

**A NARRATOLOGICAL ANALYSIS OF THE
SETSWANA NOVEL *MODIRI MODIRWA* BY
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DEDICATION

I dedicate this work to my husband, **Bontsiboile Walter Nkwatle**, for helping me with the translation of Afrikaans material into English and his loving support and encouragement to complete this study.

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ABSTRACT

This mini-dissertation investigates the central elements and aspects of a narratological analysis of *Modiri Modirwa* (He who sows evil, reaps evil) by E.M.Makhele (1985:1-77). The central problem, the aims and objectives are outlined and motivated in the first chapter.

Chapter two outlines Bal's theory, which distinguishes between elements, including events, actors, time and place, while the aspects include time, narrating rhythm, frequency, characters, space and focalization and narrative instance. According to Bal (1985:7), the story is regarded as the product of imagination, the text as the result of an ordering. For example, the events are arranged in a sequence, which can differ from the chronological sequence. Temporal order works with the relationship between the succession of events in the story and their arrangement in the text. The actors are provided with distinct traits and individualised and transformed into actors. The locations where events occur also have distinct characteristics and are thus transformed into specific places.

In chapter three the study analyses these elements and aspects in the Setswana novel *Modiri Modirwa*. Aspects of Batswana cultural identity are also identified and discussed where appropriate.

Chapter four deals with the conclusions, and recommendations for future research. It is concluded that a narratological analysis provides a functional tool for identifying these aspects and that it could be used to extend literary scholarship on other Tswana narratives.

OPSOMMING

Hierdie skripsie ondersoek die sentrale elemente en aspekte van 'n narratologiese analise van *Modiri Modirwa* (Hy wat kwaad saai sal kwaad maai) deur E.M. Makhele (1985:1-77). Die sentrale probleem asook die doelstellings word in die eerste hoofstuk uiteengesit en gemotiveer.

Hoofstuk twee gee 'n oorsig van Bal se teorie wat onderskei tussen elemente, wat gebeur, akteurs, tyd en plek insluit, teenoor aspekte wat tyd, vertelritme, frekwensie, karakters, ruimte, fokalisering en narratiewe moment insluit. Volgens Bal (1985:7), word die storie gesien as 'n produk van die verbeelding, die teks as die gevolg van 'n ordening. Byvoorbeeld, die gebeure word in volgorde gerangskik wat kan verskil van die kronologiese verloop. Temporale volgorde werk met die verhouding tussen die opeenvolging van gebeure in die verhaal en hulle rangskikking in die teks. Die akteurs word voorsien van onderskeidende eieskappe wat dan geïndividualiseer word en hulle transformeer tot deelnemers. Die plekke waar die gebeure plaasvind het ook onderskeidenke kenmerke en word daarom getransformeer na spesifieke plekke.

In hoofstuk drie word hierdie elemente en aspekte in die Tswana roman *Modiri Modirwa* geanaliseer. Aspekte van Batswana se kulturele identiteit word ook geïdentifiseer en bespreek waar toepaslik.

Hoofstuk vier bied die gevolgtrekkings asook aanbevelings vir toekomstige navorsing. Daar word tot die slotsom gekom dat 'n narratologiese analise 'n funksionele instrument daarstel vir die identifisering van hierdie aspekte en dat dit ook aangewend kan word vir die uitbreiding van die literêre kennis van ander Tswana verhale.

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There are three levels identified in narratology which are named differently by various literary scholars. Gerald Genette (1980) refers to them as “histoire”, “recit” and “narration” while Rimmon Kenan (1983) uses the terms “story”, “text” and “narration”.

Genette (1980:25) indicates that:

- **“Histoire”** (story) is a sequence of narrated events abstracted from their disposition in the text and reconstructed in their chronological order,
- **“Recit”** (text) is the sequence in which the author arranges these events, while
- **“Narration”** is the act of producing the text.

Bal (1980:13) names the three layers that a narrative text consists of as “story”, “text” and “narration”, and defines these concepts as:

- **Story:** a series of logically and chronologically interrelated events.
- **Text:** a history presented in a specific style.
- **Narration:** a finite, structured aggregate of linguistic symbols.

Bal (1980:17-26) distinguishes between the elements and aspects of the story. She classifies events, actors, time and place as elements, while sequence, rhythm, frequency, space and focalisation are classified as aspects. Bal’s approach to narratological analyses will be used for the analysis of the story elements in *Modiri Modirwa*.

The central questions to be answered in this mini-dissertation are:

- How can Bal’s theory on narratology be used to analyse the narrative *Modiri Modirwa*?
- To what extent can events, actors, time and place in *Modiri Modirwa* be analysed according to Bal’s theory?
- To what extent can time, narrating rhythm, frequency, characters, space and focalisation and narrative instance be analysed according to Bal’s theory?

1.2 AIMS

The aims of this study are to:

- To determine how Bal’s theory can be used to analyse the narrative *Modiri Modirwa*.
- Determine the extent to which events, actors, time and place in *Modiri Modirwa* can be analysed according to Bal’s theory.

- Determine the extent to which time, narrating rhythm, frequency, characters, space and focalisation and narrative instance in *Modiri Modirwa* can be analysed according to Bal's theory

1.3 METHOD

Bal's theory on narratology will be studied and employed as a theoretical framework. This study will focus primarily on the elements, including events, actors, time and place while the aspects include time, narrating rhythm, frequency, characters, space and focalization and narrative instance. The study will focus primarily on the elements and aspects of the Setswana novel *Modiri Modirwa*.

1.4 THESIS STATEMENT

I shall argue that the Bal's approach is an adequate and reliable theoretical method to use in the investigation of the central elements and aspects of a narratological analysis of the Setswana novel *Modiri Modirwa* by E.M. Makhele.

CHAPTER TWO

BAL'S NARRATOLOGICAL THEORY: A THEORETICAL FRAMEWORK

2.1 INTRODUCTION

This chapter will explore Bal's theory, which is divided into three levels, namely, the story-level, the text level and narration. According to Du Plooy (1984:370-383), Mieke Bal is a prominent literary scholar who is well conversant with narrative theory and who has made important contributions to this field. Her narratological model for the study of narrative texts stands very clearly within the tradition of the European structuralists. In her theory, she builds on, and refines the theoretical findings and methods of some of the most important French structuralists like Bremond, Greimas and Genette.

2.2 BAL'S THEORY ON NARRATOLOGY

According to Bal (1985: 3), narratology is the theory of narrative text. A narrative text is a text in which an agent relates a narrative (Du Plooy, 1984:371; 1990:278) and adds that the process to develop such a theory includes three steps:

- The characteristics of narrative texts must be formulated, so that the territory of the theory can be demarcated.
- The same characteristics are used to describe how each individual text is realized.
- It can thus be accepted that an infinite number of narratives can be described with a finite number of concepts which belongs to the general narrative system (Lestie (1996: 5); Prince (1982:4); Onega (1996:1), and Chatman (1978:28)).

According to Bal (1990:13-14), a **narrative text** is a text in which an instance tells a story. A **story** is a history presented in a specific style. A **history** is a series of logically and chronologically interrelated events, caused or experienced by actors. An **event** is the transition from one state to another. **Actors** are imitations that carry out an action. This does not necessarily have to be human. **Action** is a caused event.

2.2.1 THE STORY LEVEL

According to Bal (1985:13) the material that constitutes the fabula can be divided into “fixed” and “changeable” **elements**: in other words, into objects and processes. **Objects** may be understood not only as the actors who are more or less stable in most stories, but also as locations and things. **Processes** are the changes that occur in, with, through, and among the objects in other words, the events. The word process emphasizes the ideas of development, succession and interrelation among the events. Both kinds of elements, objects and processes are indispensable for the construction of a story, and cannot operate without one another. The components of the story level are **events, actors, time and place**.

2.2.1.1 EVENTS

According to Bal (1985:7-24) events can be defined as the transition from one state to another, caused or experienced by actors. The word “transition” she says, stresses the fact that an event is a process, alteration. A story is a series of logically and chronologically related events. Once it has been decided which facts can be considered events, the relationship which connect one event to the other, the structure of the series of events can then be described. Bal uses the theoretical explanation of Bremond’s logic of action possibilities to discuss the combination of elementary and complex series, where a series displays all three stages of a process: a possibility, a realisation (or not) and a result.

Bremond’s model presents terms which can represent a large number of events. Events are arranged in a sequence, which may differ from the chronological sequence. A selection of which sentences in a text represent an event is often very difficult as many sentences contain elements that may be considered processes. This is complicated further by the fact that the same elements may often be considered processes as well as objects. Such a selection may result in a large number of elements, therefore making it difficult for relationships to be described.

It is for these reasons that Bal has divided events by using three criteria and the narrative cycle. The three criteria are **change, choice and confrontation**. Each criterion shall be discussed separately.

2.2.1.1.1 CRITERIA

2.2.1.1.1.1 CHANGE

Bal (1985:14) describes change as the state when a condition is interrupted by a next condition. It begins when one has a different form, nature or character. She indicates that change is when the verb is used differently in two or more sentences whereby the second or

third verb effects a change on the previous condition e.g.

- (a) John is ill.
- (b) John falls ill.
- (c) John was cleaning his house.

The first sentence describes a condition, the second a change. The difference can be seen in the verb. In the third sentence, John's illness interrupts his activity and, as such, indicates a change.

2.2.1.1.1.2 CHOICE

Bal (1985: 15) contends that there is a distinction between functional and non-functional events. Functional events open a choice between two possibilities, and have a decisive influence on the course of the story. Non-functional events serve to combine the most important events with each other. Once a choice is made, it determines the events in the development of a story.

2.2.1.1.1.3 CONFRONTATION

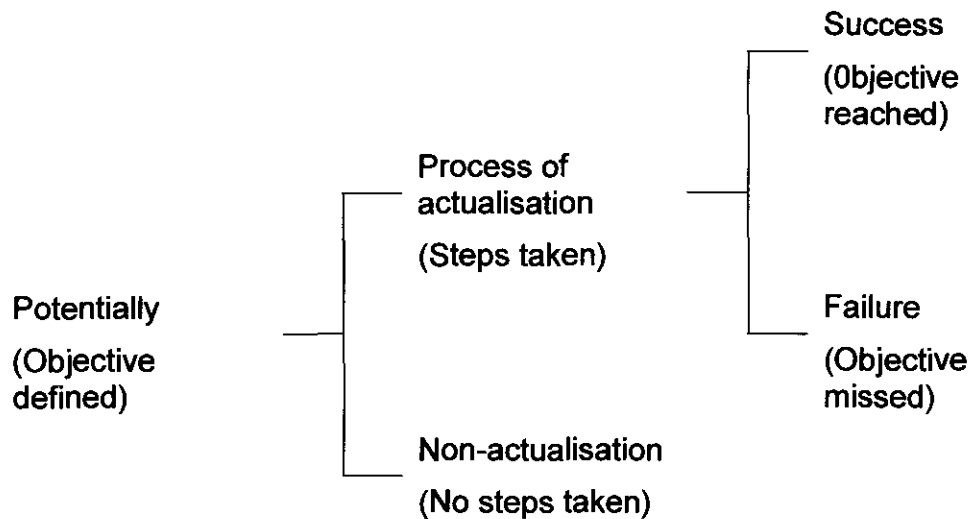
Bal (1985: 16-18) asserts that the third criterion for selecting events has been suggested by Hendricks, whose point of departure is namely that the structure of the story is determined by confrontation. Two actors or groups of actors are confronted by each other. Every phase of the story, every functional event consists of three components: two actors and one action, stated in the logical terms used by Hendricks. The structure of the basis sentence would be:

subject - predicate - (direct) object,

in which both the subject and the (direct) object must be actors, agents of action. As far as this criterion is concerned, only those segments of the text that can be presented by such a basis sentence constitute a functional event.

2.2.1.2 NARRATIVE CYCLE

Bal (1985: 19-20) contends that a story may be considered as specific grouping of events. The story as a whole constitutes a process, while every event can also be called a process, or at least part of the process. Bal uses Bremond's logic of action to display all three stages of a process. Three phases can be distinguished in every story, namely; the possibility (or virtually), the event (or realization) and the result (or conclusion) of the process. None of these phases are indispensable. The following example illustrates the possibilities:



2.2.1.3 ACTORS

2.2.1.3.1 SELECTION

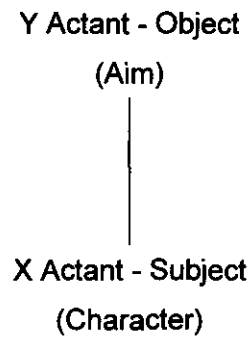
According to Bal (1985:25) actors were always important elements in the selection of events and the formation of sequences. In some stories, there are actors, who have no functional part in the structures of that story. They do not cause or undergo functional events. Bal left this kind of actors out of consideration.

2.2.1.3.2 CLASSES OF ACTORS

Like Greimas, Bal (1985: 26) classifies the classes of actors as actants. She defines an actant as a class of actors that share certain characteristic qualities, which is related to the teleology of the fabula as a whole. She goes on to say that an actant is a class of actors whose members have an identical relation to the aspects of telos that constitute the principle of the story. Greimas's model consists of the following categories: subject and object, sender and receiver; helper and opponent.

2.2.1.3.2.1 SUBJECT AND OBJECT

Bal (1985: 26-27) maintains that the first two classes of actors to be distinguished, are subject and object. An actor X aspires towards goal Y. X is a subject-actant. Y is an object-actant.

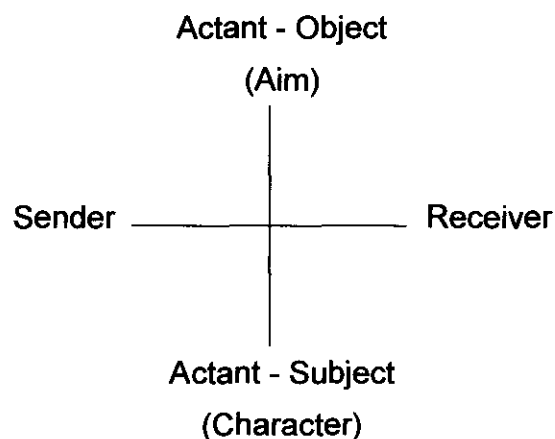


Other objects of intention found in stories are riches, possessions, wisdom, love, happiness, a place in heaven, a bed to die on, an increase in salary, a just society, etc. Thus, the actant, and also its concrete embodiment the actor, are in theory disconnected from the embodiment in a person.

2.2.1.3.2.2 SENDER AND RECEIVER

Bal (1985:28) says that the intention of the subject is in itself not sufficient to reach the object. There are always senders who either allow it to reach its aim, or which prevent it from doing so. This relation might be seen as a form of communication. The person to whom the object is given is the receiver. The receiver is in many cases not a person but an abstraction, for example, society, fate, time, human self-centredness, cleverness. The receiver may also be embodied in a person. He/she is often the same person as the subject. He/she desires something or somebody for him or herself. In principle all actants are represented in each story. A combination of a character trait (ambition) and a social power (the division into rich and poor) may conflict as a positive and negative power. The receiver is often the same person as the subject.

Greimas's schematic model can be illustrated as follows:



2.2.1.3.2.3 HELPER AND OPPONENT

Bal (1985:30-31) points out that the categories discussed hitherto are both directly geared to the object, which is the object both of desire and of communication. Both relations are necessary for the development of a story as a story based merely on the above two relations would end very soon. The subject wants something, and either gets it or not. The aim is difficult to achieve because the subject encounters resistance on the way and receives help. A third relation who determines the circumstances under which the enterprise is brought to an end may be distinguished. These actants are in many respects different from the others. They are not in direct relation to the object, but to the function that connects subject with object and determine the various adventures of the subject, who must sometimes overcome great opposition before he/she can reach his/her goal. The helper is not always the person who acts to bring about the ending desired by the reader. When the subject seems unsympathetic to the reader, the helper will most likely be so too and the reader's sympathy will veer go towards the opponents of the subject.

It is often difficult to see the difference between sender and helper. The following points of difference may help to solve this difficulty (Bal, 1985:31):

Sender	Helper
Has power over the whole enterprise	can give only incidental aid
Is often abstract	is mostly concrete
Often	often come to the fore
Usually only one	usually multiple helpers

Furthermore, Bal (1985: 31) indicates that the same points of difference can be identified between a negative sender, a power who prevents the subject from reaching the object, and an opponent. The helper is not always the person who acts to bring about the ending desired by the reader.

2.2.1.4 TIME

Bal (1985: 38 - 41) claims that events happen during a certain period of time and they occur in a certain order. Two kinds of duration can be described in the story layer, namely that which consists of a short crisis period, and that which has a longer developmental period. Obviously, the shorter duration implies omission of events, which results in open spaces in the chronology. Both these aspects of the element time will be discussed.

2.2.1.4.1 DURATION

2.2.1.4.1.1 CRISIS

A crisis can be described as a short span of time into, which events have compressed. Compression calls on the author to exclude some ideas, resulting in suspense, greater economy in words and a limited time scheme (Bal, 1985:38).

2.2.1.4.1.2 DEVELOPMENT

Bal (1985: 38) defines development as indicating a longer period of time. It is more realistic and more in accord with the experience of real life.

Once they are selected, crisis and development have implications for the construction of the story (Bal, 1985:40). She furthermore makes a list of aspects that the reader will discover along with more specific consequences:

- 1.a. A development may present in historical order as much material as seems fit.
- 1.b. The selection of a from crisis implies a restriction: only brief periods from the life of the actor are presented.
- 2.a. In a development, the global significance is built up slowly from the strings of events. The insights of the actors and their mutual relationship take shape through the quality of events.
- 2.b. In a crisis, the significance is central and informs what we might call the surrounding elements. The crisis is representative, characteristic of the actors and their relationship.
- 3 .a. But a development too requires selection. It is not an entire lifetime, which is presented, but parts from it, while parts are skipped, abbreviated, summarized. Other parts are worked out, given extra-detailed representation.
- 3.b. The crisis, too, hardly ever occurs in its ideal form (cf. Letsie (1996:19-20)).

2.2.1.5 PLACE

Events take place in a concrete or abstract place (Bal, 1985:43). She furthermore claims that sometimes a sentence leaves little doubt about the location of action. When the location has not been indicated the reader will, in most cases, identify one. He/she will imagine the scene, and in order to do so, have to situate it somewhere, however vague the imaginary place may be. This simply means that spatial elements are vitally important in stories.

2.2.2 THE TEXT LAYER

According to Bal (1985:7) the story is regarded as the product of imagination, the text as the result of an ordering. The principles of ordering are described and their purpose is to make possible a description of a highly refined material in the text:

- The events are arranged in a sequence, which can differ from the chronological sequence.
- The amount of time that is allotted to the various element of the story in the text is determined with respect to the amount of time that these elements take up in a story.
- The actors are provided with distinct traits, which individualize and transform them into characters.
- The locations where events occur are also given distinct characteristics and are thus transformed into specific places.

The aim of textual analysis is not to account for the process of writing, but for the conditions of the process of reception (Bal, 1985:49).

2.2.2.1 SEQUENTIAL ORDERING

According to Bal (1985: 52), a written linguistic text is linear in nature as against various other forms such as architecture and visual arts, which are spatial and contemporaneous. In a narrative text, it is possible to speak of a double linearity: that of the text, the series of sentences, and that of the fabula, the series of events. Comparatively, Genette (1980:34) and Rimmon Kenan (1983:44) pointed out that a written linguistic text is linear; that is one word follows another one sentence follows another.

2.2.2.1.1 ANACHRONIES

Bal (1985:53) points out those differences between the arrangement in the story and the chronology of the fabula we call chronological deviations or anachronies. Rimmon-Kenan (1983:46), Letsie (2002:55), Strachan (1990:101) and Swanepoel (1990:19) all used Genette's concept in defining anachronies, i.e. the main type of discrepancies that exist between story-order and text-order and which are traditionally known as "flashback" or "retrospection" on the one hand, and "foreshadowing" or "anticipation" on the other. Like Rimmon-Kenan (1983:46). I shall follow Genette (1980) in renaming them "analepsis" and "prolepsis".

2.2.2.1.1.1 ANALEPSIS

In Swanepoel's (1990:19) words is "return to the past", while Genette (1980: 40) explains the form as any evocation after the fact of an event that took place earlier than the point in the story where we are at any given moment. In defining analepsis Rimmon-Kenan (1983:46-7) says it is a narration of a story-event at a point in a text after later events had been told. The narration returns, as it were to a past point in a story. It provides past information either about the character, event, or story line, mentioned at that point in the text. Hawthorn (1985:94) prefers the term "flash-back" as "flash" suggests a rather short movement backwards or forwards in time whereas "analepsis" or prolepsis may be of a considerable duration.

2.2.2.1.1.2 PROLEPSIS

Prolepsis according to Rimmon-Kenan (1983:48-49) replaces the kind of suspense deriving from the question: "What will happen next" by another kind of suspense, centering on the question: "How is it going to happen". It can also refer to the same character, event or story line figuring at that point in the text. Like analepsis again, she says they can cover either a period beyond the end of the first narrative (external) or the period anterior to it, but posterior to the point at which it is narrated (internal) or mixed. Both Swanepoel (1990:19) and Hawthorn (1985:94) describe prolepsis as representing a "leap into the future", while Genette (1980:40) says that prolepsis is any narrative manoeuvre that consists of narrating or evoking in advance an event that will take place later.

2.2.2.2 RHYTHM

According to Bal (1985:68), narrative rhythm is created by manipulating the relationship between the amount of time covered by the events of a fabula and the amount of time involved in presenting those events. Five possibilities based on the relationship between text-time and story-time can be distinguished. These are ellipsis, summary, retardation and pause.

2.2.2.2.1 ELLIPSIS

Bal (1985:71) says that an ellipsis occurs when certain information is omitted. The event about which nothing is said may have been so painful that it is precisely for that reason it is being elided. Sometimes an event is so difficult to put into words that it is preferable to maintain complete silence about it.

2.2.2.2.2 SUMMARY

Bal (1985:73) contends that the summary is a suitable instrument for presenting background information or for connecting various scenes. Furthermore, Bal (1985:73) indicates that the

place of the summary in a story depends strongly on type of fabula involved: a crisis-fabula will require much less summarizing than a developing fabula.

2.2.2.2.3 SCENE

A scene is often a central moment from which the narrative can proceed in any direction. Most scenes are full of retroversions, anticipations, non-narrative fragments such as general observations, or atemporal sections such as descriptions (Bal, 1985:73-75).

2.2.2.2.4 RETARDATION

According to Bal (1985:75) we need only be brief on the subject of the slow-down, a tempo that stands in direct contrast to the summary. In practice this tempo occurs very seldom. Although it is, in general, set aside for use in small sections of the narrative only, it can nevertheless have an extremely evocative effect. At moments of great tension, slow-down may work like a magnifying glass.

2.2.2.2.5 PAUSE

According to Bal (1985:76) pauses occur much more frequently. A great deal of attention is paid to one element, while the fabula remains stationary in the meantime. When it is continued later on, no time has passed. It goes without saying that a pause has a strongly retarding effect. On the other hand, the reader easily forgets that the fabula has been stopped, whereas in a slow-down our attention is directed towards the fact that the passage of time has slow-down.

2.2.2.3 FREQUENCY

Frequency is the relation between the number of times an event appears in the story and the number of times it is narrated or mentioned in the text (Bal, 1985:77).

2.2.2.3.1 SINGULATIVE

According to Rimmon-Kenan (1983:57) and Hawthorn (1985:96) singulative means telling once what happened once. From a theoretical point of view, however; the more common practice of telling once what happened once may be seen as a specific instance of the more inclusive type "telling n times what happened n times."

2.2.2.3.2 REPETITIVE

According to Bal (185:78), repetition is when an event occurs only once and is presented a number of times. In addition, Rimmon-Kenan (1983:57) and Hawthorn (1985:96) say repetition is telling n times what "happened " once.

2.2.2.3 ITERATIVE

What happened a number of times is told only once in a story, i.e. telling once what has happened n times (Bal, 1980:84-89; Rimmon-Kenan, 1983:58; and Strachan, 1990:101).

2.2.2.4 FROM ACTORS TO CHARACTERS

Bal (1985:79-80) points out that an actor is a structural position, while a character is a complex semantic unit. The term actant indicates a class of actors, viewed in relation to each other. This approach to the actant does not take into account the actor's semantic function as a specific narrative unit. On the level of the story, characters differ from each other. In that sense they are individuals. On the basis of the characteristics they have been allotted, they each function in a different way with respect to the reader.

2.2.2.4.1 SOURCES OF INFORMATION

The next question concerning story, which arises is the following: how do we come by our information about a character? There are two possibilities; namely, explicit and implicit qualifications (Bal, 1985:88-89).

2.2.2.4.1.1 EXPLICIT QUALIFICATION

According to Bal (1985:89) the narrator can provide direct and explicit information about a character. Explicit qualification also occurs if a character talks about himself and to himself in honest self-analysis.

2.2.2.4.1.2 IMPLICIT QUALIFICATION

Bal (1985:89) indicates that when a character is presented by means of his or her action, certain implicit qualifications may be deduced from such actions.

2.2.2.5 FROM PLACE TO SPACE

Bal (1985:93) is of the opinion that the concept of place is related to the physical mathematically-measurable shape of special dimensions. In fiction these places do not actually exist as they do in reality. Places are linked to certain points of perception. These places seen in relations to their perception are called space. That point of perception may be a character, which is situated in a space, observes it, and reacts to it. This distinction can result in a typology of spatial presentation.

2.2.2.5.1 SPATIAL ASPECTS

The three senses that are especially involved in the perception of space, namely, sight, hearing and touch may result in the presentation of a space in the story. Shapes, colours,

sizes are usually perceived visually, always from a particular perspective. Sound may contribute to the presentation of space, though to a lesser degree. The increasing or decreasing of space in this case will depend on the distance from where the sound will be made. Lastly, touch indicates adjacency but usually perceives little spatial significance. Tactile perception is often used in a story to indicate the material, the substance of objects. With the help of these three senses, two kinds of relations may be suggested between characters and space. The space in which the character is situated, or not situated is regarded as the **frame**. A character can be situated in a space, that she/he experiences as secure while outside that space the character will be insecure. Both inner and outer spaces function as a frame in this instance. Their opposition gives both spaces their meaning.

Spaces in a story function in two ways. On the one hand, they are only a frame, a place of action. On the other hand, in many cases, however, space is "thematized", that is, it becomes an object of presentation, itself, for its own sake, "space thus becomes an acting place" rather than the place of action. The fabula thus becomes subordinate to the presentation of space in movement of characters can constitute transition from one space to another for instance, a person is traveling from one space. The spatial position in which characters are situated at a certain moment often influences their mood. (Bal, 1985:94-97).

Spatial information can be represented implicitly or explicitly (Bal, 1985:93).

2.2.2.5.1.1 IMPLICIT REPRESENTATION OF SPACE

Space is always implicitly necessary for every activity performed by a character. If a character is cycling, we know that he/she is outside and is riding on a path or a road (Bal, 1985:97-98).

2.2.2.5.1.2 EXPLICITLY

Space may be indicated explicitly, not because of an action-taking place in it, but because of an action performed with it. An expression like "walked into a wall" belongs to this category of indications (Bal, 1985:93).

2.2.2.6 FOCALISATION

According to Bal (1985:100) focalization refers to the relations between the elements presented and the vision through which they are presented. Focalization is the relation between the vision and that which is seen or perceived.

2.2.2.6.1 THE FOCALIZER

Focalization is the relationship between the vision, the agent that sees, and that which is seen. The subject of focalization, the focalizer, is the point from which the elements are

viewed. That point can lie with a character, i.e. an element of the fabula, outside it (Bal, 1985:104-105).

2.2.2.6.2 THE FOCALISED OBJECT

Conversely, the image a focalizer presents of an object says something about the focalizer itself. Where focalization is concerned, the following questions are relevant:

1. **What** does the character focalize: what is it aimed at?
2. **How** does it do this: with what attitude does it view things?
3. **Who** focalizes it: whose focalization is presented?

What is focalized by a character? It does not need to be a character. Objects, landscapes, events, in short: all the elements are focalized, either by an external focalizer or by an internal focalizer. The degree to which a presentation includes an **opinion** can, of course, vary: the degree to which the focalizer points out its interpretative activities and makes them explicit also varies (Bal, 1985:106).

2.2.2.6.3 FACETS OF FOCALIZATION

Rimmon-Kenan (1983:77-82) distinguishes three facets of focalization, namely, perceptual, psychological and ideological.

2.2.2.6.3.1 PERCEPTUAL FACETS

According to Rimmon-Kenan (1983:77-78) perception (sight, hearing, smell, etc.) is determined by space and time.

2.2.2.6.3.1.1 SPACE

When "translated" into spatial terms the external or internal position of the focalizer takes the form of a bird's eye view versus that of a limited observer. In the first place, the focalizer is located at a point far above the object(s) of his perception. This is a classical position of a narrator-focalizer, yielding either a panoramic view or a simultaneous focalization of things happening in different places (Rimmon-Kenan, 1983:77).

Furthermore, Rimmon-Kenan (1983:77) says that a panoramic or simultaneous view is impossible when focalization is attached to a character or to an unpersonified position internal to the story.

2.2.2.6.3.1.2 TIME

Rimmon-Kenan (1983:78) mentions that external focalization is panchromic in the case of an unpersonified focaliser, and retrospective in the case of a character focalizing his own past.

In other words, an external focalizer has at its disposal all the temporal dimensions of the story, past, present and future, whereas an internal focalizer is limited to the present of the characters.

2.2.2.6.3.2 THE PSYCHOLOGICAL FACET

Whereas the perceptual facet has to do with the focalizer's sensory range, the psychological facet concerns his mind and emotions. There are two determining components, viz. the cognitive and the emotive orientation of the focalizer towards the focalized (Rimmon-Kenan, 1983:79).

2.2.2.6.3.2.1 *THE COGNITIVE COMPONENT*

In principle, the external focalizer knows everything about the represented world, and when he restricts his knowledge, he does so out of rhetorical considerations. The knowledge of an internal focalizer, on the other hand, is restricted by definition: being a part of the represented world, he cannot know everything about it (Rimmon-Kenan, 1983:79).

2.2.2.6.3.2.2 *THE EMOTIVE COMPONENT*

In its emotive transformation, the external/internal opposition yields objective (neutral, uninvolved) versus subjective (coloured, involved) focalization (Rimmon-Kenan, 1983:80).

2.2.2.6.3.3 IDEOLOGICAL FACETS

This facet which is also known as the "norms of the text", consists of a "general system of viewing the world conceptually" in accordance with which the events and characters of the story are evaluated. A character may represent an ideological position through his/her way of seeing the world, or his/her behaviour in it (Rimmon-Kenan, 1983:81-82).

2.2.3 THE NARRATOR

Bal (1985:119-120) explains a narrative text as a text in which a narrative agent tells a story, that is, it is converted into language signs. The narrative agent or narrator means the linguistic subject, a function and not a person, who expresses itself in the language that constitutes the text. The implied author is the result of the investigation of the meaning of a text, and not the source of that meaning. Only after interpreting the text on the basis of a text description can the implied author be inferred and discussed.

A story can be told from various perspectives, that is from a first, second or third person's point of view. When the story is in the first person, the narrator may be an observer who narrates what he/she was told, or what he/she observed. In this case the narrator refers to

himself or herself as "I". He or she appears as a self-teller in the story. The narrator sometimes addresses the reader in the manner that is used in conversational situations. The third person refers to a voice outside the narrative. He or she does not participate in the events of the story. The writer becomes a seeing eye that reports, but does interpret, neither comment nor address. He/she is thus an external teller because he/she has an overall perspective on the related events of the characters.

2.3 CONCLUSION

In this chapter, Bal's (1985) narratological model which consists of three layers, namely 'story', 'text' and 'narration' was summarized. Elements of the story level, namely, events, actors, time and place and the aspects of the text level, namely, anachronies, rhythm, frequency, from actors to characters, from place to space, and focalization, and narration have been described and illustrated in their relationship to each other. Time is examined as the textual arrangement of the event component in the story. Rhythm is used in the relationship between the amount of time covered by the events of a story and the amount of time involved in presenting those events. Frequency shows relations between story events and their narration in the text takes the following forms: singulative, repetitive, and iterative. On the level of the text, characters differ from each other. The concept of space is related to the physical, mathematically measurable shape of spatial dimensions. Focalisation is, then, the relation between the vision that which is seen or perceived. Lastly, the narrator is the most central concept in the analysis of narrative texts.

The next chapter will apply these concepts in narratological analysis of the novel *Modiri Modirwa*.

CHAPTER THREE

A NARRATOLOGICAL ANALYSIS OF *MODIRI MODIRWA (HE WHO SOWS EVIL, REAPS EVIL).*

3.1 INTRODUCTION

This chapter attempts a narratological analysis of story and text level based on the theoretical framework discussed in chapter two. A plot summary, cast of characters, their names translated and their relationships described are given. Phases of the plot are discussed and each phase is defined in terms of its content and structural role in the novel. Both the story and the text levels will be identified and discussed according to the theoretical framework. In the story level, events, actors, time and place will be discussed. While time, rhythm, frequency, characters, space, and focalization and narrative instance in the text level will follow. Makhele uses different forms of social environments in his novel to portray Batswana culture and to help the reader to understand the characters. These forms are identified and discussed where appropriate.

3.2 PLOT SUMMARY

Modiri is one of the residents of a small township Motsoseng. Motsoseng's residents are very few, and highly competitive. Modiri, an assistant-chief accountant works in one of the three companies in town which produces corn-products. Modiri and his co-worker, Ofentse are in the same positions. Ofentse and Modiri are both competing for the chief accountant's position, should an old man, Mathule opt for pension. This competition creates a great deal of tension between them. Modiri is a great achiever in terms of property and money. In addition, Modiri is totally involved and committed to his family.

On the second day of February, on Tuesday after lunch, Mmagauta, Modiri's old girlfriend phones and blackmails him by demanding money and threatening to make known unpleasant facts about Modiri. She demands two thousands rands which are to be paid

before the end of the week, as well as half of his salary every month. She threatens to call Ofentse and tell him everything about her affair and an illegitimate child with Modiri. Modiri realizes that Mmagauta is determined to carry on with her demands, which he is unable to meet. The only thing he can do (he thinks) is to go to Kilborn and take back all his photos and letters. Modiri applies for three days leave from work, telling Mathule that he is going to see his kidney doctor in Kimberely. When he arrives in Vryburg, he leaves his car in a garage and then hires another car to Kilborn. He books in at the hotel to draw up a plan in dealing with Mmagauta.

Modiri uses a taxi to get to Mmagauta's place and enters Mmagauta's house through a window. After a while Mmagauta comes in and they argue for a while with Mmagauta being quite belligerent. Modiri hits her with his fist, after which she accidentally falls, hitting her head against the headboard and the kist. Mmagauta dies immediately. Her corpse is still in the house when her son arrives. Modiri hits Mmagauta's son with his head and is unconscious for several minutes. When the police arrive, Mmagauta's son has the evidence to prove Modiri's guilt.

Pitso spies on Modiri during his stay in Kilborn, taking photos of almost all his activities, and Pitso sends these photos to Ofentse and Tuelo. When Modiri arrives in Motsoseng, the photos are already in the good hands of the journalist and the police for further investigation. After his return from Kilborn, Ofentse visits Modiri in his office which is something unusual for him to do. Ofentse tells Modiri everything that happened in Kilborn. Furthermore, Ofentse takes out the photos to convey his message. Ofentse advises Modiri to run away because he is ultimately going to be imprisoned. Ofentse pretends to sound like a friend on whom one can rely when his help is needed. Actually, Ofentse puts the fear of death into Modiri by threatening Modiri with severe punishment because of his deceitfulness in his actions or dealings. To put an end to the matter, Modiri takes an irrational decision. He steals a gun from his work in order to kill Ofentse so as to get rid of the evidence. Modiri's life is in a predicament owing to an eyewitness, Mmagauta's son, and his fingerprints are found all over Mmagauta's place. Furthermore, Modiri finds himself "between two fires". Mmagauta's parents reveal the secret to the police that the eyewitness is Modiri's illegitimate son.

At the end of the novel, Bonolo, Modiri's wife gives her husband a packet of poisoned chocolates and he dies immediately after eating them. After a long investigation, Bonolo, Ofentse and Pitso are arrested.

3.2.1 THE CAST OF CHARACTER

In table 1 the characters in this novel are listed, their names are translated and their relationships described.

TABLE 1: CHARACTERS IN *MODIRI MODIRWA*

Name of characters	Translation	Relationships
Modiri	A doer	Main character, an assistant-chief accountant
Ofentse	He is the winner	Modiri's co worker
Kefentse	I am the winner	Ofentse's wife
Mathule	Mender	Modiri's father-in-law, Bonolo's father, the owner of the corn-products company.
Mmagauta	A woman's name. Meaning gold	Modiri's old girlfriend
Pitso	A caller/Meeting	Ofentse's friend
Tuelo	Payment	Ofentse's friend-in-crime
Bonolo	Soft/Humble	Modiri's wife and Mathule's daughter
Boitumelo	Happiness	Modiri's child
Mathule	Mender	Modiri's father-in-law, Bonolo's father
Nkwe	Leopard	Prison warder
Mmabatho	A woman's name. Meaning mother of the people	Modiri's and Ofentse's typist

The above table will help in the interpretation of the story as exploited by the author as the names have functional meanings in the characterization. In Setswana literature naming is a crucial aspect of man's capacity for symbol formation. They lead us into the very centre of the character's being, his or her fundamental conception of the self as a basis for action or inaction (Letsie; 2002:161). In Makhele's novel, there are symbolic values to the use of names. Consider, for examples,

Makhele uses naming in a remarkable way to unlock the meaning of the novel. It seems clear that names do not derive their significance from social or cultural forces, but rather from the structural patterns that are set up in the novel and from the literary theme of crime. The author emphasizes to his reader that crime does not pay.

Modiri

Modiri (a doer), the main character's name is part of the novel's title *Modiri Modirwa*. His actions unfold the developments of the novel. Most of the events are based on Modiri's actions, that is, impregnating Mmagauta and not marrying her but Bonolo. At the end of the novel, Modiri ends up in prison because of his unfaithfulness and dishonesty towards his family and the community.

Ofentse

In this novel, Ofentse (He is the winner) feels that Modiri is his obstacle to occupy a position of the chief accountant. Ofentse and Modiri are both competing for the same positions. Modiri ends up in jail through the influence of Ofentse. We can infer that Ofentse is a winner for the chief accountant's position.

Kefentse

Kefentse (I am the winner), Ofentse's wife is completely uncontrollably in helping his husband to compete for the chief accountant position. She reminds his husband to keep contact with his friends to put an end to the existence of Modiri. When Modiri goes to jail, Kefentse thinks that her mission is accomplished – she has won the race. Little did she know that her husband would also end up in jail?

Bonolo

Bonolo (a humble person), Modiri's wife, is not humble as her name means because she kills her husband. One can infer that Bonolo is a modern woman who has nothing to do with the Batswana beliefs. She gives Modiri a packet of poisoned chocolates and he dies immediately.

Mmagauta

Mmagauta (a woman's name meaning gold), is Modiri's old girlfriend and the mother of his illegitimate child. She is an attractive and beautiful woman. The author says: "*Mmagauta e ne e le mongwe wa bommabontle ba sekolo go sa belaetse*" (Mmagauta was one of the beautiful girls at school without any doubt) (37). She demands two thousands rands and half

of Modiri's salary every. We can infer that her naming has a great influence in her action words, she seems to be covered in gold. Gold is associated with lots of money. Mmagauta's character is not important but what counts are her actions and sayings and how these cause her to behave as individual human being. Furthermore, her blackmailing actions and greed show her wayward behaviour.

Nkwe

Captain Nkwe (a leopard) is one of the prison-warders who are in charge for Modiri's cell. Traditionally, a leopard is associated with power and strength. Nkwe was on duty while Bonolo visits Modiri in his cell, and Nkwe pretends not to see her giving her husband-poisoned chocolates and dies immediately. He reports the matter to his superiors. After a long investigation, Bonolo is arrested. In other words, captain Nkwe manages to act according to his name.

Tuelo

Tuelo (payment) is Ofentse's friend-in-crime who does bad deeds of crime. His name draws attention to the main attributes of the characters in literature or the aspect of his personality that is active in the novel. The author teaches his reader that "*lebitso lebe serome*" it means a bad name has its own consequences. Tuelo is responsible for his deeds and pays for his actions in jail.

Pitso

Pitso (a caller) is Ofentse's friend like Tuelo who is also involved in crime. Pitso is always available while Ofentse asks or orders him to do evil work for him. In this case, Ofentse instructs him to watch Modiri's steps. Indeed, Pitso spies on Modiri during his stay in Kilborn at all times, taking photos of almost his activities. Pitso is responding to Ofentse's calls like his name means.

Mathule

Mathule (a mender) is Modiri's father-in-law and Bonolo's father and the owner of the corn-products company. Modiri offends Mathule by having extra marital affairs while he is married to his daughter. Irrespective of this wayward behaviour, Mathule "mends fences" by removing the bad effects of Modiri's former actions by becoming friendly with him and pleads with the lawyers to verify that Modiri serves his sentence in Motsoseng (57). Mathule is aware that his daughter, Bonolo killed Modiri (her husband) but he helps her to mend her ways. Mathule goes an extra mile to look for a good lawyer to defend her. We can infer that the name of a

person plays an important role in the life of the Batswana.

Mmabatho

Mmabatho (a woman's name meaning mother of the people) is Modiri's and Ofentse's typist. The author gives a lesson to his reader about Batswana women that they are strong and hard working irrespective of the intolerable working conditions. Mmabatho acts according to her name.

Boitumelo

Boitumelo (happiness) is Modiri's and Bonolo's child who is always happy because her parents and grandfather are in the position to support her needs financially. She is also happy to be blessed with both parents. According to Pilane (1996:2), the Batswana name a child to indicate an event, that took place around the time of the child's birth or reflect social values and issues of importance to society. We can infer that Boitumelo has a right name because her parents have a bright future for her. Her father is proud of his achievement and his child's name conveys a message to the Batswana community.

3.3 PHASES OF THE PLOT

A structural analysis of the plot of this novel will now be attempted. Each phase will be defined and analyzed in terms of its content and structural role in the novel.

3.3.1 EXPOSITION

An exposition is an introductory section of the story. The author introduces the characters, creates some kind of background, makes known some of the central relationships and hints at the issues, which will contribute to the central conflict. The first requirement of the exposition is that it should seem natural and unforced. The most common form of exposition is a direct statement, which can be used in dialogue, monologue, prologue or other more theatrical devices such as statements by a narrator (Combrink, 1979:4-5). In other words, the exposition is a phase that cannot be neglected by either the writer or the reader, because it not only supplies the background information, but also arouses the reader's curiosity, hope and fear which have a significant effect on the movement of the plot.

In this novel, Mmagauta creates tension in and conflict for Modiri by demanding two thousand rand (37)¹. The author reveals the conflict between Modiri and Mmagauta. Traditionally, women who are powerful and dynamic like Mmagauta are not accepted in the Batswana community. In Setswana literature silence in a woman is considered a virtue and a quality much preferred to loquaciousness.

Mmagauta wants to take revenge on Modiri for not marrying him. We can deduce that Makhele teaches his reader that "for better or worse", that is whatever the circumstances may be, we need to strive towards perfection. The Batswana society believes that is wrong "to pass judgement" as in this case of Mmagauta and Modiri. According to Setswana norms and values, the matter should be taken to the elderly traditionalist to obtain a solution.

3.3.2 THE MOTORIAL MOMENT

According to Combrink (1979: 6-7) the motorial moment or "point of attack" refers to the story when the mechanism is set in motion. Usually this involves the introduction of a major character or it involves some sort of momentous discovery. The plot starts developing rapidly from this point onwards. It involves preparing the audience for future events; makes later actions appear believable; builds suspense; creates tension; reveals character and creates atmosphere.

While Mmagauta tells Modiri about her demands for breaking the promise of taking care of their illegitimate son, Modiri advises her to stay calm and not to lose her temper. Mmagauta says:

'Didimala ke bue mafattha a me Modiri!'

(Modiri, keep quiet so to speak out) (5).

In other words, Mmagauta speaks bravely and openly against her ex-lover and father of her son, Modiri. Traditionally, it is not accepted because Mmagauta fails to retain her cultural identity of being a Motswana woman who adheres to traditional values. Her traditional lifestyle is changing, reflecting the exigencies of a new social environment. Makhele's work creates a fictional world which illustrate the tension that exists between tradition and modernity. In his opinion modernism has had a negative impact on the societal behaviour and attitudes of the Batswana.

¹ The numbers in brackets refer to the page numbers in Makhele, E.M. 1985. *Modiri Modirwa*, Pretoria : Van Schaik

3.3.3 COMPLICATIONS AND CRISIS

A complication can be defined as any new force introduced into a story, which affects the direction of the course of action significantly. The plot is constructed through the manipulation of the series of complication. Their purpose is to intensify emotions; arouse suspense and magnify character traits. Various critical situations or crises can occur before the actual climatic point of the story is reached (Combrink, 1979:7).

Modiri uses a taxi to get to Mmagauta's place so that the residents should not recognize him, and he enters Mmagauta's house through a window. They argue without reaching any conclusions. Mmagauta points out: "*Fa o itse ke mo ga mang o batla eng?* (If you know the owner of this place, what do you want?) (34) Modiri hits her with his fist because Mmagauta did not want to give him his photos. Traditionally, Batswana communities perform an initiation ritual to direct the physical and emotional development of the young men. In this novel, Modiri breaks his traditional values. He does not create a picture of himself as powerful member of the society.

3.3.4 CLIMAX

Combrink (1979:7) describes the climax as the culmination of the course of action the moment of the most intense strain and the point of no return.

In this novel, Modiri achieves his aim and accepts failure of retrieving his photos and letters from Mmagauta. Makhele introduces a new image, which indicates a new attitude:

"Modiri a bona gore fa a rata go bona se a se batlang o tshwanetse go dira sengwe ka mosetsana yo."

(Modiri realizes that to achieve his goal, he must do something about this lady) (36)

Mmagauta falls down and dies immediately. According to Setswana beliefs, the elderly people teach the young men to respect other people and be responsible for their actions. Motswana says: "*Moitiri ga a llelwe*" (You cannot cry for a doer). Literally, "as the fool thinks, the bell sounds" that is, what a foolish person desires he believes. In other words, no one is to blame. We can deduce that Makhele teaches his reader to "think better of something" that is to change one's intention or abandon an idea after further consideration.

3.3.5 DÉNOUEMENT

Dénouement is a French term which means "untying" or "unraveling". It involves the restoration of order and equilibrium, the unification and completion of a course of action, and the ending, which is satisfying. A tragedy, for example, usually ends in what seems an unmitigated disaster. In other words, the *dénouement* contains the solution to the problem posed earlier. It should be sharp and satisfactorily.

In this novel, after Mmagauta's death, Modiri is arrested on five accounts. Bonolo, Modiri's wife gives his husband a packet of poisoned chocolates and he dies soon after eating them. After a long investigation, Bonolo is arrested, as well as Ofentse and Pitso. We can deduce that the police do all they can to bring criminals to justice. In other words, Makhele says to the reader "crime is a bad, immoral or dishonorable act". In other words, he encourages the Batswana community to be obedient and responsible and to teach each other the wisdom and knowledge.

3.4 THE ELEMENTS OF THE STORY LEVEL

To anchor the theoretical concepts in a fictional context the elements of the story level will now be explained and illustrated by using Makhele's novel *Modiri Modiriwa*.

3.4.1 EVENTS

3.4.1.1 CRITERIA

3.4.1.1.1 CHANGE

According to Bal (1985:14), change is when a condition is interrupted by a next condition. It begins when one has a different form, nature or character.

In *Modiri Modiriwa*, while Mmagauta and Modiri were still lovers, Modiri marries Bonolo instead of Mmagauta. After few years, Mmagauta is still depressed and frustrated. The author points out:

"Mogala o o neng a tihotse a o letetse, wa goroga. A tsidifala mmele. A utlwa lentswe le a neng a le tshaba go gaisa loso tota."

(The telephone that she waited for so long arrives at last. She shows complete lack of feelings. She heard a voice that she

feared more than death) (15).

Mmagauta could not hide her hatred for Modiri. The author thus creates a situation of change in Mmagauta as her love has changed, and is replaced by hatred because of disappointment. In narratological terms, an event is identified because it changed the condition of love.

3.4.1.1.2 CHOICE

One crucial choice is made which determines the events in the development of a story. The narrator indicates that Mmagauta does not want to part with Modiri, but that she wants to hurt him. This places Mmagauta before a choice: by demanding money, she chooses to be remunerated for her love for Modiri.

3.4.1.1.3 CONFRONTATION

Bal (1985:16-18) contends that this takes place when two or a group of actors are confronted by each other.

In *Modiri Modirwa* Mmagauta comes inside her house while Modiri is still searching for his letters and photos, into when they have a heated argument:

“Mmagauta, ke batla makwalo a me le ditshwantsho tsoitlhe. Ka re ga o killa o di bona, Modiri. O itshwenya fela. Mme ke tla di bona, Modiri o bua ka kgalefo. Modiri, ka re ntswele ka ntlo, ...”

(Mmagauta, I want all my letters and the pictures. I say, you won't get them Modiri. You can worry about that later. I shall get them, Modiri speaks with anger. Modiri, I say get out of my house ...) (35).

This sentence provides a great deal of information about the character of the subject. It is quite possible to think of a story in which Modiri continually confronted Mmagauta.

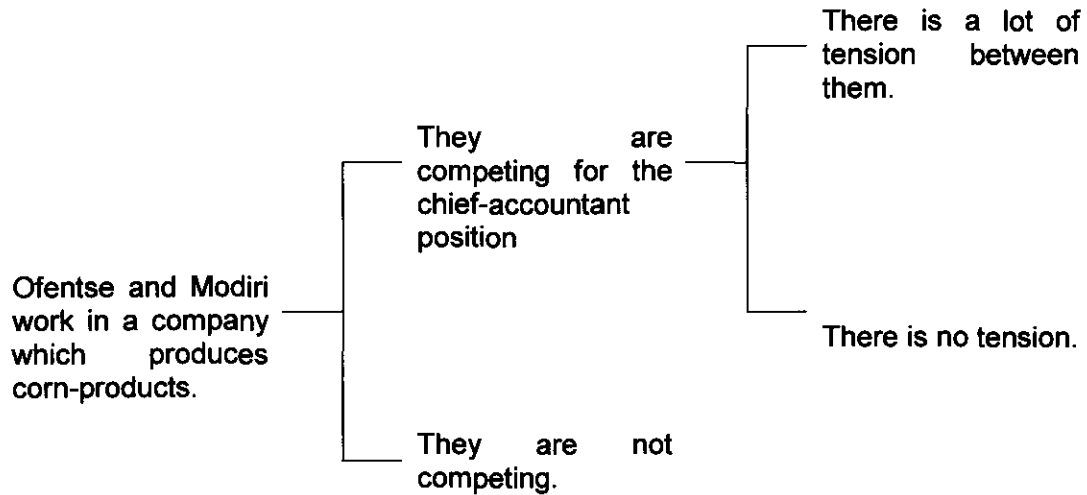
In the following paragraphs the functional events in *Modiri Modirwa* will be identified and followed in a chronological way. The main events are arranged in a chronological order and organized into sequences.

3.4.1.2 STRUCTURAL NARRATIVE CYCLE OF FUNCTIONAL EVENTS

- Modiri and Ofentse work as chief-accounts in one of the three companies, which produced corn-products.
- Both Ofentse and Modiri are silently competing for the position of chief accountant shall Mathule opt for pension.

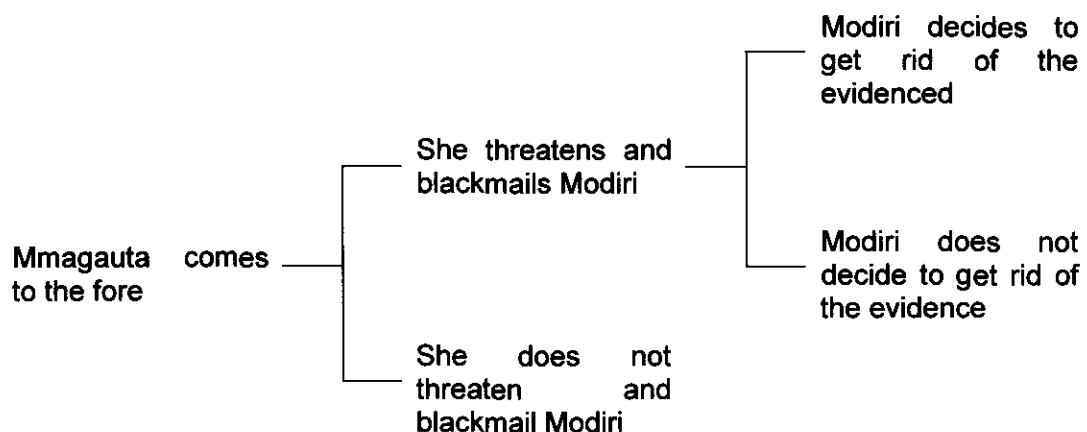
- The two men dislike each other because of the above-mentioned position.
- The competition creates a lot of tension between them.

The above functional events form a narrative cycle: **psychological war between Ofentse and Modiri**. This is indicated in the following diagram:



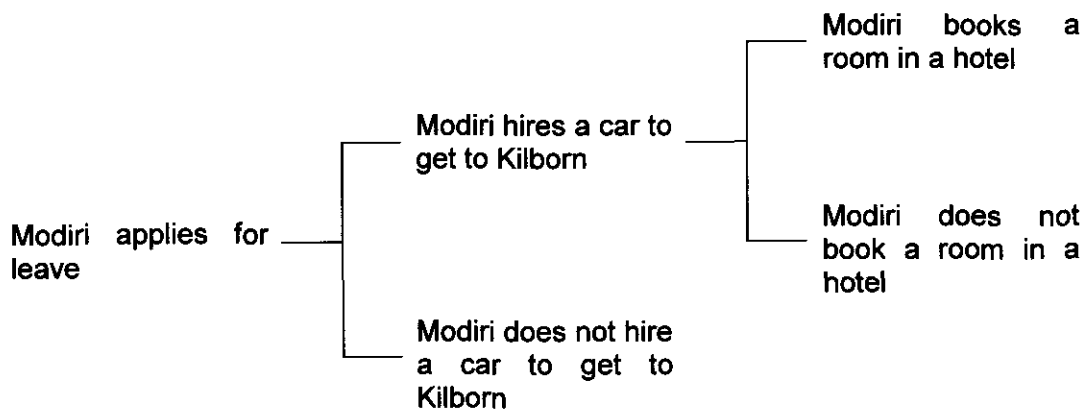
- Mmagauta, Modiri's old girlfriend, comes to the fore.
- She starts to threaten and blackmail Modiri.
- She threatens to tell Ofentse about her and Modiri's affair and their child.
- Seeing that Mmagauta is determined to carry on with her demands which Modiri is unable to meet, he decides that the only thing that he can do is to go to Kilborn and retrieve all the photos and letters that he wrote Mmagauta.

The above-mentioned functional events form a narrative cycle: **Mmagauta's threats and blackmailing episode** and can be presented as follows:



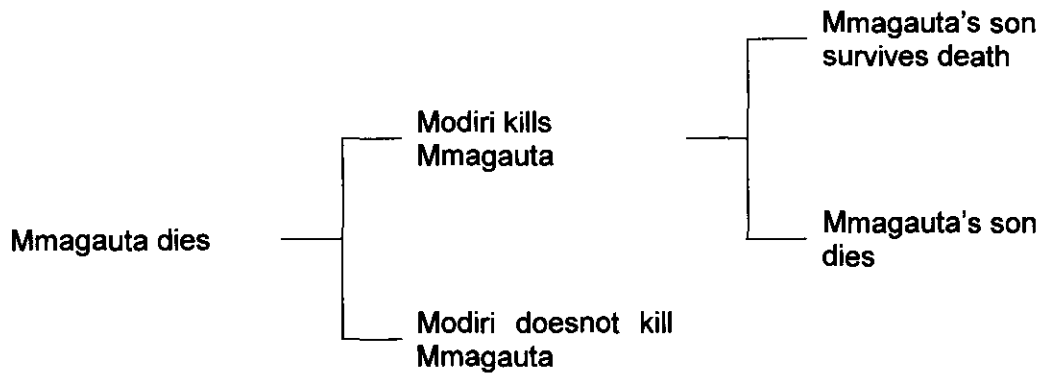
- Mmagauta's reappearance at the scene, her threats and blackmailing leave Modiri very confused.
- He is involved in a car accident in which his car collides with two other cars. The fault is his.
- The panel-beaters demand two thousand three hundred rands to repair the three cars, while he only has one thousand seven hundred rands.
- He then makes up his mind that he is not going to adhere to Mmagauta's demands.

The above functional events from a narrative cycle: **Modiri plans to get to Kilborn**, can be presented as follows:



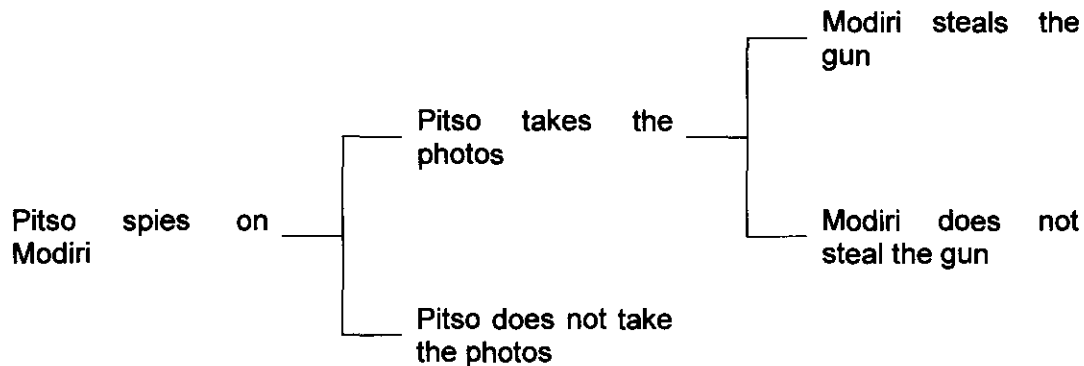
- Modiri uses a taxi to get to Mmagauta's place.
- He enters the house through a window.
- Mmagauta enters the house and finds him in the house.
- After a short argument, Modiri hits Mmagauta with a fist and she dies.
- Mmagauta's son enters the house and finds her mother dead.
- Modiri hits the boy with the intention of killing him, but unfortunately for him the boy does not die.

The above-mentioned functional events form a narrative cycle: **Mmagauta's death** and is illustrated as follows:



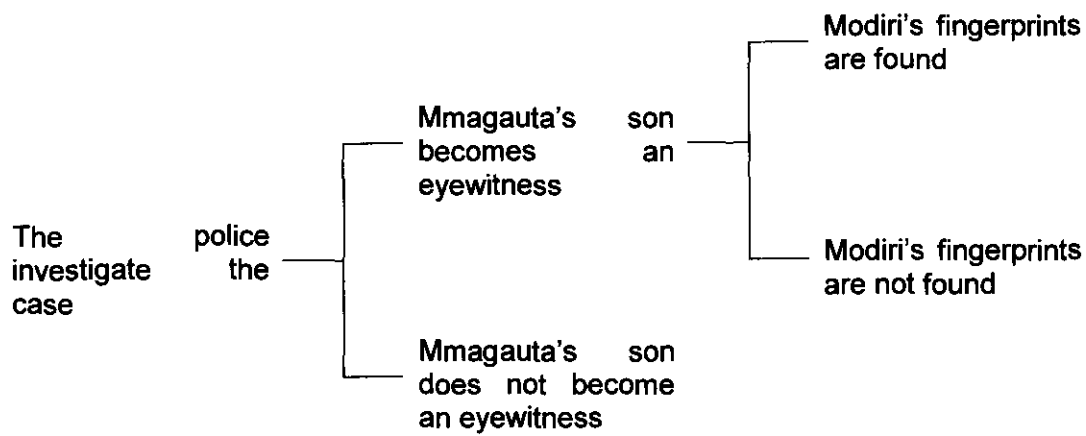
- Pitso keeps an eye on Modiri while in Kilborn
- He takes photos of all his activities in Kilborn and sends them to Ofentse and Tuelo.
- After his return from Kilborn, Ofentse visits him in his office and advises him to run away because otherwise he is going to be imprisoned for Mmagauta's death.
- Modiri becomes so fearful that he ends up making an irrational decision.
- He steals a gun from his workplace with the intension of killing Ofentse.

The above functional events form a narrative cycle: **Modiri's secret is known.**



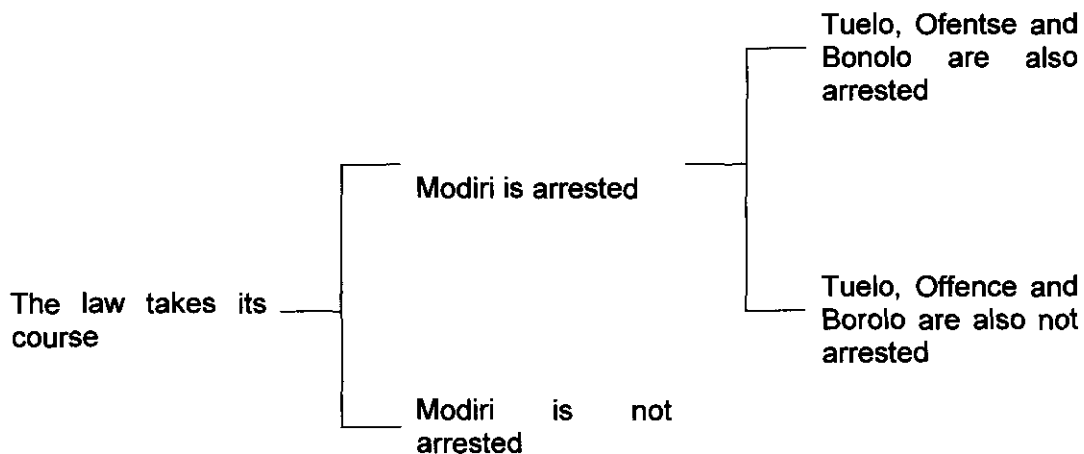
- The fact that Mmagauta's son is an eyewitness to his mother's killing helps to speed up the process of investigation.
- Modiri's fingerprints also help to speed up the process.
- The other factor that helps to speed up the investigation is a statement made by Mmagauta's parents, viz. that they suspect that Modiri could be the father of Mmagauta's son.

These functional events form: **The investigation process.** The schematic diagram is as follows:



- Modiri is arrested and charged on five accounts, namely; breaking into Mmagauta's house; stealing the company's gun; attempting to kill Ofentse and Tuelo; attempting to kill Mmagauta's son, and killing of Mmagauta.
- Ofentse and Tuelo are also arrested for concealing information from the police, thus defeating the ends of justice.
- They are also arrested for intimidating Modiri, thus encouraging him to commit an offence.
- It is realized after a long investigation that Bonolo killed her husband by giving him poisoned chocolates. She is also arrested.

The functional events form a narrative cycle: **the arrest of the perpetrators**. The schematic diagram is as follows:



3.4.1.3 NARRATIVE CYCLE

The following is a summary of different narrative cycles, as they follow each other in a chronological way on the story level:

1. Psychological war between Modiri and Offence - episode.
2. Mmagauta's threats and blackmailing - episode.
3. Modiri plans to get to Kilborn.
4. Mmagauta's death - episode.
5. Modiri's secret is known.
6. The investigation process – episode.
7. The arrest of the perpetrators – episode.

3.4.2 THE ACTORS IN *MODIRI MODIRWA*

The actors in *Modiri Modirwa* will be classified according to Greimas's actantial model. The aim of this classification is to form a picture of the **relationship** which exists between groups of actors. The first four actants are considered to form the basic structure of the story layer. The **subject** and **object**: an actor X aspires towards goal Y. There are always **powers**, which influence the subject, either positively or negatively. The **receiver** desires something for him or herself, while the helpers and opponents make the story to be flexible, due to its facts and fiction. The conflict, which arises between helpers and opponents, causes tension, and give momentum to the development of the plot. It also arouses the reader's desire to see the conflict resolved.

3.4.2.1 SUBJECT AND OBJECT

Ofentse and Modiri are striving for a stipulated object. Both can be classified as the actant-subject of the story level. Both men are looking forward to occupying the position of Mathule, Modiri's father-in-law when he retires from the position of chief accountant. Modiri is in a better position than Ofentse. He has all the chances to reach his goal. Mmagauta, Modiri's old girlfriend wants to reveal her secret affair with Modiri and announces to Ofentse that they have a son. In other words, Modiri's past is gradually catching up with him, and Ofentse is on his way to gain an upper hand. Ofentse convinces his friends, Tuelo and Pitso to gather information and evidence that they could use to destroy his rival Modiri so that he can be in the position to get Mathule's position in future. Ofentse misleads Modiri:

“Bogolo tlogela tiro o ineye naga gone mapodisi a tla dira gore le nna ke nne paki ko kgotlatshekelo ka a itse gore ke na le kitso e e tlhomameng ka ga melato ya gago.”

(Why don't you abscond, because the police are obviously going to make me a witness in court, as they know that I have

information against you?) (47)

In *Modiri Modirwa* the actant-object is not always a person, but can also be abstract ideas such as looking forward for a better position. The principle of the story resides in its aspects of intention, with the practical result being that the subject is usually a person(s), in this case Ofentse and Modiri.

A basic structural scheme of the multiplicity of possibilities is as follows:

Actant – Subject	Function	Actant - object
1. Ofentse and Modiri	compete for	Mathule's position
2. Mmagauta	threatens	Modiri
3. Modiri	takes a decision to stop	Mmagauta
4. Modiri	applies for	leave
5. Modiri	kills	Mmagauta
6. The Police	investigate	the case

3.4.2.2 SENDER AND RECEIVER

In this novel, the receiver is the same person as the subject, that is, Ofentse who wants to destroy Modiri to get Mathule's position. Modiri and Ofentse predominate more because of the function of intention. The active subject is passive in his role of receiver as he must wait and see whether or not he will receive the desired object. The passive actantial object, as power, is the decisive factor in the background. It is absolutely true that Ofentse had to be passive while waiting for the positive answers from his friends and Mmagauta. The power, the decisive factor, Modiri, had more powers than the actant-subject, Ofentse. Modiri as Mathule's son-in-law has all the advantage to get that position through his wife.

Modiri's character can be classified as an abstract power. Among his many virtues, disloyalty and disobedience motivate Ofentse to carry on with his actions. He has an affair and a son with Mmagauta.

The actant-powers in the story level are disloyalty, dishonesty, extra marital affair, and disobedience. The actant-receiver can be classified as actors: Modiri and Ofentse.

Power Function	Receiver
1. Modiri's disloyalty make it possible to motivate disobedience the actions of	Ofentse
2. Modiri's power makes it possible to get that position	through his Wife, Bonolo
3. Ofentse's desperation makes it possible to destroy Modiri	

3.4.2.3 HELPER AND OPPONENT

The actant–helpers of Modiri are Bonolo, Boitumelo, Mathule, Mmalorole, Lotlhwane (co-convict), Nkwe (Modiri's cell-guard), and Modiri's father.

Bonolo and Boitumelo are Modiri's actant-helpers because he loves them both so very much. He feels very proud to be a husband and father. It is this love that keeps him going and that encourages him to work so hard. They are a leading family in Motsoseng and this is because Modiri loves and enjoys working hard to please them. He knows that Mmagauta's son is his son, but the fact of losing Bonolo and Boitumelo leads him to choose to kill Mmagauta's son rather than to lose them.

Mathule is also Modiri's actant-helper as he supports him in every way as his son-in-law. In Setswana culture: "*Seboba re bata sa mokwatla, sa mpa re a mpampetsa*" that is, when things turn bad one always take the side of one's next of kin. In this case, Mathule, is a real mender who is always calming the situation and bringing things under control. It was this relationship between Mathule and Modiri that threatens Ofentse.

Modiri's actant-opponents are Ofentse, Mmagauta, Tuelo and Pitso. Ofentse competes with Modiri to get Mathule's position. Mmagauta threatens Modiri about revealing their extra-marital affair. Tuelo and Pitso gather information on how to destroy Modiri's integrity.

Mmagauta is not only Modiri's actant – opponent but her appearance on the scene unlocks almost all the misfortunes and miseries that ever happened to Modiri. Immediately after she had posed a threat, Modiri becomes involved in an accident where three cars collide. The accident is due to Modiri's carelessness; so, he had to pay for the repairs of all three cars. This accident also serves as an actant opponent. It messes Modiri up so much that it even causes friction between him and his wife Bonolo, who is more interested in money than in Modiri. Mmagauta continues to pester Modiri until she drives him to killing her in her own

house. Mmagauta's death in itself is an actant – opponent to Modiri. This death encourages Modiri to make an attempt to kill his son.

In addition, Modiri's actant-opponents are Tuelo and Pitso, Pitso takes photos of every move and action that Modiri makes while in Kilborn. He thus has photos of Modiri when he enters Mmagauta's house, Mmagauta's murder and his being both in Vryburg and Kilborn. The photos are forwarded to Ofentse who uses them to blackmail Modiri and scare him out of town. The author points out:

"Kgakololo ya me mo go wena ke gore o tlogele tiro, o tshabe, o seke wa tlhola o bonwa mo Motsoseng."

(My advise to you is that you must leave your job, and run away, and never to be seen again in Motsoseng) (47).

In this case, Modiri realizes that things are really bad. He then swears to himself that if he goes down, he is taking Ofentse down with him.

3.4.3 TIME IN MODIRI MODIRWA

3.4.3.1 DURATION: TWO KINDS

3.4.3.1.1 CRISIS

In *Modiri Modirwa* the crisis arises when Ofentse visits Modiri in his office after his return from Kilborn. Modiri is still busy in his office, trying to forget the mess caused in Kilborn the previous week. This is a real surprise visit because it is unusual for Modiri to visit Ofentse in his office unless it is really necessary. The same applies to Ofentse. He does not just enter Modiri's office unless it is absolutely necessary. While Modiri sees Ofentse entering his office, he thinks Ofentse is there on business. Modiri gives him a friendly smile, and offers him a seat. Modiri asks him:

"A e a bo e le monnamogolo gape?" ga botsa Modiri.

(Is it the old man again? asked Modiri) 46)

Nnyaa, ke Mmagauta, " ga araba Ofentse.

(No, it is Mmagauta, answered Ofentse) (46)

Modiri nearly falls from his chair while hearing Mmagauta's name. He begins to sweat and denies Mmagauta. Ofentse informs him everything about Mmagauta and himself, and shows him two photos taken at Mmagauta's place. Modiri realizes how Ofentse is forcing him into a

difficult and threatening position. Ofentse tries to calm Modiri down, but he keeps on being aggressive:

“Ikettle morwarra, kana re ditsala. Ke tlile go go thusa. Fa re ne re se ditsala ke ka bo ke sa itshwenya go tla go go bolelela dilo tse. Botshelo jwa gago le bokamoso jwa gago bo mo kotsing fa o sa itlhokomele. Ke sone se ke dirileng gore ke tle go go loma tsebe ”

(Wait, my brother, you and I are friends. I have come to help you. If we were not friends, I would not have bothered to come here and tell you these things. Your life and your future are in trouble if you are not careful. That is why I came to warn you)
(47).

It is clear that the author reveals the central idea of the story through the thoughts of his characters. This novel serves as example of the technique where the title has a direct bearing on the theme of the story namely, *Modiri Modirwa* that is “He who sows evil, reaps evil”. Ofentse’s visit leaves Modiri in a serious predicament. He does not know whether Ofentse is disloyal or unfaithful to him. Modiri reaches a moment of decision that Ofentse is a hypocrite who does not care about anyone else but himself.

3.4.3.1.2 DEVELOPMENT

The author presents as much as seems fit to understand Modiri’s life. The development occurs while Modiri starts with his plan to get rid of Ofentse. He delays in his office while the others are out for lunch. In their absence, Modiri goes to Mathule’s office and opens the safe to take the gun. The people who have access to the safe are Mathule, Ofentse and Modiri. Modiri takes Mathule’s the gun, knowing that the old man is relaxing. Before Modiri runs some errands, he takes a writing pad and starts writing all the events that occurred from his youth until he steals the gun. In this case, Makhele made a selection, skipping certain parts and summarizing others. The insights of the actors, and their mutual relationships, take shape as follows:

- The police visit different places to gather evidence on how to arrest Modiri.
- The police find a letter in Modiri’s office that points out that Modiri is going to kill Ofentse.
- Modiri is arrested for having a gun.
- Tuelo and Ofentse are arrested for hiding information about the whereabouts of Modiri.

- Bonolo, Modiri's wife, does not want to make an appeal for his husband.
- Bonolo is arrested for giving her husband-poisoned chocolates.

3.4.4 PLACE

Events in *Modiri Modirwa* takes place in many places, which range from rural to urban places. Most events occur in Motsoseng where most actors live.

The following examples are the localities where events take place.

1. *"Modiri a simolola go kailakaila mo kantorong ya gagwe, a leka go tlhomamisa sentle se a leng mo go sona"*

(Modiri started wandering about in his **office** trying to figure out as to how much mess has got him into) (9).

2. *"A tswa mo ntlwaneng ya ga Mmagauta ka lobelo gore a ipoloke"*

(He came running out of Mmagauta's **house** in order to save himself from the mess) (37).

3. *"Fa letsatsi le sena go tsenya nko Ofentse le Tuelo ba tswara khuduthamaga kwa ga Tuelo"*

(During sunset Ofentse and Tuelo met at **Tuelo's place**, on a private meeting) (44)

4. *"Modiri wa Motsoseng o bonwe molato mo dikgetseng tsothe jaaka ke setse ke tthalositse."*

(Modiri has been **found guilty** on all counts, as I have already explained) (55)

The places where events occur in examples 1 to 3 imply the social and physical spaces because of the characters' physical surroundings (town, street, house) and as well as their social environment (family, social class). The author indicates that the residents of a small township are highly competitive. The actors find themselves in a rural environment. The last example leaves little doubt about the location of action. Therefore, the reader who is thrown back on his or her own resources - will construct an image of the location of the action based on the descriptions provided and his or her own experience of the real world. We can infer that it is in court because Modiri is guilty on five counts. In other words, this place becomes spaces because they uncover the unseen.

3.5 THE ASPECTS OF THE TEXT

In the following paragraphs the focus will shift from the author to the text. Time, rhythm, frequency, characters, space, and focalization and narrative instance will now be explained and illustrated in the novel *Modiri Modirwa*.

3.5.1 TIME

3.5.1.1 ANALEPSIS

3.5.1.1.1 PROPLEPSIS

In *Modiri Modirwa* the writer returns to the past in order to clarify the present events or events that are about to happen. The author uses analepsis to provide the reader with an account of Modiri's actions, which are contrary to the traditions and culture of the society of his community. Mmagauta phones Modiri and before Modiri can answer, he goes back to the early years when they were still lovers at school. He recalls these experiences at a critical moment of his life, at a time when he has lost Mmagauta's love and beloved son due to unfaithfulness. Modiri is married to another woman. In other words, the narrator shows the importance of analepsis that lies in the fact that the reader is provided with the background information concerning the characters or the causes of the conflict.

3.5.1.2 PROLEPSIS

Modiri tells in advance what the significant consequences of the retrieval of his letters and photos from Mmagauta will eventually be for Mmagauta, even though he cannot foretell. As the events flow, the reader becomes aware of the imminent disaster facing Mmagauta. The author says:

"Modiri a emelela, a laela. A tswa a ya kantorong ya gagwe ka pelo a ntse are "Mmagauta, ke nna yoo"

(Modiri stood up and said good-bye. He went to his office, in his heart saying, "I am coming Mmagauta) (25).

Traditionally, the heart is associated metaphorically with a number of sense impressions namely: pleasure, anger, sadness and fright. Furthermore, the heart forms the core of the idiomatic expression. (Makhele combines idiom with other words and expressions to drive the point home.). In this case, Modiri is angry because Mmagauta wants to reveal their secret love affair.

3.5.2 NARRATING RHYTHM

In the following paragraphs Makhele's use of narrative rhythm will be analyzed by referring to his use of ellipsis, pause, scene, summary and retardation.

3.5.2.1 ELLIPSIS

In this novel, certain parts of the story are simply left out and sudden jumps in time occur. Some incidents resulting from Modiri's anger are narrated and only certain facts concerning his plot to kill Mmagauta are mentioned. Modiri does not explain to the hotel staff as to what has happened at home. He says:

"Fa ba mmotsa gore go rile eng a boile pele ga nako e a ba fileng yona a ba bolelela ka ga bothata jo bo kwa gae. A tsaya mmotorokara wa gagwe mme a leba Motsoseng.

(When they asked him as to why he came back before the expected time, he told them about problems at home. He took his car and went back home) (37)

In other words, the event is so intense that it becomes almost too difficult to put in words; it is therefore preferable to maintain complete silence about it. In Setswana beliefs, silences or ellipsis often have cultural meaning. A Motswana says "*Kgomo ga e ke e nyela boloko jotlhe*" (A person does not say everything at once, especially secrets as that may endanger his position). It shows that Modiri retains his traditional norms and values of being a man who adheres to traditional values.

3.5.2.2 SUMMARY AND RETARDATION

Summaries are used more often along with retardation. In this novel, the death of Mmagauta probably occupies a limited place in the narrative. In the summary the text-time is shorter than the story time. The narrator highlights tension in this example:

"Mosimanyana wa Mmagauta a tsena mme a tla a lebile phaposana e Modiri le setopo sa ga mmaagwe se leng mo go yone, a sa itse gore go diragetseng eng mo phaposeng eo".

(Mmagauta's son enters facing directly at the small room which Modiri and Mmagauta's corpse lies. He did not know what has happened in that small room) (36)

The development leading up to the explanation of the cause of Mmagauta's death is not described and this can be seen as a form of summary. In other words, the author highlights

tension at these moments of great suspense. Mmagauta's death is a shock to her son. I therefore agree with Bal (1985:38-39) that a summary indicates a short span of time.

3.5.2.3 SCENE

A scene is often a central moment from which the narrative can proceed in any direction. For example, Modiri anticipates trouble when Ofentse comes into his office:

"Kgakololo ya me mo go ena ke gore o tlogele tiro, o tshabe, o seke wa tlhola o bonwa mo Motsoseng"

(I advice you to leave your job, run away, and do not come again in Motsoseng) (47).

This description and the request correlate temporally with the telling thereof.

3.5.2.4 PAUSE

Pause is characterized by the description of events or characters. During these descriptions the tempo of the story is either slowed down, or it stops completely. In this regard text-duration exceeds story-duration. Modiri and Mmagauta have a heated conversation in which Mmagauta asks Modiri to think of old good days when they used to love each other and do good things together. Modiri is not prepared to go on with the conversation and becomes silent because he realizes that it is best to keep quiet and end the conversation. In other words, a pause heightens the sense of confrontation in a reader.

3.5.3 FREQUENCY

I shall discuss two phenomena that are involved in frequency, namely repetition and iterative presentation.

3.5.3.1 REPETITIVE PRESENTATION

Makhele uses repetition as a form of accentuating themes or meaning in his work. An example of this is the theme that crime does not pay. Magauta's death occurs only once but it is presented a number of times. The police present it on several occasions when investigates the case. In other words, repetition is a feature of literature that captures the reader's attention and concentration.

3.5.3.2 ITERATIVE PRESENTATION

Just like repetition is used to continually remind the reader of certain events, certain events that are described only once are used as constant factors to direct the entire narrative. In

Modiri Modirwa, Modiri insists on taking on an irrational decision to go and kill Mmagauta. This is mentioned only once, though it plays a definitive role throughout the story.

The use of repetition and iterative in narrative texts therefore serves to unfold the development of the novel.

3.5.4 CHARACTERS

There are not many characters in *Modiri Modirwa* and the emphasis is mainly on Ofentse, Modiri and Mmagauta. There is mention of Mathule, Pitso and Tuelo, but they are described only as far as their actions have an influence on the lives of the important character's, especially Modiri's. Modiri's wife, Bonolo and his children never become the centre of attention. The other characters in the story are not described for their own sake, but rather because they act as vague figures who serve the purpose of providing background for the main characters. The same applies to a still greater degree to other characters, Nkwe, Mmabatho, the police, and the hotel staff.

In this novel, it is important to take note of the fact that characters are mainly portrayed through their actions. This notwithstanding, verbal communication also plays an important role. Ofentse warns Modiri that his life is in danger because most of the people know that he is to blame for Mmagauta's death. Simultaneously, Ofentse is desperate to get rid of Modiri to win Mathule's position after his retirement. Ofentse visits Modiri in his office and reveals Modiri's hide-and-seek games in Kilborn. He indicates to him that a spy has been hired to follow his steps at all times, and that the police have substantial evidence about his whereabouts. The narrator says:

"Nna morwarra, ke a go rata mme ke na le poifo ya gore o setse o senyegetswe ke bokamoso jwa gago. Ka fa ke lemogang ka teng o dupelelwa ke kgolegelo"

(On my side, my brother, I like you and am afraid that your future is doomed. According to my knowledge, you are going to be imprisoned (47).

3.5.5 SPACE

On the level of the story the events take place in the rural place, Motseseteropo wa Motsoseng (meaning a village like town, named wake him/her up) a dull place. On the level of the text Motseseteropo wa Motsoseng can be considered as more than merely a place. Motseseteropo wa Motsoseng means a place where people's lives are in ruin because of the

high rate of crime. The meaning of the name is important as part of the text level. This place seen in relation to its perception is called space.

In this novel, Modiri is situated in a space in which he feels insecure because of his past extra-marital affair with Mmagauta. In the description of the place, the narrator not only shares information, but also interprets and it would seem as if the place is regarded as equivalent to a life that is full of frustrations and uninteresting things. The author says: "*Mo Motsoseng go na le moa o o sa fitlhegang mo baaging.*" (In Motsoseng, there is an uncertain spirit within the community) (1). It means that most of the people cause others to fall from prosperity to ruin. According to Setswana culture, it is not accepted because the Batswana people are always ready to share with others, to show generosity. Being human encompasses values like universal brotherhood for the Batswana, sharing and treating and respecting other people as human beings. It is said that the village calls out new life that will enable the people to live in harmony. A security man says:

*"Sajene, ke rata ka pelo yotlhe ya me gore motho yo a bone
kotlhao e e mo tshwanetseng"*

(Sergeant, I would like wholeheartedly that this person should
be prosecuted) (76).

There is actually a deep yearning for the people in the area to form a unity so that life can be different.

3.5.6 FOCALIZATION AND NARRATIVE INSTANCE

Focalization and narrative instance together will be discussed, since the two are inseparable in *Modiri Modirwa*.

The narrator is an instrument of the implicit author. Whenever the focalization shifts in the story, such a shift occurs via the narrator. For example, in *Modiri Modirwa* the narrator is the most important focalizer. It is the narrator who examines and interprets the events. At times the narrator simply narrates (9, 14, 19, 26, 32, 43, 55, 60, 65, 69), and occasionally he conjectures about a matter and muses on his manner of narration. The implicit author let's the narrator watch and feel and experience together with a character. When Modiri is in Mmagauta's place to take his photos, Mmagauta shows her anger and frustration. Emotional involvement is a remnant from the oral tradition and has to do with the performative nature of traditional Tswana literature. In contemporary literature it enhances the dramatic quality of the stories making them lively and colourful:

“A re tswaa! A supa mojako ... A ema fela a mo lebile. Ka re ntswele ka ntlo, a leka go mo kgorometsa ... Ke bua le wena. Fa o sa tlise madi a me ntswele ka ntlo!”

(She said, get out! She points at the door ... He stands looking at her. I said, get out of my house; she tried to push him ... I am speaking to you. If you do not give me my money, get out of my house) (35).

During the narrative process the narrator himself becomes like a character, narrating his own story as well as the fictional narrative. The fact is that without this particular narrator *Modiri Modiriwa* would have been an entirely different tale.

3.6 CONCLUSION

The novel, *Modiri Modiriwa*, which deals with the Batswana life in urban and rural areas has been analyzed by using a narratological framework. Makhele is a contemporary writer whose novel focuses on the recent social developments in the history of the Batswana in South Africa.

Events, actors, time, place, time, rhythm, frequency, character, space, focalization and narrative instance have been explained and illustrated in this novel. This was mostly done in accordance with Bal's (1985:1-95) narratological model. Identifying the main events, arranging them in chronological order and organizing them in seven sequences. The actors were classified according to the actantial model to get an idea of the relation, which existed, between the groups of actors. Ofentse and Modiri were identified as actant-subjects. What was very clear from this classification was that one actor could function as more than one actant. From this it is then possible to form an idea of the disposition of the groups of actors it regards to each other. The events occurred during a certain period of time. The crisis indicated a short span of time and was identified in the first four episodes. The development pointed out a longer period of time, which took the last three episodes. The location where events happened, the rural and urban areas were given.

Time is used to absorb the reader's attention as regards the past and the future of the characters. Rhythm is created by manipulating the relationship between the amount of time covered by the events of a fabula and the amount of time involved in presenting those events. Frequency is used to remind the readers of thematic implications. Makhele uses repetition as a form of accentuating meaning in his work. Characterization gives rise to the characters' actions. Places in the novel are seen in relation to their perception as spaces. Focalization and narrative instance are described together.

Makhele uses different forms of social environments in his novel to portray Batswana culture and to help the reader to understand the characters. These forms are identified and discussed where appropriate.

In the following chapter, the main conclusions of this study will be presented.

CHAPTER FOUR

GENERAL CONCLUSIONS

4.1 INTRODUCTION

The aim of study was to explain and discuss a narratological analysis of *Modiri Modirwa* namely, story and text level. Makhele's novel was published in the eighties. The period marked a greater increase in novel writing as compared to other periods.

The following general conclusions can be drawn from the analysis of the novel.

4.2 CAN BAL'S THEORY ON NARRATOLOGY BE USED TO ANALYSE THE NARRATIVE *MODIRI MODIRWA*?

According to Du Plooy (1991:3) narratology has proved to be an adequate instrument by means of which a thorough description of the text can be developed. Narratology is defined as the discipline studying the form and the functioning of narrative texts, irrespective of specific languages or even the medium in which the text is communicated. As such, narratology provides a theoretical a methodology but also enables the reader to systematize the results of the analysis.

Using Bal's theory which distinguishes between elements of a story, which include events, actors, time and place and the aspects of the text, namely, time, narrating rhythm, frequency, characters, space and focalization and narrative instance can be used to analyse the novel.

4.3 TO WHAT EXTENT CAN EVENTS, ACTORS, TIME AND PLACE IN *MODIRI MODIRWA* BE ANALYSED ACCORDING TO BAL'S THEORY?

Events in *Modiri Modirwa* have been identified, arranged in chronological order and organized into seven sequences. The actors have classified according to the actantial model in order to highlight the relations, which exist between the groups of actors.

Two kinds of duration have been determined, namely a crisis period which indicates a short span of time, and a longer developmental period. The locations where events happened – in a rural area and urban areas – are given.

It is clear that a narratological analysis of the story level, namely, events, actors, time and place can be used to analyse *Modiri Modirwa* to provide the reader with more information on elements. Strachan (1988:6) points out that one thing remains to be evident, viz. that the story is the “original” level of the narrative text **before** the particulars are viewed from a special viewpoint and **before** it is told by a narrative instance.

4.4 TO WHAT EXTENT CAN TIME, NARRATING RHYTHM, FREQUENCY, CHARACTERS, SPACE AND FOCALISATION AND NARRATIVE BE ANALYSED ACCORDING TO BAL’S THEORY?

Time is examined as the textual arrangement of the event component of the story. In *Modiri Modirwa* the writer returns to the past in order to clarify the present events. The author uses analepsis to provide the reader with an account of Modiri’s actions, which are contrary to the tradition and culture of the society of his ancestors. Proplesis is used to tell in advance what will take place later.

Narrative rhythm is created by manipulating the relationship between the amount of time covered by the events of a story and the time involved in presenting those events. Frequency is the relation between the number of times an event appears in the story and the number of times it is narrated or mentioned in the text. This means that frequency involves repetition. Characters differ from each other. The actors are provided with distinct traits. They are individualized and transformed into characters. The locations where events occur are also given distinct characteristics and are thus transformed into specific places. Space is related to the physical, mathematically measurable shape of spatial dimensions. Spatial information is represented implicitly or explicitly.

This study has shown that Bal’s theory can successfully be applied in a narratological analysis of the Setswana novel *Modiri Modirwa*.

4.5 THE DIFFERENCE BETWEEN THE STORY AND TEXT LEVEL IN *MODIRI MODIRWA*

In Bal (1985) and Rimmon-Kenan's (1983) terms, story is the sequence of narrated events abstracted from their disposition in the text and reconstructed in their chronological order, while text is the sequence in which the author arranges these events. For example, in *Modiri Modirwa* the story level is examined by identifying the main events, arranging them in chronological order and organizing them into seven sequences. It was found that a certain purposefulness exist as the one main event is seemly the result of the previous main event. Furthermore it proved useful to supply the sequences with a collective name. On the text level, the events are arranged in a sequence, which can differ from the chronological sequence.

The amount of time which is allotted to the various element of the story in the text, is determined with respect to the amount of time, which these elements take up in a story (Bal, 1985:7). In *Modiri Modirwa* temporal order works with the relationship between the succession of events in the story and their arrangement in the text. It involves, in other words, the connection between the chronology of the story and the way in which this chronology is arranged or rearranged in the text. When Mmagauta phones Modiri, Modiri goes back to the early years when they were still lovers. The narration returns, as it were to a past point in the story", and is called analepsis. In an instance such as "Modiri went to his office, in his heart saying, I am coming Mmagauta" (25) the narration, as it were, takes an excursion into the future of the story.

The actors are provided with distinct traits. They are individualized and transformed into characters. In this novel, the actors are classified according to the actantial model to get the relationships, which existed, between the groups of actors. Characters are mainly portrayed through their actions and communication through the use of words plays a major role.

The locations where events occur are also given distinct characteristics and are thus transformed into places. These places do not actually exist as they do in reality, but our imaginative faculty dictates that they are included in the story. These places can be seen in relation to their perception are called space. For example, on the story level, the events take place in a rural place, Motsoseng. The meaning of the name is important as part of the text level. Motsoseng (means wake him/her up) is a place where people's lives are in ruin and misery. In other words, people are situated in a space in which they feel insecure.

The aim of the textual analysis is not to account for the process of writing, but for the conditions of the process of reception. The author intervenes at all times. He has a choice,

and selects structure situations and combines everything in a specific way. In the tradition of the theory of literature, this aspect has survived from the distinction between **fabula** and **suzjet** as used by the Russian Formalists (Bal, 1985:49).

It is clear that a narratological analysis of the story and text level provide the reader with a bare structure of the central elements and aspects, which in turn foreground the eventual outcome of the novel in an almost graphic form.

4.6 RECOMMENDATIONS FOR FUTURE RESEARCH

According to Gerard et al. (1993:192), the thirties and forties can be said to be the high-water mark in Setswana creative literature because literary works written by Batswana authors came to the surface. Out of seventeen literary works recorded, only ten were novels. Between the periods 1930 to 1997 only forty-three novels were written. The period 1971 to 1980 marks a greater increase in novel writing as compared to other periods. The focal point in these novels remains the attitude of young people towards love and sufferings that goes with these attitudes. The period that marks the decline in novel production is between 1981 and 2003. During this period only six novels were written.

On the basis of this research, I am convinced that a narratological analysis of the Setswana novel *Modiri Modirwa* provides a sound basis for the scholarly analysis of Setswana novels. Further research should be done on how other narratological models could be used to enhance the understanding of particular narrative patterns or idiosyncrasies in Setswana novels.

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