

**ASPECTS OF DURATION AND IDENTITY IN J. W. P. MASHIKE'S
SHORT STORIES *PELO SEGOLE***

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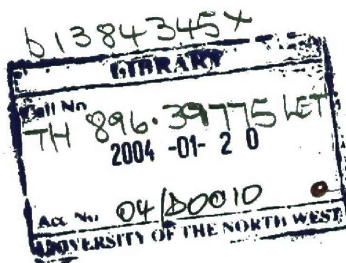
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POTCHEFSTROOM

2003



DECLARATION

I declare that

**ASPECTS OF DURATION AND IDENTITY IN JWP MASHIKE'S SHORT
STORIES *PELO SEGOLE***

is my own work, that all the sources used and quoted have been indicated by means of references, and that I did not previously submit this mini-dissertation for a degree at another university.


.....
G R LETSHOLO

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DEDICATION

I dedicate this work to my parents, Ishmael and Magdeline for their continuous prayers, support and encouragement.

ABSTRACT

The aim of this study is to apply Genette's **narratological** theory and Ricoeur's views on **narrative** identity to **selected** short stories from J.W. Mashike's *Pelo Segole*.

The study comprises four chapters. The problems statement, aims as well as method of research are outlined in chapter one.

In chapter two, Genette's narratological theory as well as Ricoeur's views on narrative identity, which form the basis of this study, are highlighted and discussed.

In chapter three, a narratological analysis of the stories 'Di wele Morerwana', 'Pelo Pholwana' and 'Ga di ke di Mutlhwa di le Pedi' focusing on aspects of duration, namely ellipsis, pause, scene and summary, is undertaken. An interpretation of the stories according to Ricoeur's views on narrative identity is also undertaken in this chapter.

In chapter four, the main findings of this study are summarized by way of conclusion.

KEY WORDS

Duration, Tswana Literature, Mashike, Narratology; Narrative Identity, *Pelo Segole*.

OPSOMMING

Die doel van hierdie studie is om Genette se narratologiese teorie en Ricoeur se insigte in narratiewe identiteit op geselekteerde kortverhale uit J.W. Mashike se bundel *Pelo Segole* te ontleed.

Die studie bestaan uit vier hoofstukke. Die probleemstelling, doel, en navorsingsmetode word in die eerste hoofstuk verduidelik.

In die tweede hoofstuk word Genette se narratologiese teorie en Ricoeur se insigte in narratiewe identiteit, wat die basis van hierdie studie vorm, na vore gebring en bespreek.

In die derde hoofstuk word 'n narratologiese ontleding van die verhale 'Di Wele Morerwana', 'Pelo Pholwana' en 'Ga di ke di Mutlhwa di le pedi' onderneem toegespits op aspekte van tyd, naamlik ellipsis, pouse, toneel en opsomming. Verklaring van interpretasie van die verhaal gebaseer op Ricoeur se insigte in narratiewe identiteit is ook in hierdie hoofstuk onderneem.

Die hoof bevindings van hierdie studie word in hoofstuk vier opgesom.

SLEUTELWOORDE:

Tyd, Tswanaliteratuur, Mashike, narratologie, narratiewe identiteit, *Pelo Segole*.

CHAPTER ONE

1. INTRODUCTION

1.1 CONTEXTUALISATION AND PROBLEM STATEMENT

Although Setswana was one of the earliest of the Southern African vernaculars to be adapted to literary usage by Christian Missionaries, research by literary scholars reveals that the development of Setswana literary writings, and in particular short stories, is moving at a very slow pace. Shole fears that one might be tempted to think that the Batswana are not creative people by nature, or that Setswana is not a capable literary medium (1983:97), but the work of some authors like Mashike challenges this view. Letsie (1996:1) asserts that short story writing in Setswana is a young and developing literary medium, beginning in 1962 with Niemandt's compilation *Mamepe a dinotshe*, which was however never published and remain lodged at the SABC. Ranamane (In Gérard 1993:184) writes that the groundwork for Setswana short story writing was laid only in 1972, when D.B. Magoleng and J.M. Ntsime published *Mpolele dilo*. Mashike (1988:6) points out that by 1984 there were only nine short story collections published in Setswana, which shows that short story writing in Setswana has indeed developed very slowly. Nevertheless, present developments in Setswana short story writing seem to be relevant at this stage because they are predicting the direction that Setswana literature will take in the future.

Literary scholars have recently shown a growing interest in the critical analysis of Setswana short stories. Sebate (1972) analysed Shole's short stories focussing on setting, plot, structure and narrative point of view, and also investigated condensations in Magoleng's short story, "Ga le a ka la tswa" in a 1994 article. Mashike (1988) critically analysed R.M. Malope's

collection of nine short stories in *Mmualebe*. In his analysis he points out that one of the aspects which have been neglected in all critical analyses of Setswana literature is the aspect of time, as critics seem not to have realised its importance. Letsie (1996) critically analysed J.M. Ntsime's short story "Khutsana" using Bal's narratological theory, in which three layers of narrative text, namely 'story', 'text' and 'narration' are analysed.

Literary analyses have also been done in other African languages. Groenewald (1985) analysed the traditional text using contemporary theories of literature in his article "The nature of traditional text". Strachan (1988) performed a narratological analysis of D.B.Z. Ntuli's Zulu short stories with specific reference to the aspect of time in *Uthingo Lwenkosazana*. Swanepoel (1989) studied the temporal order and arrangement of events of a narrative in his article "Prolepsis en analepsis: aspekte van temporele volgorde in die verhaalkuns toegepas op kortverhaalkuns deur E.M. Ramaila". Grobler (1990) analysed the relation of story versus text in O.K. Matsepe's *Lesitaphiri*. Sithole (1998) analysed order, duration and frequency in *Bafanele Ukugcotshwa* by D.B.Z. Ntuli. In his article 'The art of D.B.Z. Ntuli in short story writing with special reference to *Ngaleli Phasike*', C.D. Ntuli (1999) examined the art of short story writing. Their main conclusions were that short story writing is a form of art which is dynamic and which needs not be bogged down by fundamental rules of short story writing.

It can be noted from these examples that the aspect of duration in short stories has been dealt with only minimally, an omission this research project wishes to address. In my study, Genette's theory of narrative forms will be applied in the analysis of the duration in short stories from *Pelo Segole* by Mashike, who is a modern writer but still uses a traditional way

of looking at time. Referring to the treatment of time by traditional authors, Silberbauer (1975:31) points out that the African concept of time is spatial. It is concerned with the waxing and waning of moons, the passing of seasons and the birth of new cattle. Mashike's time is determined by events, i.e. that what you do or what happens to you. It is something concrete, interwoven with your daily existence.

According to Genette's (1980) narratological theory, three levels can be distinguished in narrative texts. Different theorists use different terms to name these distinctions. Rimmon-Kenan (1983:3) refers to story, text and narration whereas Strachan (1990:98) asserts that Bal prefers the Dutch terms *geschiedenis*, *verhaal* and *tekst*. Culler (1981:170) writes that Genette talks about *histoire*, *récit* and *narration* which, when translated into English, refer to story, narrative and narrating. Genette (1980: 25) uses the word story (*histoire*) for the signified or narrative content, the word narrative (*récit*) for the signifier, statement, disclosure, or narrative content, the word "narrating" (*narration*) for producing the narrative action and the whole of the real or fictional situation in which that action takes place.

The story is the original level of the narrative text, before the material has been presented from a specific point of view and before it has been narrated by a narrator. Chatman (1980:24) refers to the story level as the basic story stuff. The text level is where events are arranged and organised as they are presented to the reader while he is reading narrative fiction. This implies that the story can be reconstructed from the text by placing the events in their chronological order. The narrative level is the level where events are narrated by the narrator.

Discussing time in narrative, Genette (1980) deals *inter alia* with what he

calls tense. This has to do with the relationship between the time of the story and the time of the text, the latter being the chronology, the sequence and order of events, and the fact that one series of events may be embedded in another. The fact that tense deals with the relationship between the time of the story and the time of the text, points to a temporal duality that consists in the opposition between story-time and text-time. Rimmon-Kenan (1983:44) defines time in narrative fiction as the relations of chronology between story and text.

In comparing story-time and text-time, Genette (1980:35) considers three aspects, namely order, duration and frequency. The concept of order concerns itself with the relationship between the succession of events in the story and their arrangement in the text, and how this succession is linked to the general concept of time (Grobler, 1989:6). Bal (1985:68) describes the aspect of duration (rhythm) as the relationship between the amount of time covered by the event of a fabula (story) and the amount of time involved in presenting those events. The amount of time covered by the events refers to the story duration, which is measured in terms of minutes, hours, calendars and years. The amount of time involved in presenting those events refers to the text duration, which is expressed in words, sentences, paragraphs, and chapters. The term frequency, distinguished by Genette (1980), applies to the relationship between the number of times an event occurs in the story and the number of times it is presented in the text.

Mashike employs time in such a way that it becomes thematically relevant. For example, Mmakgaje in 'Di Wele Morerwana' does not want to be identified with rural places when she is living in an urban area. Solofelang and Kelobile's problems in 'Pelo Pholwana' are increasing on a daily basis because they reject traditional norms and values. In 'Ga di ke di mutlwa di

le pedi' characters are experiencing marital problems as a result of the influence of changing times. Their identities are positioned somewhere in the middle of the dichotomy between the traditional and the modern. In other words, the stories show identities that change with time and place.

William Bloom (1990:53) points out that:

"Identification is an inherent and unconscious imperative in all individuals. Individuals actively seek to identify in order to achieve psychological security, and they actively seek to maintain, protect and bolster identity in order to maintain and enhance this psychological security which is a sine qua non of personality stability and emotional well-being. This imperative works from infancy through adulthood and old age. Moreover, identifications can be shared, with the result that individuals who share the same identification will tend to act in order to protect or enhance their shared identity".

This study will focus on identity as it is used and described by Ricoeur (1984) and duration and its various aspects, namely ellipsis, pause, scene and summary, using Genette's theory of the narrative level to analyse selected Setswana short stories: "Di Wele Morerwana" (Things are not what they seem), "Pelo pholwana" (One should always control one's feelings), and "Ga di ke di mutlwa dile pedi" (Drive not too many ploughs at once) from *Pelo Segole* by Mashike. The link between identity and duration will be analysed.

Ricoeur (1984:34) explores the relationship between time and narrative through his concept of threefold mimesis. Mimesis is an imitation or

representation of action. This imitation of action is directed by the plot. As such emplotment has an influence on mimesis. Now that mimesis mimics human life, emplotment is most likely to help us understand ourselves. Imitation or representing is a mimetic activity in as much as it produces something, namely organisation of events by emplotment. Carr (1991:164) explains life as a lived narrative or an experience that naturally takes on a narrative structure - an acted narrative. In other words, life becomes significant when it is narrated.

Emplotment and narrative structure thus have to show us something pertaining to character and identity. Ricoeur (1984:52) asserts that threefold mimesis assumes a mediating role between time and narrative. In other words, it shows the relation between time and narrative. Between the activity of narrating a story and the temporal character of human experience, there exists a correlation that is not accidental but that presents a transcultural form of necessity. In other words time becomes human to the extent that it is articulated through a narrative mode, and narrative attains its full meaning when it becomes a condition of temporal existence. Temporality is brought into language to the extent that language configures and refigures temporal experience. In addition, Ricoeur argues that whatever the innovative force of poetic composition within the field of our temporal experience may be, the composition of the plot is grounded in a pre-understanding of the world of action, its meaningful structures, its symbolic resources, and its temporal character. Mimesis₁ establishes the link between emplotment and action, as it is the pre-reflective understanding of the world of action. Mimesis₂ develops the notion of configuration or how the author arranges the events, which take place in the act of emplotment. It is the objective moment of the text. Mimesis₃ is an appropriate refiguration of the world of action as the world of possibilities.

It is about how the readers' horizon is changed by the events of the story.

Mimesis₁ and Mimesis₃ are mediated by mimesis₂. Therefore prefigured time becomes a refigured time through the mediation of a configured time (Ricoeur 1984:54).

The following problems and questions will be addressed in this study:

1. What light does an analysis using Genette's narratological model and Ricoeur's views about time and identity throw on the short stories from *Pelo Segole* by Mashike?
2. How does duration differ specifically in terms of ellipsis, scene and summary in the short stories from *Pelo Segole* by Mashike?
3. What do the stories reveal about the relation between narrative time and lived experience?
4. How can this analysis help us to answer the question of narrative identity?
5. Does the analysis of duration in these short stories reflect how Mashike specifically looks at time and identity?

1.2 AIMS AND OBJECTIVES

The aims of this study are

- 1.2.1 to apply Genette's narratological theory and Ricoeur's views on narrative identity as a theoretical framework in the analysis of the selected short stories;
- 1.2.2 to compare selected short stories from *Pelo Segole* by Mashike focussing on duration and specifically ellipsis, pause, scene and summary;
- 1.2.3 to analyse the link between duration and identity using Paul Ricoeur's theory; and

1.2.4 to analyse the difference between Genette's framework and Mashike's short stories, in order to establish how he views time and identity.

1.3 BASIC HYPOTHESIS

I will argue that Genette's narratological theory and Ricoeur's views about time and identity give a new perspective on the short stories and yield light on the relation between time, lived human experience and narration.

1.4 METHOD

Genette's narratological theory and Ricoeur's views on time and identity will be used to analyse short stories from *Pelo Segole* by Mashike, focusing on duration and its elements, namely: ellipsis, pause, scene and summary.

1.5 OVERVIEW OF CHAPTERS

Chapter one comprises the introduction, contextualisation and problem statement as well as the basic hypothesis.

The next chapter will outline Genette's narratological theory as well as Ricoeur's views on narrative identity, which form a theoretical framework for the study.

In Chapter three, a narratological analysis focusing on duration and identity of the stories "Di wele Morerwana", "Pelo Pholwana" and "Ga di ke di mutlwa di le pedi" from Mashike's *Pelo Segole*, will be presented.

In chapter four a summary of the main findings of this study as well as a conclusion, will be included.

CHAPTER TWO

GENETTE'S NARRATOLOGICAL THEORY AND RICOEUR'S NARRATIVE IDENTITY: A THEORETICAL FRAMEWORK

The aim of this chapter is to discuss Genette's narratological theory as well as Ricoeur's narrative identity, which will be used as the basis for analysing three short stories from *Pelo Segole* by Mashike.

2.1 GENETTE'S NARRATIVE DISCOURSE

Jonathan Culler in his foreword to Genette's *Narrative Discourse* (Genette 1980:7-8) considers Genette's work to be invaluable to students of literature as it fills their need for a systematic theory of narrative. He describes it as the most thorough attempt to identify, name and illustrate the basic constituents and techniques of narrative, which will prove indispensable to students of fiction. He further regards it as one of the central achievements of what was called 'structuralism', associated with the names of Roland Barthes, Tzvetan Todorov and others.

2.2 GENETTE'S NARRATIVE THEORY

As a starting point, Genette argues that scholars use the word 'narrative' without paying attention to, even at times without noticing, its ambiguity. He believes that some of the difficulties of narratology are perhaps due to this confusion.

According to Genette (1980:25), the word 'narrative' firstly refers "to the narrative statement, the oral or written discourse that undertakes to tell of an event or a series of events, and secondly, it refers to the succession of events, real or fictitious, that are the subjects of this discourse, and to their

several relations of linking, opposition, repetition, etc.” A third meaning has narrative once more referring to an event. “Not however the event that is recounted, but the event that consists of someone recounting something – the act of narrating taken in itself” (Genette 1980:26).

As a result of these three meanings assigned to the term narrative, namely, the concepts of narrative discourse as text (story), narrative content (narrative) and narrative act (narrating), Genette (1980:27) distinguishes these three levels of analysis in narrative fiction. As such Genette regards an analysis of narrative discourse as a study of the relationships between narrative and story, between narrative and narrating (1980:29).

In this analysis the concept, time (duration) will focus primarily on ‘story-level’ and ‘text-level’. With regard to the story-level Bal (1985:49) regards the story in narratology as implying the narrated events which are abstracted from the text and which are reconstructed in such a way that they appear in their chronological order – as if they happen in reality - whereas at the text-level the story does not only consist of material arranged differently from that of fabula but this material is looked at from a certain angle.

As mentioned earlier on in the previous chapter, Genette also differentiates between story time and text time. He maintains that story time as presented in the story is not linked to the amount of time devoted to the presentation in the text. Like Chatman (1978:62), he maintains that story time is the duration of the events of the narrative and is usually expressed in hours, months and years, as opposed to text time which is connected to the time it takes to read the text, and which is represented by words, paragraphs and chapters.

In comparing story time and text time, Genette (1980:35) considers three aspects of narrative, namely order, duration and frequency.

2.2.1 ORDER

Genette (1980:35) argues that to study the temporal order of a narrative is to compare the order in which events or temporal sections are arranged in the narrative discourse with the order of succession these same events or temporal segments have in the story. He points out that there are narrative 'anachronies' referring to all forms of discordance between the two temporal orders of story and narrative. According to him the two main forms of anachronies are 'prolepsis' and 'analepsis'.

2.2.1.1 PROLEPSIS

According to Genette (1980:40) any narrative manoeuvre that consists of narrating or evoking in advance an event that will take place later is referred to as prolepsis. Here, an excursion is taken into the future of the story. Rimmon Kenan (1983:46) defines prolepsis as a "narration of a story-event at a point before earlier events have been mentioned".

For instance, the opening paragraph of *Marara* (Monyaise 1977:5) reveals the future status of Rremogolo Mothubatsela-a-Marumoagae when he will be back from 'Makgoeng' (wealth-hunting expedition). He states that he will be very rich when he comes back from 'Makgoeng' (wealth-hunting expedition).

2.2.1.2 ANALEPSIS

Genette designates as analepsis any evocation after the fact of an event that took place earlier than the point in the story where the reader is at

any given moment. In other words, in analepsis earlier events come later than later events in the narrative.

For example, in *Bogosi Kupe* (Monyaise 1967:1-3) the opening event of Oshupile's death actually comes later than the events relating to how Matlhodi got married to Oshupile, as well as the cultural events taking place on 'Tsatsi la tsalo' (Christmas Day) in Phiritona with regard to newly-weds (Monyaise 1967:4-5).

2.2.2 DURATION

Genette (1980:86) asserts that the idea of the "time of the narrative" runs up against many difficulties in written literature. He argues that the data of order, or of frequency can be transposed with no problem from the temporal plane of the story to the spatial plane of the text, whereas comparing "duration" of a narrative to that of a story it tells, is a trickier operation, because no one can measure the duration of a narrative. He argues that a scene with dialogue (if it is unadulterated by any intervention of the narrator and without any ellipsis) gives us a kind of equality between the narrative section and the story section. He asserts that the singled out aspect that can be affirmed of such a narrative (or dramatic) section is that it reports everything that was said, either in reality or fictively, without adding anything to it; but it does not store the speed at which those words were pronounced or the possible dead spaces in the conversation. He therefore argues that a scene with dialogue only forms a kind of conventional equality between narrative time and story time.

Genette therefore asserts that we must give up the idea of measuring variations in duration with respect to an inaccessible, because unverifiable, equality of duration between narrative and story. He also asserts that the

isochronism of a narrative may also be defined by comparing its duration to that of the story it tells, but in a way that is more or less absolute and autonomous as steadiness in speed, where speed means the relationship between a temporal dimension and a spatial dimension. The speed of a narrative will thus be defined by the relationship between the duration of the story (measured in seconds, minutes, hours, days, months and years) and the length of a text (measured in lines and pages).

With regard to text duration, the problem arises that it will differ because readers do not have the same reading pace and they read under different circumstances, resulting in different interpretations of the same text.

Rimmon-Kenan (1983:52) also contends that no one can measure the duration of a narrative. Genette (1980:94) asserts that there are four basic forms of narrative movements, namely ellipsis, pause, scene and summary, governing the duration of the narrative.

2.2.2.1 ELLIPSIS

Ellipsis occurs when a portion of the story is deleted in the text (non-existence of portion of text), resulting in the text time being smaller than the story time.

Genette (1980:106-108) distinguishes between two types of ellipsis, namely "explicit ellipses" and "implicit ellipses".

2.2.2.1.1 EXPLICIT ELLIPSIS

Genette (1980:106) asserts that explicit ellipses arise either from an indication (definite or not) of the lapse of time they elide, which assimilates them to very quick summaries of the "some years passed"

type (elision of textual section not totally equal to zero); or from elision pure and simple (zero degree of elliptical text) plus when the narrative starts up again, an indication of the time elapsed, like “two years later”.

Monyaise, for example writes that:-

“Go fetile dinyaga di le pedi go tloga tiragalo e sajene o neng a bua ka yona fa a re o bakile. Ga tsena monna mo mosong jaaka modisa wa dikgomo tsa mmuso a tsenye mo mosong, morago ga puo e e motsopodia e bile e kete ga e na lepele le morago, ba utlwa gore o latlhegetswe ke pholo e tona, lekaba le le golotsweng. A le sala morago. Ga feta beke a le mo nageng, lekaba le tsenye ka lenga la seloko. Fa beke ya bobedi e simologa a tla a tsena metse ka metsana go tswa Boratelo, go se lobadi lwa segabampa mo peleseng epe a sa lo bonang. Mme gotlhe mo a tsamaileng teng a iteile ka kwa ntle jaaka tlhobolo ya bujane”. (Monyaise 1967:49)

(It was two years ago, after the event referred to by his subordinate, that a man came into his office very early in the morning, just like the government shepherd did that morning. After a lengthy explanation, it became clear that he had lost his ox. He reported that he was in his second week looking for it all over the villages around Boratelo but without any success.)

This is an explicit ellipsis because it is an indication of the time elapsed, in this case, two years after the event referred to by Botipe's subordinate.

2.2.2.1.2 IMPLICIT ELLIPSIS

Implicit ellipses are observed by the reader in the text from information suggesting an omission. Their presence are not announced in the text but it can be inferred by the reader only from some gaps in narrative continuity (Genette, 1980:108).

Ellipses therefore represent a practically non-existent portion of a text.

2.2.2.2 PAUSE

A pause consists of a portion of the text in which the course of time is implied. Attention is given to a certain element of the text while the story comes to a standstill. Bal (1985:76) asserts that a pause includes all narrative sections in which no movement of the fabula time is implied. A great deal of attention is paid to one element and in the meantime the fabula remains stationary.

A pause comes mostly where there are descriptive passages (description of characters, places, etc). For example, Monyaise's description of Tukisang in *Bogosi Kupe*:

“Tukisang o ne a le mokhutshwane, a tsamaya a tanka jaaka ngwana a tataisiwa. Thamo e le selo se le sengwe le mmele; matlho a botabota fa a sa akanye, mme fa a akanya sengwe a ema, a ba a sedimoga; e kete o bonesa kgopolo e e mo tlhogong ka go dira jalo. A tshwara pelesa a le esi, a e baya fa fatshe jaaka motho a gatile podi. A sa tshege fela; mme fa a tla go tshega, se tswa mo maleng se tletse”. (Monyaise 1967:4).

(Tukisang was a short person in stature who walked like a child,

with eyes blinking when he wasn't thinking. But when he was thinking they became bright. A very strong man who could harness a bull alone as if it were a goat. He did not easily laugh but when it happened, he did it wholeheartedly.)

This is a pause because the author brought the story to a standstill in order to describe Tukisang's features to the readers.

2.2.2.3 SCENE

A scene is when the story and the text have relatively the same or equal duration. Prince (1982:56) writes that a scene is an equivalence between a narrative segment and the narrated world it represents. Genette (1980:94) concurs with this assertion when he writes that a scene, most often in dialogue, realises conventionally the equality of time between narrative and story.

2.2.2.4 SUMMARY

Genette (1980:95-96) regards a 'summary' as a narrative cutting, that is, the narration in a few paragraphs or a few pages of several days, months, or years of existence, without details of action or speech. Genette (1980:97) contends that most retrospective sections belong to this type of narration.

For example, Monyaise in *Bogosi Kupe* writes that:-

"A gakologelwa letsatsi la bogologolo a goroga mo motseng wa Magogong maitsiboa a maneclo a dikonyana, fa a bona mosetsana mongwe a tswa nokeng. Go fetile masome a mabedi a dinyaga. Ka ntlha ya legaba le le neng le mo tshwere, a botsa gore a mmagwe a

ka se mo tlhomoge le pelo, a mo rekisetsa dijo. Mosetsana a mo isa gae ka pelo e ntle, motho wa batho. Ka nako eo a sa leka go beola, e seng gompiano a le mariri jaaka tshetla ya dikgwa. Fa ba fitlha kwa gae mmagwe mosetsana a batla go gana ka dijo, a tloga a mo utlwela botlhoko. A ja, a kgora. Fa a utlwa mpa, a tlelwa ke kgopolo ya go ipala mabala a kgaka mo mosetsaneng: a fitlhela a se molema.” (Monyaise 1967:31)

(He remembered the day he arrived in Magogong some twenty years ago in the evening, when he saw a young girl drawing water from the river. Because he was hungry he asked the girl whether her mother could sell him some food to eat. The girl led him home and when they arrived her mother nearly refused to give him food but later gave him some food to eat. After eating, he proposed to the girl. He was still clean shaven then, unlike these days. The girl accepted.)

Now that Genette’s narrative theory has been discussed we shall look into Ricoeur’s views on narrative identity.

2.3 **RICOEUR’S VIEWS ON NARRATIVE IDENTITY**

As mentioned in the previous chapter, Bloom contends that identification is an inherent and unconscious behavioural imperative in all individuals. He further argues that identification can be shared, with the result that individuals who share the same identification will tend to act in concert in order to protect or enhance their shared identity.

The shared identification according to Hofstede (1994:5) results in culture, which is always a collective phenomenon, because it is at least

partly shared by people who live or lived within the same social environment, which is where it was learned.

Hofstede therefore regards cultural identity as the collective programming of the mind which distinguishes the members of one group or category of people from another (Hofstede 1994:5).

2.3.1 **RICOEUR'S *TIME AND NARRATIVE*: THREEFOLD MIMESIS**

Ricoeur (1984:52) argues that, between the activity of narrating a story and the temporal character of human experience there exists a correlation that is not merely accidental but which represents a transcultural form of necessity. According to him, time becomes human to the extent that it is articulated through a narrative mode, and narrative attains its full meaning when it becomes a condition of temporal existence.

An example of this is the cultural custom of throwing newly-weds into the water on "Tsatsi la Tsalo" (Christmas Day) (Monyaise 1967:5). According to Monyaise newly-weds (women) are thrown into the water on this day to determine whether they are pregnant or not.

Ricoeur explores the relationship between time and narrative through his concept of threefold mimesis. He asserts that mimesis is an imitation or representation of action, and this imitation of action is directed by the plot. As a result, emplotment has an influence on mimesis, and is likely to help us understand ourselves because it mimics human life.

According to Ricoeur the composition of the plot, which is broadly understood to be the ordering of events, is grounded in a pre-reflective understanding of the world of action, its symbolic resources and its temporal character. In other words, the concept of mimetic activity means the creative imitation by means of the plot of lived temporal experience.

Ricoeur (1984:54) asserts that threefold mimesis assumes a mediating role between time and narrative. According to him Mimesis₁ establishes the link between emplotment and action, and it is the pre-reflective understanding of the world of action. The narrative text is always construed out of the world of action. Mimesis₂ develops the notion of configuration, which takes place in the act of emplotment. This is actually human action as structured by his temporal experience. It is the objective moment of the text. Mimesis₃ is an appropriate refiguration of the world of action as the world of possibilities.

The narrative, as work, refigures the world of action as a world of possibilities that a reader might appropriate. Mimesis₁ and Mimesis₃ are mediated by Mimesis₂. Therefore prefigured time (world of action) becomes a refigured time (appropriation). The concept of mimesis therefore means imitation of lived temporal experience. The author configures actions from life to make them meaningful. The structure of action will now be able to guide the formation of the plot.

Ricoeur (1984:55) further argues that imitation or representing is a mimetic activity in as much as it produces something, namely organisation of the events by emplotment. Actions imply goals, the anticipation of which is not confused with some foreseen or predicted

results, which commit the one on whom the action depends. Again action refers to motives, which explain why someone does or did something, assisting the reader in distinguishing from the way one physical event leads to another. Actions also have agents who do and can do things which are taken as their work or their deeds, resulting in these agents being held responsible for certain consequences of their actions. The state of identity of an individual or a community is to answer the question, "Who did this?" or "Who is the agent?" As a result, to identify an agent and to recognise this agent's motives are complementary operations.

Ricoeur sees the grounds for a relationship between life and narrative in two related concepts, namely, mimesis and emplotment. He argues that fictional narratives somehow mimic human life. He argues that if we want to see a relationship between narrative structure (emplotment) and identity, it means that a relationship between the actions portrayed and the quality of a character has to exist, i.e. a mediated relationship in which identity can only be understood in terms of emplotment and specifically in terms of the structure of this plot. Emplotment and narrative structure thus have to show us something pertaining to character and identity.

The application of Genette's narratological theory and Ricoeur's views on narrative identity, as discussed, will take place in the analysis of Mashike's stories in *Pelo Segole* in the following chapter.

CHAPTER THREE

A NARRATOLOGICAL ANALYSIS OF DURATION AND IDENTITY IN SOME OF THE SHORT STORIES FROM *PELO SEGOLE*

3.1 INTRODUCTION

In the previous chapter Genette's narratological theory and Ricoeur's view of narrative identity were discussed. These aspects will now be used in this chapter to analyse the following short stories in Mashike's *Pelo Segole*, namely:

- "Di Wele Morerwana" (Things are not what they seem).
- "Pelo Pholwana" (One should always control one's feelings).
- "Ga di ke di Mutlhwa di le Pedi" (Drive not too many ploughs at once).

Genette's narrative theory will be used in analysing these stories, focussing on duration and its elements, namely ellipsis, pause, scene and summary. Ricoeur's views on time and identity will also be used and the analysis will be structured around Ricoeur's three kinds of mimesis, viz. prefiguration, configuration and refiguration.

3.2 AN ANALYSIS OF THE STORY "DI WELE MORERWANA" (THINGS ARE NOT WHAT THEY SEEM)

3.2.1 PRE-FIGURATION (Mimesis₁)

From the title of this story there is an indication that the readers expect something to happen. They expect that something will break through appearances, that something will be revealed.

3.2.1.1 PLOT SUMMARY

In this story, Mmammoki, a girl from Lorwaneng, a rural place, is a nurse at Pholong Hospital in an urban area. She now feels that she must change her identity to suit that of an urban place. She seeks a new identity in her new space. She does not want people to know that she comes from a rural place. She also does not want people to know that Mmakgaje is her sister, because Mmakgaje is not ashamed of her roots. She only wants to associate with people who were born and raised in urban areas. The transition from rural to urban place changes her into a liar. Here we see tradition and identity in crisis.

The truth about Mmammoki's identity is revealed during her mother's funeral at Lorwaneng. Her friends, Mmatheledi and Nkareng begin to wonder what her actual identity is when they realise that she is Mmakgaje's sister as soon as the traditional ritual of 'tatolo', during which the children of the deceased are lined up before the people to see them, is performed.

In this story, this ritual helped to expose the true identity of Mmammoki, viz. that she is Mmakgaje's sister, and that she comes from a rural place.

Through the events of this story Mashike makes it clear that modernisation does not mean that people should let go of their traditional values. He believes that one should always search for one's cultural identity. One should not find oneself becoming less like one's true self in one's endeavour to become more like others.

3.2.1.2 THE CAST OF CHARACTERS

A list of the cast of characters is given below along with the English translations of their Setswana names. The significance of the characters' names will be discussed later.

TABLE 1. CHARACTERS IN "DI WELE MORERWANA"

CHARACTER	TRANSLATION OF NAME	DESCRIPTION
Mmammoki	Mother of nurse	Main character, a nurse
Mmakgaje (from Kgajane)	A girl who undergoes traditional initiation	Mmammoki's sister
Mmatheledi	A slippery woman (difficult to hold)	Mmammoki's friend
Mmemme	A real mother	Mmammoki's friend

The purpose of this table is to help us to interpret the story or the events as configured or emplotted by the author.

The events of this story are meaningful in that they illustrate that a transition in life is part of the process of growing up.

3.2.2 CONFIGURATION (EMPLOTMENT – MIMESIS₂)

A structural analysis of the plot of this story according to exposition, motorial moment, complication and crisis, climax and denouement will be done to reveal how the author configured symbolic resources in his plot.

3.2.2.1 PHASES OF THE PLOT

3.2.2.1.1 EXPOSITION

Literary critics explain that the exposition is the phase at the beginning of a story or a play. It is in this phase where the author provides the readers with the necessary details relating to the whole

story. Therefore the exposition creates a point of reference for the readers to which they can refer as the story progresses (Conradie 1989: 9). The author must arouse the interest of the readers at this stage, for them to go through the events of the whole story.

In the exposition of "Di wele Morerwana", Mmatheledi informs the readers where and when she met Mmamoki for the first time, and how they subsequently became inseparable friends. This is the background information of when, where and how Mmatheledi met Mmamoki at the beginning of 1983 and what happened thereafter.

"Nna le Mmamoki re ne re tshwaragane jaaka marago. Fa e le mathe ke le leleme; fa e le leitlho, ke le keledi; fa e le lenala, ke le monwana. Re sale re rakana kwa tshimologong ya ngwaga wa 1983 ke sa le magorogomaswa mo kokelong ya Pholong." (Mashike 1987:2-3)

(Mmamoki and I were as close as the buttocks. We were as close as saliva and the tongue; or as the eye and the tears; or as the finger and the nail. We met at the beginning of 1983 while I was still a new comer at Pholong Hospital.)

3.2.2.1.2 THE MOTORIAL MOMENT

In this phase, the chain of events that constitute the main action of the story is set in motion. The motorial moment provides the rationale for subsequent events and behaviour of characters. Shole (1988:18) writes that :

“... mo kgatong e, go diragala sengwe se se thaololang ditiragalo tsa kgotlang.”

(... in this phase the causes of a conflict are introduced).

In the motorial moment in “di wele morerwana” Mmammoki and Makgaje’s mother dies at Lorwaneng (Mashike 1987:1). Mmakgaje sets out to Pholong Hospital to inform Mmammoki of this sad news. This event causes Mmammoki to experience a dilemma. She has to go to Lorwaneng, a rural place, for her mother’s funeral, which event will lead to the revelation of her true identity.

3.2.2.1.3 COMPLICATION AND CRISIS

In this phase, the conflict intensifies, and becomes more complex as the opposing parties struggle intensely. It may be a conflict between characters, or a conflict of ideas of the main character. The main character encounters problems that may deter him/her from achieving his/her goals. Shole (1988:19) writes that :

“Mo kgatong eno dikgoreletsi di simolola go itshupa. Mabaka a a gakatsang le go gakatsa kampano a tlhagelela ka ditiro le dipuo tsa baanelwa bangwe.”

(In this phase, obstacles begin to present themselves. Events and conditions that aggravate conflicts are shown by what the antagonists do and say.)

The struggle between the opposing parties takes the events to a climax.

Complication and crisis in 'Di wele Morerwana' happens when the death of Mmammoni's mother stirs up a confliction in Mmammoni. Mmammoni is unexpectedly faced with the reality of going to Lorwaneng, a rural place, which is her home. She knows that her friends Mmatheledi and Mmemme will attend her mother's funeral, where her identity will be revealed. Mmammoni struggles with this dilemma for a whole week prior to the day of the funeral.

3.2.2.1.4 CLIMAX

The climax is the turning point of the story, towards which the chains of events have been moving all along. Shole (1988:19) briefly says of the climax:

"Matlhakore a bakampani a fitlha mo e leng gore ga a tlhole a kgona go itshokelana."

(The conflicting parties reach a state where they can no longer tolerate each other.)

The plot of this story reaches its climax during a 'tatolo' ritual. Mmatheledi and Mmemme have more questions than answers regarding the identity of Mmammoni. Mmatheledi exclaims:

"Jang jaanong?" Ka ipotsa ka fa pelong. "A kwa Mmatau ga go nne rraagwe Mmammoni, yo mosadi wa gagwe a leng kwa Mapetla? "Dipotso tsa nna mafaratlhatlha mo tthaloganyong ya me. Ka nyatsa go botsa Mmemme, ka ke ne ke bona a gamaregile fela jaaka nna." (Mashike 1987:6)

(How? I asked myself. Is it not that Mmammoki's father, whose wife is at Mapetla, resides at Mmatau? I had so many questions in my mind that needed answers. I nearly asked Mmemme to provide answers to these questions, but decided against it, as she looked as perplexed as I was.)

3.2.2.1.5 **DENOUEMENT**

After the climax, the story reaches its denouement phase. This is the phase in which answers must be provided for the questions asked, or where the difference of opposing parties must be resolved. Cuddon (1979:18) explains denouement as follows:

“Events following the major climax of the plot or unravelling of a plot's complication at the end of the story.”

The events of the 'tatolo' ritual form the denouement of “Di wele Morerwana”. In this story, it is clear from the 'tatolo' ritual that Mmammoki is Mmakgaje's sister. During 'tatolo' all the children of the deceased are lined up before the people attending the funeral. This was the case with the 'tatolo' ritual at the funeral of Mmammoki's mother. All her brothers and sisters, including herself, were lined up before the people attending her mother's funeral. This revealed her true identity, that she is Mmakgaje's sister, and that she comes from a rural place. The order of the phases of this story is as follows: b, a, c, d and e.

By ordering the events of the plot of this story in this way, i.e. starting the story with the motorial moment, the author wants to

highlight the dilemma that is caused by the effect of modern times on cultural values. Mmammoki is the victim of this dilemma because she denies her cultural background when she lives in an urban place. But the truth ultimately catches up with her. This is the cause of the problem in this story.

3.2.2.2 ANALYSIS OF THE DURATION

TABLE 2: SUMMARY OF THE PLOT OF “DI WELE MORERWANA”

DURATION (TIME LINE)	PAGES	MMAMMOKI’S LIFE
Year 1 (The beginning of 1983)	P. 1 - 3	Mmammoki meets and befriends Nkareng. They are nurses at Pholong Hospital. Nkareng also meets Mmakgaje (Mmammoki’s sister) during the course of the year. But Mmammoki makes her believe that Mmakgaje is not her sister.
Year 2 (1984)	P. 3 -- 4	Mmammoki and Mmakgaje’s mother dies at Lorwaneng.
	P. 4 – 5	The funeral of Mmammoki and Mmakgaje’s mother at Lorwaneng. Nkareng and other nurses attend the funeral.
	P. 5 - 6	The events of the ‘tatolo’ ritual during which Mammoki’s identity is revealed. It is revealed that she is Mmakgaje’s sister and she comes from a rural place, Lorwaneng.

As mentioned earlier on in the previous chapter, in analysing these stories according to Genette’s narratological theory, the focus will be on the temporal aspects of the narrative, namely, ellipsis, pause, scene and summary, which are elements of duration.

3.2.2.2.1 ELLIPSIS

As indicated in the previous chapter, 'ellipsis' occurs when a portion of the story is deleted from the text, i.e. non-existence of a portion of the story. This results in the text time being shorter than the story time. It is so because some events that are probably not worth mentioning are omitted from the text but can be inferred from what is mentioned at a point in a story.

For instance, in 'Di wele Morerwana' Mashike writes:

"Ka ngwaga wa bobedi ke ntse ke le mo Pholong, ka tla ka thwaelana le Mmemme, yo le ena a neng a rata motshameko wa bolotloa. O ne a le magorogomaswa, a le mo ngwageng wa ntlha wa dithuto. Fa e ne e ka re ke ile go batla Mmammoki kwa phaphosing ya gagwe kwa Legodimong ka mo tlhoka, ke ne ke itse gore o kwa go Mmemme kwa kagong ya Letsatsing. (Mashike 1987: 4).

(In my second year at Pholong, I met Mmemme and we became friends because we were both interested in netball. She was still a newcomer at Pholong and was in the first year of her studies. If, when I was looking for Mmammoki at her room at Legodimong I could not find her, I would know that she was with Mmemme at Letsatsing.)

Here we find ellipsis because the author does not tell us what happened during Mmatheledi's first year at Pholong, probably because nothing worth mentioning in Mmatheledi's life occurred

during that year.

But the author indicates that through this friendship of Matheledi and Mmammoki, Mmatheledi meets Mmakgaje, who is the cause of Mmammoki's identity crisis, because she is not ashamed of her cultural background, whereas Mmammoki is. Hence, Mmammoki does not want anyone to know that she is her sister.

3.2.2.2.2 PAUSE

In chapter 2 a pause was described as a portion of the text in which the course of time is implied. Attention is given to a certain element while the story comes to a standstill. The implication is that the text time is longer than the story time. According to Bal (1985:76) a pause includes all narrative sections in which no movement of the fabula time (story time) is implied.

In most cases a pause comes where there are descriptive passages (description of characters, places, etc.)

In 'Di wele Morerwana' we find a pause when Mmatheledi describes her friendship with Mmammoki, when she says:

"Nna le Mmammoki re ne re tshwaragane jaaka marago. Fa e le mathe, ke le loleme; fa e le leitlho, ke le keledi; fa e le lenala, ke le monwana". (Mashike 1987:2).

(Mmammoki and I were as close as the buttocks. We were as close as saliva and the tongue, or as the eye and the tears; or as the finger and the nail.)

The story does not continue with what actually brought Mmakgaje to Mmammoki, that is, the information regarding the death of their mother. The flow of the story regarding this information is abruptly brought to a standstill while Mmatheledi describes to the readers her friendship with Mmammoki.

The significance of this descriptive pause is to allow Mmammoki to deliberately avoid revealing her identity because she is ashamed of her traditional and cultural background. By describing Mmammoki's friendship with Mmatheledi the events of the story comes to a standstill. Only the friendship is highlighted, deliberately overlooking the facts of Mmammoki's relationship with Mmakgaje.

Another pause is found during the event of 'tatolo' on the day of the funeral at Lorwaneng, when Mmatheledi finds herself at a loss regarding Mmammoki's identity.

"Jang jaanong?" Ka ipotsa ka fa pelong. "A kwa Mmatau ga go nne rraagwe Mmammoki, yo mosadi was gagwe a leng kwa Mapeta?" Dipotso tsa nna mafaratlhatlha mo tlhaloganyong ya me. Ka nyatsa go botsa Mmemme, ka ke ne ke bona a gamaregile fela jaaka nna." (Mashike 1987: 6)

(How? I asked myself. Is it not that Mmammoki's father whose wife is at Mapetla, stays at Mmatau? I had so many questions in my mind that needed answers. I nearly asked Mmemme to provide answers to these questions, but decided against it, as she looked as perplexed as I was.)

The significance of this pause is that the author wants to highlight the effect of the misleading information given to Mmatheledi and friends by Mmammoki regarding her identity. They now begin to realise that she has misled them. The 'tatolo' ritual reveals her identity.

3.2.2.2.3 SCENE

Genette (1989: 94) writes that "a scene, most often in dialogue, realises conventionally the equality of time between narrative and story." Bal (1985: 74) concurs with this assertion when she writes that 'in a scene the duration of the fabula and that of the story are roughly the same.' In most instances, scenes are quite dramatic.

In 'Di wele Morerwana' a scene occurs during the traditional ritual of 'tatolo' when after the burial rites people are gathered at home to lament the death of Makgaje and Mmammoki's mother and to show the people all the children of the deceased.

"Bagaetsho a re reetsaneng... Ke a le leboga Barolong. Rakgadi ka fa lapeng o re tlogela re latlhegile, re le masiela. Ga re sa na kwa re tla fodisang dinao gona... Mme bogolo segolo ke lelela thari e o e tlogelang kwa morago e. Ba kae ne, ba ke ba eme fa pele ga lona lo ba bone?... Mmarona o re tlogetse jaana le bogogou jo bo emeng fa pele ga lona jo." (Mashike 1987:5).

(My people, lend me your ears.... I thank you Barolong. With the death of my aunt we are at a loss. We don't have

anyone to comfort us. ... But my main worry is about these children she left behind. Where are they?... Let them come here so that you can see them. Our mother left these children behind.)

The scene here comes as an eye-opener to Mmatheledi and Mmemme. They now find out the truth about Mmammoni - that she is Mmakgaje's sister, and that she comes from a rural place.

3.2.2.2.4 SUMMARY

According to Genette (1990:95-96) a summary is a narrative cutting, that is, the narration in a few paragraphs or a few pages of several days, months, or years of existence, without details of action or speech. In most instances, summaries form the background against which scenes stand out.

For instance in 'Di wele Morerwana' we find a summary that forms the background information of how Mmatheledi got to know Mmakgaje, and Mmammoni and how she was made to believe that they are not sisters.

"Mo tsamaong ya nako ke ntse ke tlhwaellane le Mmammoni, ka tla ka itse Mmakgaje. Ena, le Mmammoni ba tshwana jaaka dipeba... Fa re tla go rakana lekgetho la ntlha, Mmammoni a re itsisana fela ka bokhutshwane: "Ke Mmakgaje, Mmakgaje yo ke tsala ya me e kgolo, ke Nkareng. Motho ke yo ga a kgale mathe ganong. (Mashike 1987:4).

(Having befriended Mmammoni for some time, I got to know

Mmakgaje. She and Mmammoni looked alike. When we met for the first time Mmammoni introduced me to Mmakgaje without much explanation: This is Mmakgaje, Mmakgaje this is Nkareng, my best friend. She is very talkative.)

Mmammoni deliberately made this introduction very brief so as not to disclose her relationship with Mmakgaje. She did not want to reveal her true identity by mentioning that Mmakgaje is her sister.

In this story the author reveals what a transition from a rural place to an urban place can mean to people, especially young people. Modernisation may cause them to want to shed the traditional values as they seek a new identity in a new space resulting in an identity crisis as happened to Mmammoni.

As mentioned earlier on, according to Ricoeur, the state of identity of an individual or a community is to answer the question “Who did this?” In this story, the story told tells about the action of the “who” in this case. Mmammoni. The identity of the “who” therefore must itself be a narrative identity.

3.2.2.3

CONCLUSIONS: THE SHAPE OF THE PLOT

- (i) According to the events of this story, Mmammoni is looking for a new life, a new future in a new place. She seeks a new identity. She wants to break with her traditional past, but the death of her mother at Lorwaneng, upsets all these by linking her with her past. Although it took some time, her identity is revealed to her friends during a ‘tatolo’ ritual. As a result she fails to achieve her goals.

- (ii) Symbolic resources: names, the ritual of tatolo.
- (iii) Transition takes place in time. There is a process of revealing the hidden truth of accepting your roots, the temporal nature of events.

3.2.3 REFIGURATION (MIMESIS₃)

The significance of the events of this story as applied to our lives is the realisation that one cannot live à lie. The story is therefore meaningful to our lives and shows that there is a need to make transitions from time to time.

3.3 ANALYSIS OF 'PELO PHOLWANA'

3.3.1 PREFIGURATION (MIMESIS₁)

From the meaning of the title of this story, the reader expects someone to have a change of heart or to accept things as they happen.

3.3.1.1 PLOT SUMMARY

The events of this story transpire over five years starting at Turfloop University from 1977-1979 when Solofelang and Kelobile were still students. They became lovers in the final year of their studies and continued their lives together for a further two years (1980-1981) at Letlhabile Village near Brits, where they were both employed as teachers, before they decided to tie the knot.

As Batswana culture would demand, Solofelang speaks to his parents, Raletlhake and Lebogang, asking them to approach Boora-Ntshinogang, Kelobile's parents, to ask for their daughter's hand in marriage. During the meeting of parents from both camps, Keneilwe, Kelobile's mother, informs Lebogang, Solofelang's

mother, that Kelobile already has a child - a fact that Kelobile never disclosed to Solofelang.

Solofelang learns about this matter when his parents report back to him. On hearing that his prospective wife already has a child, Khutsafalo, 'ngwana wa dikgora' (an illegitimate child) (Mashike 1987:21) he becomes deeply saddened and vows never to speak to Kelobile anymore because she is untrustworthy. He locks himself in his room and cries the whole day, not even speaking to his parents. That day he does not even fetch Kelobile on his way to Letlhabile as he used to do. Kelobile uses public transport the following day. She realises that there is something wrong and decides to find out what it could be.

When they finally meet in the afternoon, Solofelang tells Kelobile how bad she is, calling her names:

"O batla nna ke go reye ke reng? O a ipona le wena gore o motho wa mofuta mang. O tlhoka boikanyego. O menomasweu polaya e tshega. O batla nna ke ipofe ka wena, kgante ke tsenya lebolobolo ka mo ntlong". (Mashike 1987:21).

(What do you want me to say? You can see for yourself what type of a person you are. You are an untrustworthy person. You are a wolf in a sheepskin. You want me to marry you, you snake!)

But after this entire quarrel they ultimately got married and were blessed with yet another girl, Boipelo, signalling happiness in their

lives together. Solofelang took this decision because of his parents' advice that traditionally there is nothing wrong in marrying a woman who already has a child (go e gapa ka namane) because they would help him raise this child as he lives happily with his wife. This highlights the importance of Batswana parental guidance regarding marriage.

3.3.1.2 THE CAST OF CHARACTERS IN 'PELO PHOLWANA'

A list of the cast of characters in *Pelo Pholwana* is given below along with the English translations of their Setswana names.

TABLE 3. CHARACTERS IN 'PELO PHOLWANA'

CHARACTER	TRANSLATION OF THE NAME	DESCRIPTION
Solofelang	Be hopeful	Main character
Kelobile	I did not tell (disclose)	Solofelang's lover
Lebogang	Be thankful	Solofelang's mother
Raletlhake	The father of reed	Solofelang's father
Khutsafalo	Sadness	Kelobile's illegitimate son
Boipelo	Pride	Kelobile & Solofelang's daughter
Ntshinogang (BooRrantshinogang)	Clear the way	Kelobile's parents

The significance of these names will be discussed in the structural analysis of this story below, according to the following phases: exposition, motorial moment, complication and crisis, climax and denouement.

3.3.2 CONFIGURATION (MIMESIS₂)

3.3.2.1 PHASES OF THE PLOT

3.3.2.1.1 EXPOSITION IN 'PELO PHOLOWANA'

This story opens with a scene which occurs during a report-back by Solofelang's parents, regarding lobola negotiations for Kelobile. Solofelang argues with his parents about the high lobola price they agreed upon with booRantshinogang.

("E le gore ba ithaya ba re nna ke tla tsaya kae madi a kanakana. Dikete tse tharo! Madi a me, a ke sa bolong go a semelela, ke a fufulela dikgwedi tse kana, ke kgaogane le ona ka letsatsi le le lengwe? Ba ka mpa ba nna le ngwana wa bona.")

("Nyaa ngwanaka, baya pelo. Ke wena o rileng o batla go nyala. Fa o le monna tota, kgato ya ntlha ya go itshupa bonnatia ke yona e. O tshwanetse go supa fa o se kitla o latsa ngwana wa bona le tlala. Fa o ka palelwa fela ke kgato ya ntlha go raya gore ga o monna wa sepe". (Mashike 1987: 13).)

("Where do they think I will get this kind of money from? Three-thousand rand! My money, for which I have worked so so many months. I should just let them have it in a day? They could rather keep their daughter!")

("No my child, just listen. You said you wanted to get married. If you are man enough, this is the first step that you should take. You must show them that you will be able to

provide for their child. If you fail in your first step, then it means you are not man enough”).)

Contrary to the meaning of his name, Solofelang, who was hopeful that things would go smoothly during lobola negotiations for Kelobile, is angry and losing hope in his parents for having accepted a high lobola price which he feels he cannot afford.

He also gets a shock of his life when his mother tells him of a secret meeting that she held with Mma Ntshinogang, Kelobile's mother, who told her that Kelobile has an illegitimate child - Khutsafalo, a fact that Kelobile, just as her name signifies, never disclosed to Solofelang. MmaNtshinogang, just as her name depicts, clears the air by disclosing what Kelobile never disclosed to Solofelang. Although this angered Solofelang, he ultimately accepts his parents' advice and marries Kelobile, hence the title of the story.

3.3.2.1.2 THE MOTORIAL MOMENT IN 'PELO PHOLWANA'

Solofelang's decision to get married to Kelobile causes a chain of events that leads to a bitter fight between him and his prospective wife, Kelobile. He sends his parents to ask Kelobile's hand in marriage. They inadvertently discover that Kelobile has an illegitimate child. This brings sadness to Solofelang and causes friction between him and Kelobile.

3.3.2.1.3 COMPLICATION AND CRISIS IN 'PELO PHOLWANA'

The fact that Kelobile did not tell Solofelang about her illegitimate child complicates matters. Just when he was about to accept the high lobola price, he is devastated by the disclosure of this matter. He

starts to hate his parents and Kelobile and wonders what else he was not told by Kelobile.

“O ne a sa ntse a lwa le mogopolo wa tlhotlha e kwa godimo jaana ya bogadi, mme jaanong o rakana le tse dikgolo go gaisa. Tobo e e kanakana! A elets a e kete lefatshe le ka phatlhoga a iphitlha. A tlhoa Kelobile, a tlhoa batsadi ba gagwe, a tlhoa MmaNtshinogang a tlhoa basadi ba ba kopanang mo sephiring ba rera magang a gagwe.” (Mashike 1987:14).

(He was still thinking about the high lobola price when he was devastated by the disclosure of the fact that Kelobile has an illegitimate child. Such a big secret! He wished he could disappear from the face of the earth. He disliked Kelobile, he disliked his parents, he disliked MmaNtshinogang, he hated women who met secretly to discuss this matter.)

3.3.2.1.4 CLIMAX IN ‘PELO PHOLWANA’

This story reaches its climax when Solofelang meets Kelobile a day after the report back on lobola negotiations by his parents. He rebukes Kelobile for her untrustworthiness, calling her names for the first time since they became lovers.

“O batla nna ke go reye ke reng? O a ipona le wena gore o motho wa mofuta mang. O tlhoka boikanyego. O menomasweu polaya e tshega. O batla nna ke ipofe ka wena kante ke tsenya lebolobolo mo ntlong.” (Mashike 1987:21)
(What do you want me to say? You can even see for yourself

what type of a person you are. You are an untrustworthy person. You are a wolf in a sheepskin. You want me to marry you, you snake!)

Kelobile tells Solofelang that she did not want to spoil his happiness by disclosing that she already has a child.

3.3.2.1.5 DENOUEMENT IN 'PELO PHOLWANA'

After all the bitterness and quarrels caused by Kelobile's untrustworthiness, and the fact that her illegitimate child Khutsafalo (Sadness) caused sadness to Solofelang, Solofelang marries Kelobile and they are blessed with a daughter Boipelo (Pride) who brings pride and happiness to their family.

Solofelang's decision to marry Kelobile even after what had happened, highlights the significance of a Setswana saying that goes: "Pelo Pholwana e a ipofelwa" (One should always control his feelings) on which the title of this story is based.

3.3.2.2 ANALYSIS OF DURATION IN *PELO PHOLWANA*

TABLE 4: SUMMARY OF THE PLOT OF “PELO PHOLWANA”

DURATION (TIME LINE)	PAGES	SOLOFELANG AND KELOBILE'S LIFE
1977 - 1979	P. 15	Solofelang and Kelobile study at the University of Turfloop.
MARCH 1979	P. 15	They become lovers.
NOVEMBER 1979	(summary)	They complete their studies.
JANUARY 1980	P. 16	They start their careers as teachers at Letlhabile.
12 DEC 1980 - SATURDAY	P. 14 - 19 (scene)	Solofelang sends his parents, Raletlhake and Keneilwe, to boo-Rantshinogang to ask for Kelobile's hand in marriage. During lobola negotiations, they discover that Kelobile already has an illegitimate child - something that Kelobile never disclosed to Solofelang. When this was reported to Solofelang he became saddened and grew to dislike Kelobile.
14 DEC 1980	P. 20 - 21 (scene)	Solofelang and Kelobile meet in the afternoon, after what transpired over the weekend. Solofelang tells Kelobile that she is a 'snake' since she did not disclose to him that she already has an illegitimate child, Khutsafalo. He tells her he is not prepared to marry a snake. He is heartbroken.
After several years	P. 21 - 22 (summary)	Solofelang and Kelobile get married and are blessed with Boipelo (Pride). Solofelang probably married Kelobile because of his parents' advice, that there's nothing wrong in marrying a woman who already has a child. (Go e gapa le namane)

3.3.2.2.1 ELLIPSIS

In 'Pelo Pholwana' ellipsis occurs when the author does not tell us how the quarrel between Solofelang and Kelobile ended the day after Solofelang had learned of Kelobile's illegitimate child. We only know that Solofelang has decided not to marry Kelobile because she is a 'snake'. Mashike writes:

"Le fa a ntšwa a dujwa a sa le metsi, e a tle e re bo tsholwa bo le bolelo, e re morago bo bo bo fodile. Le fa lenyalo la ga Kelobile le Solofelang e nnile lengwe la manyalo a a tla tsayang nako go lebalwa legae la bona ga le ke le tlhoka dikomang tse di sa jeseng diakolo, tse maloba e sa ntse e le bakapelo ba neng ba sa di itse." (Mashike 1987:22)

(Even though it is said that one should strike the iron while it is still hot, sometimes it is better to let time pass. Though Kelobile and Solofelang's wedding celebrations will take time to be forgotten, they do have differences and quarrels like any other family, which they were not used to have when they were still lovers.)

Here, ellipsis occurs because the author does not tell us how the quarrel between Solofelang and Kelobile ended the day after Solofelang had learned of Kelobile's illegitimate child. We only know that Solofelang has decided not to marry Kelobile because she is a 'snake'. But from the above information we realize that they ultimately got married although information regarding their marriage is omitted.

Solofelang's decision to marry Kelobile even after what happened, highlights the significance of a Setswana saying that goes "Pelo pholwana e a ipofelwa" on which the title and the contents of this story are based. The contents and the title of the story show that Solofelang controlled his feelings after being angry with Kelobile and learnt to act like a mature person.

3.3.2.2.2 PAUSE

In 'Pelo Pholwana' we find several pauses during a recount of events by Solofelang's parents regarding their negotiations with Kelobile's parents. Mashike writes:

"A boela mo sennong sa gagwe a reetsa, le fa a ne a setse a na le difatli tse dintsi tse di mokgoberang maikutlo tebang le bogadi jo a tshwanetseng go bo ntshetsa mokapelo wa gagwe, Kelobile. Madi o ne a sa a tlhoke, fela selabe e ne e le tlhotlha..." (Mashike 1987:13)

(He went back to his chair, even though there were so many things disturbing him, regarding Kelobile's lobola. Money was not so much of a problem to him, but the amount was too ridiculous ...)

Another pause comes the day after the account of events by Solofelang's parents, when Kelobile confronts Solofelang to find out why he did not fetch her on his way to Letlhabile as he used to. Instead of giving an answer to Kelobile's question, he remembers the day he first visited Kelobile at her home.

“Solofelang a bona mo maitlhomong, letsatsi lele, e le lantlha a tla go ja nala mo gaabo mokapelo. Ba ne ba sa le magorogo mašwa fa mosimanyana a itelekela kwa go Kelobile a goeditse, ‘Mmane, Mmane! O ne a ka nna dingwaga di ka nna nne.’ (Mashike 1987:21)

(Solofelang remembered the day he first visited her lover at her home. They had just arrived when a boy came running into the house towards Kelobile, screaming: “Aunty, Aunty.” He was about four years of age.)

Kelobile subsequently lied to Solofelang that it was her sister Nkitseng’s son. She withheld the truth from Solofelang, just like her name denotes.

The significance of this pause is that Solofelang becomes aware that he was deliberately lied to about Khutsafalo, Kelobile’s son, who brought sadness to their relationship. He does not reply directly but remembers clearly what happened on the day of his visit to Kelobile. It saddens him because things would have been different had he been told the truth then.

3.3.2.2.3 SCENE

In ‘Pelo Pholwana’ a scene occurs during account of events regarding the lobola negotiations for Kelobile. Solofelang argues with his parents about the high lobola price they have agreed upon with boo-Rantshinogang.

The author writes:

“E le gore ba ithaya ba re nna ke tla tsaya kae madi a kana kana. Dikete tse tharo! Madi a me, a ke sa bolong go a semelela, ke a fufulela dikgwedi tse kana, ke kgaogane le ona ka letsatsi le le lengwe? Ba ka mpa ba nna le ngwana wa bona!”

“Nnyaa ngwanaka, baya pelo. Ke wena o rileng o batla go nyala. Fa o le monna tota, kgato ya ntlha ya go itshupa bonnatia ke yona e. O tshwanetse go supa fa o se kitla o latsa ngwana wa bona le tlala. Fa o ka palelwa fela ke kgato ya ntlha go raya gore ga o monna wa sepe.” (Mashike 1987:13)

(Where do they think I will get this kind of money from? Three thousand rand! My money, for which I have worked so so many months, I should just let them have it in a day? They could rather keep their child!”)

(No my child, just listen. You said you wanted to get married. If you are man enough, this is the first step that you must take. You must show them that you will be able to provide for their child. If you fail in your first step, then it means you are not man enough.)

With this argument the author wants to highlight the significance of parental guidance to a Motswana, especially in matters relating to marriage. This is a traditional trade-mark of a Motswana. Young

men are always guided by their parents in matrimonial matters.

As a result of this guidance, Solofelang ultimately pays lobola for Kelobile irrespective of the high price, highlighting the significance of parental guidance in Batswana culture.

3.3.2.2.4 SUMMARY

In ‘Pelo Pholwana’ a summary that forms the background information of how and when Solofelang and Kelobile met is found on pages 15-16 when the author writes:

“Solofelang le Kelobile ba ne ba kopane la ntlha kwa Yunibesithing ya Bokone, Turfloop jaaka e tumile. Bobedi jwa bone bo ne bo le mo setlhopheng sa diopedi sa yunibesithi e. Ka Mopitlwe mo ngwageng wa 1979, ya re diopedi di kokoane go ngunanguna, ga tlhaga ngongorego ya gore morago ga dikapeso ngwaga le ngwaga, diopedi di a foketsega. E kete setlhopha se jaanong se opelela dikapeso fela, Ke go simolola motsing o, Solofelang a iphitlhetseng e re morago ga maikatiso mangwe le mangwe a bo a buledisa Kelobile. Ba tla ba simolola go jelana nala ka la Matlhatso le la Tshipi, e le mathe le leleme... (Mashike 1987: 15-16)

(Solofelang and Kelobile met for the first time at the University of the North, Turfloop as it is known. They were both members of the University choir. ... In March 1979 during a meeting of choristers of this choir, a complaint was lodged that every year after their performance during graduation ceremonies, the number of choristers decreases, as though they sing for graduation ceremonies only. From

there on Solofelang found himself seeing Kelobile off after every choir practice session. They then met on Saturdays and Sundays as inseparable lovers.)

This summary gives us the background information of how they met at the University and became lovers.

3.3.2.3

CONCLUSIONS: THE SHAPE OF THE PLOT

The story gives us a summary of the events that took place between 1977-1980 regarding Solofelang and Kelobile's love life.

The crisis which forms a scene of the story took place on 12 December 1980. The scene deals with lobola negotiations and the revelation of Kelobile's child.

The climax of the story – the confrontation between Solofelang and Kelobile – takes place on 14 December 1980. Solofelang is angry with Kelobile because she did not disclose the fact that she already has a child. She tries to explain why, but Solofelang does not want to listen to that. In the end Solofelang heeds the advice of his parents and eventually marries Kelobile, resolving their differences.

3.3.3

REFIGURATION (MIMESIS₃)

The significance of the events of this story is that it teaches us that one has to control one's emotions. It also teaches us that parental guidance, especially in matters relating to love, is vital to our lives.

3.4 ANALYSIS OF “GA DIKE DI MUTLHWA DI LE PEDI (DRIVE NOT TOO MANY PLOUGHS AT ONCE)”

3.4.1 PREFIGURATION (MIMESIS₁)

3.4.1.1 PLOT SUMMARY

In this story Rabotho and Nkareng, start their lives together as a newly-married and happy couple. They met at Turfloop University where they were both students, Rabotho studying for a BSc (Paed) degree while Nkareng was studying for a BSc degree, after which she enrolled for Medicine (MBChB) at Natal University.

Rabotho, a Mokwena from Modimosana’a Mmatau, becomes the principal of Phapamo High School at Motlhakeng near Randfontein in 1984. He is a very humble man who never wants to hurt anyone. His wife, Nkareng, becomes a doctor at Leratong Hospital near Krugersdorp.

In the beginning they help each other with house chores after a long day at work. They feel they do not need any help as they can cope. But after a year they hire Mmatshetlho to help them. After the birth of Kegerogile, their first born, they hire another helper, Mmasera, to look after Kegerogile. Mmasera does not stay with them for long because she is not suitable as caretaker of Kegerogile. They then hire Kotsi to fill her place.

Kotsi takes care of Kegerogile. She even goes the extra mile by helping Mmatshetlho with other duties, even outshining her, causing bad blood between Nkareng and Mmatshetlho. She deliberately does so because she wants Nkareng to fire Mmatshetlho so that she can become the sole employee of the Rabotho family. She even

steals Nkareng's clothes knowing very well that it will be blamed on Mmatshetlho.

Nkareng falls for this trick and tries to convince Rabotho to dismiss Mmatshetlho. But she soon realises that it is Kotsi, her trusted servant who had been stealing her clothes.

Rabotho and Nkareng then realise that employing two helpers at the same time to work side by side, will not give them peace of mind.

3.4.1.2 THE CAST OF CHARACTERS IN "GA DI KE DI MUTLHWA DI LE PEDI"

A list of the cast of characters is given below along with the English translations of their Setswana names.

TABLE 5. THE CAST OF CHARACTERS

CHARACTER	TRANSLATION OF THE NAME	DESCRIPTION
Rabotho	Father of humanity (A humble person)	Main character/ Nkareng's husband
Nkareng	What will I say? (Someone who is a bit confused. She does not know who or what is good for her.)	Rabotho's wife
Mmatshetlho	Mother of thorns (Someone who is regarded as troublesome)	Rabotho's servant
Kotsi	Danger (Troublemaker) A dangerous unreliable person.	Rabotho's other servant
Kegorogile	I have arrived	Rabotho's son

3.4.2 CONFIGURATION: (MIMESIS₂)

3.4.2.1 PHASES OF THE PLOT

3.4.2.1.1 EXPOSITION

The plot of this story opens with a summary of events of the happy life enjoyed by Rabotho and Nkareng who are in the third year of their marriage. Rabotho, a very humble man, is the principal of Phapamo High School at Motlhakeng near Randfontein, while Nkareng, his wife, is a medical doctor at Leratong Hospital near Krugersdorp.

Having hired no helper, as they do not need one, they help each other with house chores after a long day at work. But they later hire Mmatshetlho as their helper. After the birth of Kegorogile, their first born, they hire another helper, Mmesera, to look after Kegorogile. She is subsequently replaced by Kotsi as she was not good at looking after Kegorogile. This is the beginning of their problems.

3.4.2.1.2 THE MOTORIAL MOMENT

The hiring of Kotsi (Danger), who proves to be too good in taking care of Kegorogile, creates problems for Rabotho and Nkareng. She causes trouble between Nkareng and Mmatshetlho because she wants to be the sole servant of Rabotho's family. She tries everything to get Mmatshetlho dismissed.

3.4.2.1.3 COMPLICATION AND CRISIS

Kotsi plots against Mmatshetlho so that she will be dismissed from employment by Rabotho and Nkareng. She complicates matters by stealing Nkareng's clothes knowing very well that it will be blamed

on Mmatshetlho. Nkareng falls for this trick and tries to convince Rabotho to dismiss Mmatshetlho.

3.4.2.1.4 CLIMAX

The plot of this story reaches its climax when Nkareng discovers that her clothes have been stolen. Kotsi disappears at the same time. Nkareng becomes confused. She no longer trusts Kotsi.

3.4.2.1.5 DENOUEMENT

After Kotsi has disappeared, it becomes clear to Nkareng that it had been Kotsi who had stolen her clothes. She realises that she had been fooled by Kotsi. She goes to Kotsi's place and finds a trunk full of her clothes. This resolves the matter between her and Mmatshetlho, ultimately bringing peace to Rabotho's family.

3.4.2.2 ANALYSIS OF THE DURATION

TABLE 6: SUMMARY OF THE PLOT OF 'GA DI KE DI MUTLHWA DI LE PEDI'

DURATION (TIME LINE)	PAGES	RABOTHO & NKARENG'S LIFE
1984 – 1987	P. 25-24 (summary)	Rabotho and Nkareng spend their first three years as husband and wife as a happily married couple.
1985	P. 25	They hire Mmatshetlho as their helper.
1987	P. 25-31 (summary)	They are blessed with a baby boy Kegerogile. They then hire Mmasera to look after Kegerogile, but she is not good for the baby. They subsequently hire Kotsi (Danger). This is the beginning of their problems. Kotsi wants to be their sole employee. She therefore plots against Mmatshetlho. She steals Nkareng's clothes and this is blamed on Mmatshetlho. Rabotho and Nkareng quarrel over this. Nkareng pressurises Rabotho to dismiss Mmatshetlho but she ultimately realises that Kotsi, her trusted helper, is the one who had been stealing her clothes.

3.4.2.2.1 ELLIPSIS

Earlier on it was stated that 'ellipsis' occurs when a portion of the story is deleted from the text, resulting in the text time being shorter than the story time. This happens when some events which are not worth mentioning are omitted, but can be inferred from what is mentioned at a point in a story.

In “Ga di ke di mutlhwa di le pedi” ellipsis occurs when Mashike writes:

“Ke tla bona gore ke tswa jang. Ke ntse ke belaela gore a ga se ena a utswitseng dilo tse di sa bolong go nyelela ka senya kwa ntlong. Ke a mmelaela jaanong. Motho ga a itsiwe e se naga ruri. (Mashike 1987: 31)

(I will have to decide what to do. I think she is the one who has been stealing from our home. I suspect her. Unlike a country, a human being cannot be thoroughly known.)

Although the author does not spell it out, it is clear from this text that Nkareng realises that Kotsi, her trusted servant, was the one who had been stealing from them even though she does not admit it, and hence her visit to Kotsi’s home to verify this. Nkareng wants to deny the fact that Kotsi is the culprit, perhaps because she has been wrongfully blaming Mmatshetlho, and perhaps because unlike a Motswana woman, she has been scolding her husband regarding this matter, much against Batswana culture.

3.4.2.2.2 PAUSE

In the previous chapter, a pause was described as a portion of the text in which the course of time is implied, when attention is given to a certain element while the story comes to a standstill. The implication is that the text time is longer than the story time.

In “Ga di ke di mutlhwa di le pedi” when Nkareng complains to Rabotho about ‘ausi’ Mmatshetlho, blaming Rabotho for not taking

charge of his responsibilities regarding Mmatshetlho, the author abruptly brings the story to a standstill causing a pause, when he directly addresses the readers by saying:

“Ba leseng ke bašwa, ba ithuta botshelo. Ba mo nakong e e mebitlwa ya lenyalo, dingwaga tse tharo. Fa ba ka tshela ngwaga o, ba tshetse letsibogo le le moko. Gona, fa ba ka fitlha mo ngwageng wa bosome ba ntse ba tshela mmogo, mmalo! Ba o agile motse.” (Mashike 1987:24).

(Leave them, they are still young. They will still learn much about life. They are going through a difficult time of their lives, the first three years of their marriage. Should they pull through this year, they will make it together. And if they can spend ten years together in marriage, they shall have crossed the Rubicon.

The significance of this pause is that the author wants to highlight to the readers what the difficulties of married life are. He expresses to the readers his experience of married life, that all is not gold that glitters. He wants the readers to expect Rabotho and Nkareng to have problems in their marriage as it happens with married couples but to learn to adapt.

3.4.2.2.3 SCENE

In “Ga di ke di mutlwa di le pedi” a scene occurs when Nkareng phones Rabotho at work and complains about Mmatshetlho, their helper. She accuses Rabotho of being too lenient with Mmatshetlho. This causes an argument between Rabotho and Nkareng.

“O reng o nteletsa re sa tswa go kgaogana? Ke eng? A go na le phoso?”

“Ke tennwe ke ausi Mmatshetlho. O tsene fa mo mosong ono, fela fa o sena go tloga a tla go ntirela makgakga mo ga me. Ka re masana a kokometse: O ntenne a o a nkutlwa? Ka re ga ke sa mmatla le motlhala. O nkutlwa sentle?”

“Iketle tlhe mmaagwe Kgorogile! Bua sentle, kgato ka kgato, ke tle ke tlhaloganye gore molato o tsalegile kae, sa bonwa ke dintswa di se bogole.”

“O jalo! Ke wena o mo sentseng. Fa motho a go bolelela, o tla bo o nnetse bo ‘iketle pele’ ba gago. Mme nna a se tlhole a baya lonao lwa gagwe mo ga me. Ke mo kgotshe jaanong! E be e le gore o nkutlwa sentle!”

“Ao! Ke eng e kete jaanong o setse o supa nna ka monwana, e kete ke nna ke mo romileng? A ga o na dithata tseo tsa go ka ntsha ausi Mmatshetlho ka ntlo ya gago fa a go tlapetse? Tlhang jaanong o ntsenya mo dipitseng tsa basadi?”
(Mashike 1987:23)

(Why do you phone? We have just parted. Is there anything wrong?)

I am angered by Mmatshetlho. She came here in the morning just after you had left, and insulted me. She

angered me, do you hear me? I don't want her here anymore.
Do you understand?

Take it easy, Kegoroile's mother! Just tell me slowly, step
by step, so that I can understand what the problem is.

I knew it! You are just like that! You are the one who
pampers her. When you are told of some such things you
always say 'take it easy'. But you should know that she must
never ever set her foot here again. Now, I have had enough
of her! Do you understand me clearly!

Oh! But why do you blame me now? Don't you have the
right to dismiss Mmatshetlho if you deem it fit? Why do you
bring me into your quarrel with Mmatshetlho?)

This scene highlights the effect of modernisation on cultural values.
Culturally, Nkareng would not argue or scold her husband. But now
that she is a modernised woman, she breaks the traditional
stereotype of silence in women. She feels she is her husband's
equal in status because she is also a breadwinner. This causes an
identity crisis.

3.4.2.2.4 SUMMARY

Rabotho and Nkareng meet at the University of the North, Turfloop
as it was known, in 1974 where they are both students. They
become lovers and get married on 30 January 1984.

After completing their studies, Rabotho becomes the principal of

Phapamo High School at Motlhakeng near Randfontein while his wife Nkareng becomes a doctor at Loratong Hospital near Krugersdorp.

In the beginning they help each other with house chores after a long day at work. They feel they do not need any help as they can cope. But after a year they hire Mmatshetlho to help them. After the birth of Kgorogile, their first born, they hire another helper Mmasera to look after Kgorogile. Mmasera does not stay with them for long because she is not fit to look after Kgorogile. They then hire Kotsi to fill her place.

Kotsi takes care of Kgorogile. She even goes the extra mile by helping Mmatshetlho with other duties, even outshining her, causing bad blood between Nkareng and Mmatshetlho. She deliberately does so because she wants Nkareng to dismiss Mmatshetlho so that she can become the sole employee of the Rabotho family. She even steals Nkareng's clothes knowing very well that it will be blamed on Mmatshetlho.

Nkareng falls for this trick and asks Rabotho to dismiss Mmatshetlho. But she soon realises that it is Kotsi, her trusted servant who has been stealing her clothes. Rabotho and Nkareng then realise that employing two helpers at the same time to work side by side will not give them peace of mind, hence the title of the story "Ga di ke di mutlhwa di le pedi"

This summary sums up the event of this story. Rabotho and Nkareng lead a happy life until they hire Kotsi, whose name denotes

'danger'. She causes trouble and friction between them. Nkareng, whose name denotes someone with little knowledge, or someone confused, is a modernised woman. She scolds Rabotho, whose name denotes, a father of humanity, someone who is very humble. Nkareng shows insubordination to her husband. She plays in the hands of Kotsi who capitalises on her behaviour to cause Rabotho's family more trouble.

When Nkareng ultimately realises the truth about Kotsi, she does not want to admit her mistake of trusting and believing in Kotsi because she has been blaming the wrong person, Mmatshetlho, who has been too loyal to her. Through the events of this story the author shows us the danger of employing two helpers, especially women, at the same time.

3.4.2.3

CONCLUSIONS: THE SHAPE OF THE PLOT

The events of this story transpire over three years, 1984 – 1987. These are the first three years of Rabotho and Nkareng as husband and wife. During these years they experience marital problems, but like any other family they overcome these problems after which they live a normal life.

They have learned to hire one helper at a time from their experience with Kotsi and Mmatshetlho (Ga di ke di mutlwa di le pedi).

3.4.3 REFIGURATION: (MIMESIS₃)

The events of this story are meaningful to our lives in that they teach us that every married couple has to go through some marital problems, which have to be resolved without necessarily fighting each other.

3.4.4 RICOEUR'S VIEWS ON NARRATIVE IDENTITY

Ricoeur explores the relationship between time and narrative through his concept of "Threefold Mimesis". He argues that, between the activity of narrating a story and the temporal character of human experience, a correlation that is not accidental, but that presents a transcultural form of necessity does exist (Ricoeur, 1984:52). According to him mimesis is an imitation or representation of action which is directed by the plot. The plot is understood to be the ordering of events, and is grounded in a pre-reflective understanding of the world of action. Emplotment therefore has an influence on mimesis. Ricoeur also points out that mimesis assumes a mediation role between time and mimesis.

Ricoeur's view on narrative identity as well as his concept of threefold mimesis, will be applied in analysing Mashike's stories.

3.4.4.1 ANALYSIS OF THESE STORIES ACCORDING TO RICOEUR'S NARRATIVE IDENTITY

In analysing these stories according to Ricoeur's narrative identity, I shall look at how the temporal aspects of the narrative tie with the identity of the characters. To do so, I shall examine the behavioural attitudes and morals of the characters as well as the places within which they act.

In 'Di wele Morerwana' Mmamnoki, a woman from a rural place, seeks new identity and space when she lives in an urban place. Transition from rural to urban areas changes her into a liar. She wants people to believe that she does not come from a rural place. She does not want people to know that she is Mmakgaje's sister, because Mmakgaje is not ashamed of her rural background. But her true identity

is revealed during a traditional ritual of 'Tatolo' during their mother's funeral proceedings.

In this story, we find tradition and identity in crisis. The sudden change of Mmamoki's morals is attributed to the sudden transition from rural to an urban way of life. This rapid change is shown to cause moral crises in modern Batswana characters.

In 'Pelo Pholwana' Mashike points out that culturally, Solofelang's problem which is caused by the fact that Kelobile, his prospective wife, already has a child out of wedlock (ngwana wa dikgora) (Mashike, 1987:21), should never have been. According to Batswana culture a woman would never bear a child before she is married. It is taboo.

"Maloba a le a a tshwereng ka senya go nyelela, bothata ba ga Solofelang bo ka bo bo lepologile bonolo. Le gona, bo ka bo bo seyo gotlhelele. Go ne go se mosimane ope yo o neng a ka kopana le mosetsana pele ga lenyalo. Se se ne se raya gore go robega leoto ga legamma kwa ntle ga lenyalo go ne go sa itsiwe." (Mashike, 1987:17)

(In the olden days, Solofelang's problem would have been easily solved. Actually he wouldn't have had such a problem. No boy was allowed to sleep with a girl before they were married. This meant that no girl would have a child outside wedlock).

Kelobile, whose name loosely translated means 'I did not tell', maintains her silence as a traditional Motswana woman. Silence in a

woman is traditionally considered to be a virtue and a quality that is preferred over talkativeness. As such Kelobile maintains her silence concerning her illegitimate child for the sake of retaining her identity as a traditional Motswana woman.

MmaNtshinogang, Kelobile's mother, revealed the truth about Kelobile, that she has an illegitimate child, to Solofelang's mother. According to oral tradition the grandmother's main task is to guide the needs of her audience, the social situations, events that arouse concern in the home, or in the village or even in the nation. She maintains the traditional norms and values of her identity as a Motswana mother.

In 'Ga di ke di mutlhwa di le pedi' Nkareng breaks away from the stereotypes of Batswana traditional norms and values. Modern times demand that she works to help her husband to fend for their family. She seeks a new identity and space as a working woman. She regards herself as her husband's equal since she is also a breadwinner. This results in the erosion of traditional values. She is talkative. She does not maintain her silence as tradition would demand from a Motswana woman. Unlike a traditional Motswana woman, she scolds Rabotho, her husband.

"Ke go itse o le jalo wena. E le gore o dibela eng se se kalo mo go ausi? Fa ke re o bue le ena, o a gana. Fa ke re o mo leleke, le teng o a gana." (Mashike, 1987:27)

(You are just like that. What is it that you are protecting the maid for? When I ask you to speak to her, you refuse. When I ask you to dismiss her, you also refuse.)

Here, there is also an identity crisis. Nkareng does not respect her husband. Modernisation has changed her traditional status. She does not keep to traditional norms and values (identity) of a Motswana woman.

Through the events of these stories Mashike believes that modernisation does not mean that Africans should let go of their traditional values. He maintains that they should always search for their cultural identity. He believes that one should not find oneself becoming less like one's true self in one's endeavour to become more like others.

CHAPTER FOUR

4.1 CONCLUSION

In the preceding chapter of this study an analysis of the aspects of duration and identity was done in three Setswana short stories from *Pelo Segole* by J.W. Mashike. This analysis was based on Genette's narratological theory as well as Ricoeur's views on narrative identity.

The aim of this analysis was to compare these short stories focussing on Genette's four basic forms of narrative movement, namely ellipsis, pause, scene and summary, to find out what the implications of this analysis are for narrative identity. The investigation was conducted to determine whether there is any difference, specifically in terms of these four narrative movements, regarding these Setswana short stories. It also sought to establish whether there is any link between duration and identity using Ricoeur's narrative identity.

The findings of this study regarding all these questions are mainly provided in chapter three in which both Genette's narratological theory and Ricoeur's views on narrative identity were applied to these stories. Conclusions such as those listed below were revealed:

1. In 'Di wele Morerwana' the text-time is only six pages whereas the story-time is two years from the time Mmammoni and Nkareng meet in 1983 until the funeral of Mmammoni's mother in 1984.
2. In 'Pelo Pholwana' the story is told in ten pages (text-time) whereas the story-time is four years, i.e. from 1977 when

Solofelang and Kelobile meet at Turfloop University until Solofelang decides to marry Kelobile in 1980.

3. In 'Ga di ke di mutlhwa di le pedi', the text-duration is eight and a half pages whereas the story-duration is three years from 1984-1987 - the first three years of Rabotho and Nkareng as husband and wife.

With regard to Ricoeur's narrative identity, it has been found that there is a link between duration and identity. From the analysis of these stories identity of characters has been changed by time. From a Motswana's point of view as presented by the author, modernisation has adversely affected traditional values of Batswana. This is evident from the following events in these stories:

In 'Di wele Morerwana' Mmamoki does not want to identify with anything rural. She does not want people to know that she comes from Lorwaneng, a rural place, nor does she want people to know that Mmakgaje, who is not ashamed of her traditional and cultural background, is her sister. She has been changed by time. She seeks a new identity in a new space.

In "Pelo Pholwana" modernisation is playing havoc with Solofelang and Kelobile and the way they lead their lives. Kelobile has a child - Khutsafalo - outside of wedlock, which could not have happened had she remained attached to her traditional and cultural values, because according to Batswana culture it is taboo to have a child before you get married.

In “Ga di ke di mutlhwa di le pedi” Nkareng breaks the traditional stereotype of silence in women. She regards herself as her husband, Rabotho’s, equal since she is also a breadwinner. Unlike a traditional Motswana woman, she scolds her husband and argues with her husband. This simply shows that traditional values are challenged by modernisation.

In all these stories the author wants to highlight the effects of modernisation on the traditional and cultural values of the Batswana.

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