and shoots herself. Now Seyalemothati is in trouble and has to fabricate a plausible story. He quickly takes her to hospital and returns to the police station to report the incident. He tells the commander that he used it whilst shooting at some thugs who were travelling in a stolen car, and that he

78

has injured a girl who was travelling with them. Fortunately, the commander believes his story and feels that he used it for a reasonable cause, and then compliments him for his good deed. Sekweleta accuses him of having used his gun, trying to impress the commander, who unfortunately brushes him off and calls Seyalemothati privately to remind him of his training at Modder Bee. Sekweleta is disappointed and decides to stop trying tricks on Seyalemothati.

Shortly thereafter, Sellwane recovers and takes the initiative to explain to her master what actually happened. She presents the matter as a mere accident and her master believes her and decides not to cause trouble for Seyalemothati.

Sephankga, the commander, fills in forms that Seyalemothati would carry along with him when he goes to Modder Bee for training. Meanwhile, Seyalemothati has to decide what to do to avoid conflict between his two girlfriends. He requests Mamello to prepare provisions for him, and persuades her not to bother herself about having to accompany him to the station when he leaves for Modder Bee. On the other hand he invites Sellwane to come and join those who will be with him at the crucial moment of separation.

3.4.0   CLIMAX

According to Unisa guide (1987:8) this phase is "the inevitable eruption, the breakpoint, the pinnacle of tension, the phase of

final decision. A change sets in which decides the lives and interests of the characters involved".

3.4.1 The events of BOO BORENA come to a head where Motlalentwa and his ministers, namely, Motako, Foka, and Dintshi enter the court-house in a procession, on the day in which Motlalentwa is officially received as the new Prime Minister. When they enter, the audience is already settled, and Mokwepa (the black mamba) joins the procession from the back. He walks straight to the place where Motlalentwa is seated. He has a note in his hand and when he reaches Motlalentwa, he extends his hand pretending to be giving it to him; whispering to him saying it comes from his wife who was sitting in the balcony. When Motlalentwa lifts his head to look for his wife, Marameng, Mokwepa draws a knife and stabs him thrice - in the neck and the chest, and on the head. He collapses and dies, and his rivals' goal is attained.

3.4.2 In LEPHOMA-NTLO, Motlere no longer pays attention to Mosele. She has become sickly and deformed. She has few teeth left in her mouth and has trouble with her left arm and left leg. Motlere is head over heels in love with the nursing sister. Mosele packs her belongings remembering that home is best.

3.4.3 The CLIMAX in SETHOTSELA SA QOQOLOSING is reached when Maharaj returns to India and Leswetsa to Qoqolosing. He finds Dikonelo and his wife happily married to Mojalefa. He first questions them, and then takes out a gun and shoots them both to

death, spoiling their happiness (a ba swetsa). This play ends
on this tragic note.

3.4.4 In <u>MMUALLE</u> the <u>CLIMAX</u> occurs when Mokgeseng and his
brothers are at Mmakalane where they invade Chief Dijo of the
Makgwakgwa people. Mokgeseng kills Dijo and abducts Mmatumane.
His brothers become greedy when they see the cattle, and start
capturing them. The Makgwakgwa people invite the Basia - their
neighbours - to come and help them. The Basia respond promptly.
They join the Makgwakgwa people and help them to victory. They
retrieve both their chieftainess and their cattle; and kill
Mokgeseng, Motlwang and Motlohelwa in the process. They also
kill Sello who has returned to them to request for the corpses
of the Bakwena deceased.

3.4.5 The incident at Modder Bee marks the <u>CLIMAX</u> in
<u>SEYALEMOTHATI</u>. Seyalemothati obtains a distinction pass, as he
completes his training, and he obtains a certificate and an award
as a mark of distinction. The supervisor praises him, calling
him a real razor blade that cuts from all sides, the one who
reaches where others fail to reach (Ya thatikang moo ba bang ba
sitwang ho fihla).

3.5.0 DÉNOUEMENT

As the Unisa guide (1987:8) puts it, "here the consequences of
the climax are portrayed briefly. Life in the drama is probably

81

not the same anymore. The action is carried to its conclusion". It is not in every text that this phase is observable. Others end with the climax for greater impact on the reader. For example, SETHOTSELA SA QOQOLOSING.

3.5.1 In BOO BORENA, Dintshi and Thamotelle have attained their hearts' desire, i.e. they have succeeded in having Dintshi oust Motlalentwa. King Rasetungwana introduces Dintshi as Motlalentwa's successor and installs him officially as Prime Minister. Dintshi - in his capacity as Prime Minister - appoints his friend, Thamotelle, as Minister in charge of Justice and Defence. Mokwepa, the killer, is arrested and tried and sent to a mental hospital instead of the gallows.

3.5.2 The DENOUEMENT in LEPHOMA-NTLO, is marked by the incident where we find Mosele frustrated and changed to the extent of remembering her first lover, Kgopolo (remembrance). At Paoleng she indeed meets Kgopolo and marries him, because she finds him still loving. She finds him still remembering the promise he made to her.

3.5.3 In MMUALLE, the widow of chief Motlwang refuses to cohabit with her brothers-in-law and chooses to live with her man-servant, MMUALLE (a Hlubi man from Motsenare), by whom she eventually gets a baby boy named Motshwane, who later comes to be known as Peete, the great-grandfather of the Basotho nation.

3.5.4 In <u>SEYALEMOTHATI</u>, Seyalemothati has come back from Modder

Bee. He is stationed at Brixton, and is appointed commander in

the division of Criminal Investigation. Sephankga, the station

commander at Brixton, orders his colleagues to shake hands with

him, to compliment him for having done exceptionally well at the

academy.

CHAPTER 4

4.0   CONCLUDING STATEMENT

This chapter gives a brief comment on the names employed in Masiea's works.

The personal names used in Masiea's works generally identify character types, reflect the philosophical and the moral positions which the characters represent, establish metaphorical connections among characters, and provide clues to the meaning of story action.

They are descriptive in nature and draw the attention to the main attributes of the characters or the aspects of their personality that are active in the story, for example, Seyalemothati in SEYALEMOTHATI. His name, meaning razor blade, draws attention to his super intelligence that is reflected by his actions in all the events he gets involved in, in the text. As a new recruit in the police force he proves to the police commander that he is a marksman by hitting with one shot an orange placed on a pole. As an investigator, just before he goes for training, he reaches all corners like a razor blade, in search of criminals, and is always successful in the execution of his duty.

At the academy, he proves himself to be the one who reaches where many fail to reach: he obtains a distinction pass and receives a diploma and an award.

As a commander in the Criminal Investigation Division, he does exceptionally well in the investigation of crimes. He outshines his colleagues who have long been in the force.

The meanings of most names in Masiea's works are influential and compel the characters to fulfil expectations set by the writer. Take for example, Motlalentwa in <u>BOO BORENA</u>. As an adolescence he is portrayed as unruly, going about damaging and stealing people's property, and also fighting other children for no apparent reason. As an adult he is portrayed as orderly. He joins the Bakwena of Tshasabadimo in their battle against the Xhosas of Tshifadikae, thereby helping them triumph over their enemies, and restoring peace in their country.

As Prime Minister he fights to achieve unity among the people of Tshasabadimo, and introduces strategies that help him unite them. It is not true to life that a character's life exemplifies both the negative and the positive connotations of his own name. ·

Most of the names Masiea employs restrict characters' actions to predictable behaviour. The characters are made to exhibit either exemplary or gross behaviour. He makes the characters appear to have been created in order to develop a story. He does not allow them free development, but directs them to behave according to the need to affirm certain ideals and goals which are pre-existent in the name: hence such characters are not natural. Their attributes are exaggerated. For example, Dikonelo in <u>SETHOTSELA SA QOQOLOSING</u>, is more disrespectful than a disrespectful woman in real life. She defies her mother-in-law and handles her affair with her paramour, Mojalefa, so openly

that even her in-laws are aware of what is happening in their son's house. She scolds her father-in-laws for questioning Mojalefa's stay at his son's house, and marries him legally, to live with him in her husband's house without informing them. Mosele in LEPHOMA-NTLO is too carefree to be credible as representing real life. On her way to the Reef, she falls in love with Kgopolo - Mojarathoto. In the train she entices the ticket examiner and a married man who is travelling with his wife, and ends up being in love with the latter. At Germiston station, when she sees Puseletso getting excited with Pakaditha, her boyfriend, she stares at the unknown Motsekuwa and addresses him as "lovey", making the embarrassed Puseletso intervene quickly by introducing her to Motlere, who is actually the man she has organised for her. Mosele then turns to Motlere with no difficulty.

In a few cases Masiea uses several names for a character. For example, Mokgeseng in MMUALLE has other two names, Ramapuputle and Ratladi. These names reflect on the effects of the meaning of the name Mokgeseng (despise him). Mokgeseng is despised because he has excessive desire for women (o ne a puputla basadi). "Ho puputla" is to do something beyond what is right and proper. Ratladi refers to the swift manner in which Mokgeseng approaches women of his choice.

Mosele in LEPHOMA-NTLO also has three names. Her other two names are Lephoma-ntlo and Mmatshepiso. Lephoma-ntlo refers to a woman who goes out of her way to find a man and ends up getting married

to the man she did not intend to marry. Mosele intends marrying Motlere, but she ends up married to Kgopolo. Mmatshepiso (promise) refers to Mosele's promise to Kgopolo when she leaves Paoleng for Katlehong. When she leaves she promises him, lying to him, that when she returns she will marry him, but ironically when she comes back she indeed marries him.

The name Sethotsela (a ghost) in SETHOTSELA SA QOQOLOSING, hints at the behaviour of Leswetsa at the very end of the story, where he behaves exactly like a man who has risen from the dead. His wife marries another man because he is known to have died. When the couple is settled, he reappears and causes disaster to them, i.e. he shoots them to death when he finds them in his house. This multinominal identification acknowledges the numerous facets of the personality of the individuals, in different roles and with different motives, as is confirmed by our experience of actual people. For instance, people acquire nicknames in addition to their personal names. Disebo may be Mmaleleme, Lethola be "Skapie". Most Basotho have a first, second and third name. A technique such as this enriches the form of the text by deepening its exploration of the human quality.

The psychological principle behind this convention is apparently to be found in the widespread idea reflected in myths and doctrines, that "for anything to be adequately known, its multifaceted character must be reflected in its names" (Annegarn, 1975:160). The complete truth is found in seeing the different

aspects of the characters' personality, confirming the Sesotho saying that:

> Bitso lebe ke seromo.
> (A bad name is an ill omen).

It is apparent that in Masiea's works, naming is primarily an aspect of characterization; although sometimes it involves role playing and, therefore, extends to the plotting of the story, i.e. revealing the simple fact that names are the starting point for the evolution of incident and plot. A story is developed from a name through punning. For example, the story in SEYALEMOTHATI is developed from the name Seyalemothati, and SETHOTSELA SA QOQOLOSING from Sethotsela, i.e. Leswetsa.

Some names such as Motlwang, Ntsane, Mokotedi, Motlohelwa and Mokgeseng in MMUALLE, are richly allusive, containing both theme and its explication, and history. The characters are named as role perfomers and give the work a kind of orientation towards plot and theme, rather than character. The role names define the destiny of characters. For instance, the name Motlwang (a shoot) seems to have foreshadowed the fact of a child-birth in his house, by another man.

What is interesting is that sometimes the name-bearers in Masiea's works live up to their names, but at times they fail to do so. In instances of failure, contrast is signified, and an anonymous face is presented. Names such as these function only on the denotative level, like mere handles, and remain only with condensing and enriching the texture of the text, e.g. names such

88

Mmualle, for instance. Such names are in line with Russell's opinion that "proper names cannot have their meanings strictly identified with their bearers, since we associate a variety of descriptions with the proper names we use" (Encyclopaedia of Philosophy, Vol. 5 and 6, 1967:487-488). According to him the bearer does not have to satisfy a definite description for a proper name to be applied. For this reason a character may be named "Mamello" (patience) but not correctly described as "Mamello" as is the case in SETHOTSELA SA QOQOLOSING where the character Mamello totally lacks patience. When Mokebe, Dikonelo's father, has invited her and her husband to his house, so that he may inform them of the death of Leswetsa, she becomes angry and leaves as soon as Mokebe's wife, Mmapontsho mentions the fact that Dikonelo already cohabits with Mojalefa while Leswetsa (her husband) is known to have left his house for work. She does not even give her husband a chance to intervene. She takes Dikonelo along with her.

Russel (1967:488) points out that "A definite description is used in such a way that it is clearly intended to apply to one and only one object. Definite descriptions are important in connection with singular terms, as a singular term without a bearer or referent presents problems for the theory of meaning and logical formalization".

As intimated above, some names in the works reflect on Masiea as the name giver. They express his emotions. For example, names such as Mosele in LEPHOMA-NTLO, Dikonelo and Leswetsa in

SETHOTSELA SA QOQOLOSING, and Sekweleta in SEYALEMOTHATI, express his disgust at having such bearers. Seyalemothati and Mamello in SEYALEMOTHATI, express endurance or patience. Sello in LEPHOMA-NTLO expresses sorrow.

In a sense, all the Sesotho names in the works "tell a story" in that they all have underlying reasons, even if these reasons have been formalized or "institutionalized" in the modern urban setting. 'Story' in this context, means "those names in combination which narrate a sequence of events", thus allowing such literary subtleties as 'narrative', 'development' and 'climax' to be expressed. For example, in SETHOTSELA SA QOQOLOSING, such names as Mmapontsho, Dikonelo, Morora, Matela and Leswetsa successfully narrate a sequence of events when considered in combination. It is worthwhile giving these names again: The first name may be seen as the exposition:

Mmapontsho (mother of show) tries to show her newly wed daughter-in-law how to run a home according to Sesotho.
The second name may be seen as the Motorial moment:
Dikonelo (derived from "ho kona" meaning stint), betrays her husband, showing both lack of self-respect and lack of respect for the next person.
The third and the fourth names mark the complication:
Morora (big mouth) and Matela (the one who gives up) recover some of the corpses of the dead who got killed in the mine accident and fail to get others.

The fifth name may be seen as the <u>climax</u>:

> Leswetsa (insolence), Dikonelo's husband, who returns to Qoqolosing, finds Dikonelo married to Mojalefa, and kills them.

Apart from hinting at the plot of the story, portraying character and alluding to history, the names in Masiea's works also make the texts readable, i.e. they make them appealing or fascinating to the reader and successfully impel him/her to read on and on until he or she experiences the aesthetic meaning and glean in them a new understanding of life or at least a reflection of an aspect of life. For example, a reader who may be captivated to read <u>LEPHOMA-NTLO</u>, will come out with the understanding that all women want to be married.

From these it is clear that Sesotho names help to constitute a medium for the expression of Sesotho culture, Sesotho aspirations, Sesotho temperament and the expression of the human predicament as seen through the eyes of the Basotho.

BIBLIOGRAPHY

TEXTS

MASIEA R.J.R., 1983, <u>BOO BORENA</u>. Johannesburg: Educum
    Publishers.

MASIEA R.J.R., 1988, <u>LEPHOMA-NTLO</u>. Pietermaritzburg: Shuter and
    Shooter (Pty) Ltd.

MASIEA R.J.R., 1991, <u>MMUALLE</u>. Pretoria: Via Africa. Haum.

MASIEA R.J.R., 1988, <u>SETHOTSELA SA QOQOLOSING</u>. Pretoria: De
    Jager.

MASIEA R.J.R., 1981, <u>SEYALEMOTHATI</u>. Pretoria: J.L. Van Schaik.

WORKS CITED

Alvarez-Altman, Grace, 1981, "A Methodology for Literary
    Onomastics: An Analytical Guide
    for Studying Names in Literature"
    in <u>Literary Onomastic Studies</u>
    London: University Press of
    America.

Annegarn, Joseph M.J., 1975, <u>Naming</u>. Pretoria: University of South Africa.

Ashley, Leonard R.N., 1979, Mudpies Which Endure, Onomastics a Tool of Literary Criticism, Vol.6, in <u>Literary Onomastic Studies</u>. 1981, London: University Press of America.

Cohen, B.B., 1973, <u>Writing about Literature</u>. Illinois, Glenview: Foresman and Company.

Davis, Betty J., 1981, Molière's Use of Names in George Dandin. Vol.7, in <u>Literary Onomastic Studies</u>. 1981, London: University Press of America.

Ekstrom, Margaret, V., 1979, Introduction to Rulf's Naming Technique in Petro Páramo, Vol.6, in <u>Literary Onomastic Studies</u>. 1981, London: University Press of America.

Ferguson, Paul, F., 1980, By Their Names You shall Know Them: Flannery O'Conner's <u>Onomastic Strategies</u>. Vol.7.

"Literary Onomastic Studies".
1981, London: University Press of
America.

Flew, Antony, 1979, A Dictionary of Philosophy. Pen Book Ltd.

Grolier Incorporated, 1987, The New Book of Knowledge.
Vol.13, No. U.S.A.

Holy Bible,   Good News Edition. Cape Town: Biblical Society
of South Africa.

Kunene, Daniel, P., 1971,   Heroic Poetry of the Basotho.
Oxford: Clarendon Press.

Mackinsey, Michael, 1971,   Searle on proper names.
"Philosophical Review", Vol.80,
220-229.

Miller, Barry, 1973,   Naming, Predicating and Contigency.
Sophia, Vol.12, 24-30.

Mills, J.S., 1986, A system of logic. London: Longman.

Moloko, Masechaba, S., 1992,   Literary   Onomastics   and   its
                               Application   to   the   novels:
                               Mopheme by S. Matlosa and Masoabi
                               by   K.E.   Ntsane,   Johannesburg:
                               Wits University. Unpublished.

Neethling, S.J., 1985,   Naming in Xhosa Folktales: A Literary
                         device,   South   African   Journal   of
                         African Languages. Vol.5, No.3.

Nicolaisen, W.H.F., 1976,   Are   there   Connotative   Names?
                            Names.   Vol.26, No.1, Pretoria:
                            HSRC.

Oyarzun, Luis A., 1974,   Some Functions of Names in Galdo's
                          Novels, Vol.1, in Literary Onomastic
                          Studies. 1981.

Ostrum, Alan, 1980, The Functions of Names in the Mythopoetic
                    Process   in   William   Carlos   Williams'
                    "Paterson". Vol.7, in "Literary Onomastic
                    Studies". 1981.

Ragussis, M., 1986, Acts of Naming. The Family Plot in Fiction,
                    New York: Oxford University Press.

Sibeko, Xoliswa T., 1986,   The Significance of Names and Naming in A.C. Jordan's "Ingqumbo Yeminyanya" (The Wrath of the Ancestors). Honours article, University of Cape Town. Unpublished.

Swanepoel, C.F., et. al 1987, <u>African Languages</u> (Honours) Only Study Guide for Moddo-n (Modern Drama), Pretoria: UNISA.

<u>The Encyclopaedia of Philosophy</u>. 1967, Vol.5 and 6, Great Britain: Macmillan, Inc.

WORKS CONSULTED BUT NOT CITED

Abrams, H.M., 1981, <u>Glossary Of Literary Terms</u>. Holt, Japan: Saunders International.

Bartlett, F.C., 1923,   <u>Philosophy and Primitive Culuture</u>. O.U.P.

Beattie, J.H.M., 1957,   "Nyoro Personal Names" in <u>Uganda Journal</u>, Vol.21.

Bitton, Livia, 1975,   "The Names of the Wandering Jew", Vol.2, in <u>Literary Onomastic Studies</u>. 1981.

Bramford, J., 1978, <u>A Dictionary of South African English</u>. O.U.P.

Burelbach, Frederick M., 1978, "Look! Up in the Sky! It's What's-His-Name!". Vol.5, in <u>Literary Onomastic Studies</u>. 1981.

Chuks, Orji, O., 1972, <u>Names from Africa</u>. Chicago: Johnsons.

Damane, M. and Saunders, P.B., 1974, <u>Lithoko: Sotho Praise Poems</u>. O.U.P.

Dion, K.L., 1983, <u>Names, Identity and Self, Names</u>. Vol.3, No.1.

Donnellan, Keith, S., 1970, "Proper names and identifying descriptions". <u>Syntheses</u>. Vol.21.

Emeneau, M.B., 1938, "Personal Names of the Todas" in <u>American Anthropologist</u>. Vol.41.

Ennis, E.L., 1945, "Women's Names among the Ovimbundu of Angola" in <u>African Studies</u>. Vol.4, No.1.

Finnegan, Ruth, 1970,   Oral Literature in Africa.   Oxford:
                          Clarendon Press.

Garner, Richard, T., 1971,   "Non-referring uses of proper
                              names"!   Philosophical and
                              Phenomenological   Research.
                              Vol.31, 106-122.

Koopman, A., 1979,   "Linguistic Differences between nouns and
                      names in Zulu". African Studies. Vol.38,
                      No.1.

Koopman, A., 1979,   "Male and Female Names in Zulu" in African
                      Studies. Vol.38, No.2.

Mabille, A. and Dieterlen, H., 1979,   Southern Sotho English
                          Dictionary. Morija-Lesotho: Morija Sesuto
                          Book Depot.

Madubuke, I., 1979, A handbook of African Names.   Three
                    Cotinents Press.

Middleton, J., 1961,   "The Social Significance of Lugbara
                        Personal Names".   in Uganda Journal.
                        Vol.25.

Msimang, C.T., 1986,   Folktale influence on the Zulu novel.
                        Pretoria: Acacia.

Ngara, Emmanuel, 1982,   Stylistic Criticism and the African
                          Novel. London: Heinemann.

Msibi, N.B., 1950, "Baganda Traditional Personal Names".   in
                          Uganda Journal. Vol.14.

Pauls, John, P., 1974,   "Chekhov's Humorous Names", Vol.8, in
                          Literary Onomastic Studies. 1981.

Pretorius, W.J. and Swart, J.H.A., 1982, Teaching African
                          Languages. Pretoria: University of
                          South Africa.

Rajec, Elizabeth, 1981, "Onomastics in the works of Franz
                          Kafka". Vol.5, in Literary Onomastic
                          Studies. 1981.

Schapera, I., 1926, "Customs relating to Twins in South Africa",
                          in Journal of the African Society.
                          Vol.XXVI.

Schapera, I., 1965, Praise Poems of Tswana Chiefs.   Oxford:
                          Clarendon Press.

Shirpley, Joseph, T., 1943,   Dictionary of World Literary
                          Terms. Boston: The Writer, Inc.