

***A NARRATOLOGICAL ANALYSIS OF THE SETSWANA SHORT
STORY "KHUTSANA" BY J.M. NTSIME***

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*Seek your happiness
in the Lord; and he
will give you your
heart's desire.*

(Psalm 37:4)

DEDICATION

I dedicate this work to my mother, ***Kidietso Ruth Letsie*** who passed away before she could see the fruits of her toil in her beloved daughter.

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ABSTRACT

J.M. Ntsime's short story "Khutsana" is the subject of a narratological analysis in this mini-dissertation. Using Bal's theory which distinguishes between *elements* and *aspects* of a story, this study focuses on the elements of a story, which include events, actors, time and place.

Events in "Khutsana" have been identified, arranged in chronological order and organised into eight sequences. The actors have been classified according to the actantial model in order to highlight the *relations* which exist between the groups of actors. For instance, Segwana and Gabankitse are classified as subjects, and the object of their striving is to care for, and love Lesego. The receiver is often the same person as the subject, that is, Gabankitse and Segwana. More than one actant can occur with the same actor. The sender is in many cases not a person but an abstraction. The opponent-actant is classified as both abstractions and actors. All the helpers show a collective disposition regarding care for and love to Lesego.

Two kinds of duration have been determined, namely a crisis period which indicates a short span of time, and a longer developmental period. The location where events happened - in a rural area - is given.

In conclusion, this study has shown that Bal's theory can successfully be applied in a narratological analysis of the Setswana short story "Khutsana". Strachan (1988:6) pointed out that one thing remains to be evident, viz. that the story is the "original" level of the narrative text *before* the particulars are viewed from a special viewpoint and *before* it is told by a narrative instance. Events, actors, time and place occur at this level.

OPSOMMING

J.M. Ntsime se kortverhaal “Khutsana” is in hierdie skripsie aan ’n narratologiese analise onderwerp. Bal se teorie onderskei tussen *elemente* en *aspekte* van ’n verhaal; hierdie studie fokus op die elemente van die verhaal, naamlik gebeurtenisse, akteurs, tyd en plek.

Gebeurtenisse in “Khutsana” is geïdentifiseer, in chronologiese volgorde geplaas en in agt sekwenies georganiseer. Die akteurs is volgens die aktansiële model geklassifiseer en die oogmerk van hierdie indeling is om ’n beeld te verkry van die *verhouding* wat tussen groepe akteurs bestaan. Byvoorbeeld, Segwana en Gabankitse is geklassifiseer as die subjekte, en die strewe na bepaalde objekte is om Lesego te versorg en lief te hê. In praktyk blyk dit dat die begunstigde gewoonlik dieselfde persoon as die subjek is, dit is Gabankitse en Segwana. Meer as een aktant kan dus in dieselfde akteur voorkom. Die begunstigde is dikwels ’n abstraksie, maar kan ook die konkrete vorm van ’n persoon aanneem. Die aktant teenstander is geklassifiseer uit sowel ’n abstraksie as akteurs. Al die helpers toon ’n gemeenskaplike ingesteldheid ten opsigte van versorging en liefde aan Lesego.

Twee kante van tyd word in hierdie afdeling behandel. Dit bestaan uit ’n krisisperiode wat ’n kort tydspan het en ’n ontwikkelingsperiode wat langer is. Die plek waar die gebeurtenisse plaasvind is in ’n landelike gebied.

Ten slotte het hierdie studie getoon dat Bal se teorie suksesvol aangewend kan word in ’n narratologiese analise in ’n Setswana kortverhaal “Khutsana”. Volgens Strachan (1988:6) blyk een ding duidelik te wees, naamlik die geskiedenis is die “oorspronklike” vlak van die verhalende teks *voordat* die gegewens vanuit ’n bepaalde gesigspunt bekyk is en *voordat* dit deur ’n verstelinstansie meegedeel is. Gebeure, akteurs, tyd en plek word in hierdie deel aangetref.

CHAPTER ONE

1. INTRODUCTION

1.1 CONTEXTUALIZATION AND PROBLEM STATEMENT

Short story writing in Setswana is a young and developing literary art and only started in 1962 with Niemandt's compilation of *Mamepe a dinotshe* which is lodged at the SABC. There was some development in the 1970's and 1980's (Sebate, 1992:1) but not as much as one would have expected. Consequently, Mashike (1988:6) points out that by 1984, there were only 9 (nine) short story collections published in Setswana, namely:

1. Moroke, S.A. 1968. *Tsa fa Isong*.
2. Magoleng, B.D. and Ntsime, J.M. 1972. *Mpolelele dilo*.
3. Magoleng, B.D. 1974. *Ke a go bolelela*.
4. Malope, R.M. 1982. *Mmualebe*.
5. Malope et al. *Mantswe a a robong*.
6. Setshedi, J.E. 1983. *Mosekaphofu*.
7. Shole, J.S. 1984. *O foo ke fano*.
8. Motlhake, S.F. and Magoleng, B.D. 1985. *Makaragana*.
9. Setshedi, J.E. 1985. *Magana go Uthwa*.

Shole (1983:97) is of the opinion that this small amount of short stories published in Setswana is due to the fact that Setswana is not a capable literary medium. A computer search on the South African National Bibliography showed that only twenty five collections of Tswana short stories have been published from 1984 until the end of September 1995. J.M. Ntsime wrote two of these collections, but in addition to that he also wrote a collection of poems, two collections of folktales, five plays and seventeen books and guides in language studies, thereby establishing himself as one of the most

prominent Tswana writers. “Khutsana” is a short story from *Mpolelele dilo*, one of his collections of short stories.

Recently, literary scholars have shown a growing awareness of short stories in Setswana and have also used various approaches in their analyses. Mashike (1988), for instance, critically analysed nine collections of short stories published in Setswana by R.M. Malope, pointing out that one of the aspects which have been neglected in all critical investigations of Setswana literature, is the aspect of time. He also maintains that events in these short stories were not arranged in a logical sequence, ascribing this to the fact that most of the authors were in a hurry to reach their aim, thereby leaving out details in the process. Sebate (1992) studied Shole’s short stories, focusing his research on setting, plot structure and narrative point of view. He also investigated condensation in Magoleng’s short story, “Ga le a ka la tswa”, in his 1994 article.

Theoretical analyses have also been applied to other African languages. For example, in Northern Sotho, Grobler (1990) analysed the relation of story versus text in O.K. Matsepe’s “Letsitaphiri”, while Strachan (1988) applied a narratological analysis to Ntuli’s Zulu short stories with specific reference to “Time in Uthingo Lwenkosazana”. Swanepoel studied the temporal order and arrangement of events of a narrative in his 1989 article: “Prolepsis en analepsis: aspekte van temporele volgorde in die verhaalkuns toegepas op ’n kortverhaal deur E.M. Ramaila”. He also studied deep and surface structures in narrative in a paper entitled: “Analise van O-reresitse aan die hand van Greimas se aktansiële model” (1989), concluding that the deep structure of this short story is manifested in the opposition of modernism and traditionalism. Groenewald (n.d.) framed the traditional text in modern-day theory of literature in his article “The nature of the traditional text”.

Despite these developments, a search of relevant databases consulted has revealed that Bal’s narratological theory has up to now not been used to analyse any narrative form in Setswana.

In narratology a framework is proposed that can be used in the analysis of literary texts. This study will use Bal’s theory on narratology in the analysis of “Khutsana”. Bal (1985:13) asserts that a narrative text is a text in which an instance tells a story. She

(1985:126) further maintains that narratology studies narrative texts only in so far as they are narrative; in other words, it is concerned only with the issue of how the events which make up a story are narrated.

Narratology is generally regarded as a rather rigid approach to narrative texts because of the structuralist base of the discipline (Du Plooy, 1991:3). She goes on to indicate that the theory of narratology can be used to good effect by students of literature to analyse a short story.

Three levels are identified in narratology. Note, however, that these levels are named differently by the various literary scholars. Gerard Genette, who has done pioneering work in respect of the three-level distinction, speaks of “narration”, “recit” and “histoire” respectively Rimmon-Kenan (1983) prefers the terms “narration”, “text” and “story.” [See Bal (1985), Chatman (1980), Culler (1981), Rimmon-Kenan (1983)].

This study will build on Bal’s theory, viz. that a narrative text consists of three layers, namely “story”, “text” and “narration”. Bal (1980:13) defines these concepts as follows:

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

While narrative texts are of necessity dense and interwoven, one of the advantage of narratology is that it enables one to analyse the three layers separately by using the concepts as analytical tools..

The analysis in this dissertation will attempt to answer the following questions:

- a. What is narratology, and how can Bal’s theory on narrathology be used as theoretical base for the analysis of the Tswana short story “Khutsana”?
- b. Can the story layer’s elements in “Khutsana” be analysed according to Bal’s theory, and how are the events logically and chronologically interrelated?

- c. How is Greimas's concept of actors defined and employed within Bal's theory, and how can it be used in an analysis of "Khutsana"?
- d. Can time be analysed according to Bal's theory in "Khutsana"?
- e. Can the place be analysed according to Bal's theory in "Khutsana"?

1.2 AIMS

The aims of this study are to:

- a. Define narratology and to discuss Bal's narratological theory in order to use it as theoretical framework for the analysis of "Khutsana".
- b. Analyse the elements of story layer in "Khutsana" according to Bal's theory, and to determine how the events are logically and chronologically interrelated.
- c. Analyse a description of actors using Greimas's model in "Khutsana" according to Bal's theory and to determine the classification in which it is presented.
- d. Analyse the representation of time in "Khutsana" according to Bal's theory.
- e. Analyse the representation of place in "Khutsana" according to Bal's theory.

1.3 METHOD

Bal's theory on narratology will be studied and employed as a theoretical framework. Bal (1980:26-17) distinguishes between elements and aspects of a story. The *elements* include events, actors, time and place, while the *aspects* include sequence, rhythm, frequency, personifications, space and focalisation. This study will focus primarily on the elements of the Tswana short story "Khutsana".

CHAPTER TWO

BAL'S NARRATOLOGICAL THEORY: A THEORETICAL FRAMEWORK

2.1 MIEKE BAL

According to Du Plooy (1984:370-383), Mieke Bal is a prominent literary scholar who is well conversant with narrative theory. Her narratological model for the study of narrative texts stands very clearly within the tradition of the European structuralists. She builds on, and refines the theoretical findings and methods of some of the most important French structuralists like Bremond, Greimas and Genette, while the work of semiologists such as Lotman and Eco are also echoed in her views. The theoretical insights of German literary scholars such as Muller and Lammert, are also continuously brought into consideration.

2.2 NARRATOLOGY

According to Bal (1985:1) narratology is the theory of narrative texts. A narrative text is a text in which an agent relates a narrative (Du Plooy, 1984:371; 1990:278) and adds that the process to develop such a theory includes three steps:

- The characteristics of narrative texts must be formulated, so that the territory of the theory can be demarcated.
- The same characteristics are used to describe how each individual text is realised.
- It can thus be accepted that an infinite number of narrative texts can be described with a finite number of concepts which belongs to the general narrative system.

Bal basis her narratological model upon formulated definitions on the following concepts:

"In the confines of the book a *text* is a complete, structured whole of language signs. A *narrative text* is a text in which an instance tells a story. A *story* is a history

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

The *elements* and *aspects* of a story as distinguished by Bal (1980:16-17) will now be discussed.

2.2.1 THE STORY LAYER

According to Bal (1985:11-24) the material which constitutes the story layer can be divided into fixed and changeable *elements*, or in other words, into objects and processes. *Objects* may be understood not only as the actors who are more or less stable in most stories, but also as locations and things. *Processes* are the changes that occur in, with, through and among the objects; in other words, the events. The word process places emphasis on the idea of development, succession, alteration and interrelation among the events. Both kinds of elements, objects and processes are indispensable for the construction of a story, and cannot operate without one another. The components of the story layer are events, actors, time and place.

2.2.1.1 Events

Events in the story of a narrative text can be described by selecting the most important events which cause clear and meaningful *changes*, events which contains certain direction determining *choices*, or events which bring about *confrontation*. All processes have three stages: a possibility, a realisation (or not) and a result. Bal uses the theoretical explanation of Bremond’s logic of action possibilities to discuss the combination of elementary and complex series, where a series displays all three stages of a process. In this model logic is a structuring principle, in other words the story is structured according to it. Events can also be arranged around characters or actors, tuned in on a confrontation, or centre around a time or place, so that different possible structuring types may be at work in the story (Bal, 1985:13-25).

2.2.1.2 Actors

A description of the actors in a story layer must be limited to those actors which cause or undergo functional events. Groups of actors who strive for the same goal in the story can be described according to Greimas's actancial model (Bal, 1985:25-31).

2.2.1.3 Time

Two kinds of duration can be described in the story layer, namely that consist of a short crisis period, and that which has a longer developmental period. There are obviously possible gradual variations between this two poles which must be investigated. The shorter duration implies the omission of events, which results in open spaces in the chronology. In most cases many events are put together (Bal, 1985:37-41).

2.2.1.4 Place

Place can be functional in the story layer by emphasising certain juxtapositions, e.g. inside or outside, city or rural area, etc., or by having symbolic value (Bal, 1985:43).

2.2.2 THE TEXT LAYER

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

- The events are arranged in a sequence which can differ from the chronological sequence.
- The amount of time which is allotted to the various element of the story in the text is determined with respect to the amount of time which these elements take up in a story.
- The actors are provided with distinct traits. They are individualised and transformed into characters.

- The locations where events occur are also given distinct characteristics and are thus transformed into specific places.

Bal (1985:49) explains that the aim of textual analysis is not to account for the process of writing, but for the conditions of the process of reception. The author intervenes at all times. He has a choice, and selects structures situations and combines everything in a specific way. The content is arranged in a specific manner. The best-known principle of ordering is the presentation of events in an order different from their chronological order. In the tradition of the theory of literature, this aspect has survived from the distinction between *fabula* and *suzjet* as used by the Russian formalists.

2.2.3 NARRATION

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

A story can be told from various perspectives, that is from a first, second or third person's point of view. When the story is in the first person, the narrator may be an observer who narrates what was told to him. In this case the narrator refers to himself or herself as "I". He or she appears as a self-teller in the story. The narrator addresses the reader in the manner that is used in conversational situations. The third person refers to a voice outside the narrative. He or she does not participate in the event of the story. The writer becomes a seeing eye that reports, but does not interpret, comment nor address. He is thus an external teller because he has an overall perspective on the related events of the characters.

This study will focus primarily on the *elements* of the story layer in "Khutsana" namely: *events, actors, time* and *place*.

2.3 THE ELEMENTS OF THE STORY LAYER

To anchor the theoretical concepts in a fictional context the elements of the story layer will now be explained and illustrated by using Ntsime's short story "Botshelo Mareledi" (*Life has slides and falls - the difficulties in life*). The main events in "Botshelo Mareledi" can be summarised as follows:

1. Segakweng had two sons, Leapetswe and Lefufa, and a daughter, Keletlhokile.
2. She loved Keletlhokile very much, augering her sons because they thought that Keletlhokile and her daughter, Galeyo would inherit everything when their mother passed away.
3. Leapetswe and Lefufa went to a witchdoctor, Kgogamasigo. They wanted him to use lightning to kill Keletlhokile and Galeyo.
4. After Keletlhokile's funeral, Galeyo stayed with her grandmother, Mmapitso to further her studies.
5. Galeyo joined a group of bad girls. They started to go around at night. She had affairs with many boys. She was a drunkard.
6. Mmapitso guided her and she left all the wrong things.
7. Galeyo got married to Sello. They were blessed with a son, Ntebaleng. Segakweng and Mmapitso joined them. They lived as one big happy family.
8. Galeyo's uncles, Leapetswe and Lefufa, experienced a difficult time in life. They had no food and accommodation.
9. Leapetswe wanted to stay with Galeyo's family but all in vain.
10. Galeyo chased Leapetswe away because he failed to show true love, warmth of a good and supportive uncle.
11. Lefufa roamed the streets in the village and became a beggar.

2.3.1 EVENTS

Bal (1985:13-24) defines the events as the transition from one state to another, caused or experienced by actors. The word transition stresses the fact that an event is a process, an alteration. Trying to establish which sentences in a text represent an event is often extremely difficult. Hence, Bal divides the events into three criteria and the narrative cycle.

2.3.1.1 Criteria

2.3.1.1.1 Change

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

Ba tletwa ke menagano e e bosula ya gore mosadimogolo o tla abela Keletlhokile boswa jotle mene bona a ba tima. Monagano o wa feretlha maikutlo a bona, wa fetlha Lefufa le le larileng mo dipelong tsa bona mme ba simolola go ila kgaitadiabona ka kilo e e tsenyang motho ka lebitla (Ntsime, 1971:59).

[Negative thoughts prompted their minds that the old woman will give Keletlhokile the whole wealth and not share with them. This thought upset their feelings, created a terrible jealousy in their hearts and they started to hate their sister with a hatred that can put you in the grave.]

The old woman could not hide her love to Keletlhokile. Lefufa and Leapetswe totally disapproved of the idea. The author thus created a situation of *change*, in the family. The condition of *love* has changed, and is replaced by *hatred* because of anxiety. These are two essential conditions. An event is identified because it changed the condition of love.

2.3.1.1.2 Choice

Bal (1985:12) points out functional and non-functional events. Functional events open a choice between two possibilities and have a decisive influence on the course of the story. Non-functional events serve to combine the most important events with each other. Once a choice is made, it determines the events in the development of a story.

Fa o ka nkutlwa wa dira thato le keletso ya me, nka swa ka boitumelo. E bile ga ke batle gore o nne mono gonne basimane ba, ba tla go bolaya jaaka ba bolaile mmaago. Ke batla go go isa kwa go nnake Mmapitso. O tla tsena sekolo kwa teng (Ntsime, 1971:61).

[If you can listen, fulfil my desire and heed my advice, then I can die peacefully. Furthermore, I don't want you to stay here because these boys will kill you like they killed your mother. I want to take you to my sister, Mmapitso. You will go to school there.]

Galeyo did not want to part with Keletlhokile. This places Galeyo before a *choice*: She must either go to Mmapitso's place and further her studies, or to stay in the company of her bad uncles. She chose to leave that place to improve herself.

2.3.1.1.3 Confrontation

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

subject - predicate - (direct) object,

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

Mmapitso a leka go bua le Galeyo (Ntsime, 1971:60).

[Mmapitso tried to talk with Galeyo.]

This sentence provides much information about the character of the subject. It is quiet possible to think of a story in which Galeyo was continually *confronted* by Mmapitso.

Compare the following text segments:

Ba loga maano go fedisa.

[They made a plan to kill.]

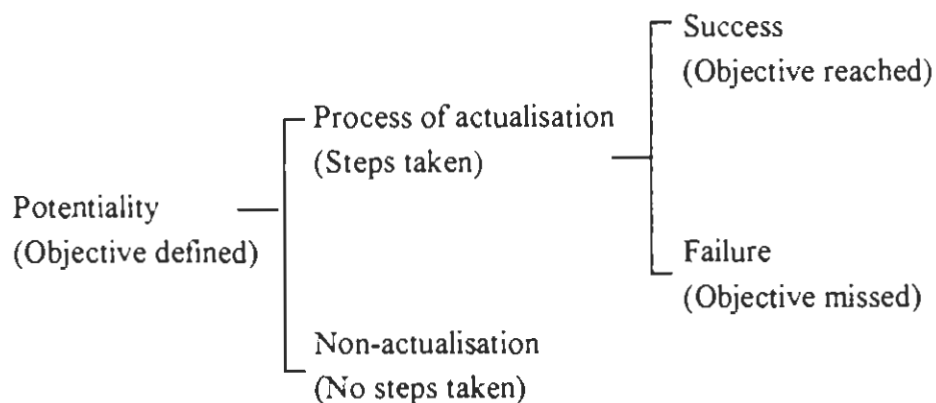
According to Hendrick's criterion, this sentence is lacking in one component. There is a subject, a predicate and a direct object. The last component (to kill) is not an actor. The necessary confrontation is, then, impossible. But making a plan to kill is an activity which presupposes an action to someone. They made a plan to kill someone. Although the second actor is not specifically named in this sentence, his or her existence is implied. Consequently, this sentence can be rewritten with the help of surrounding text segments:

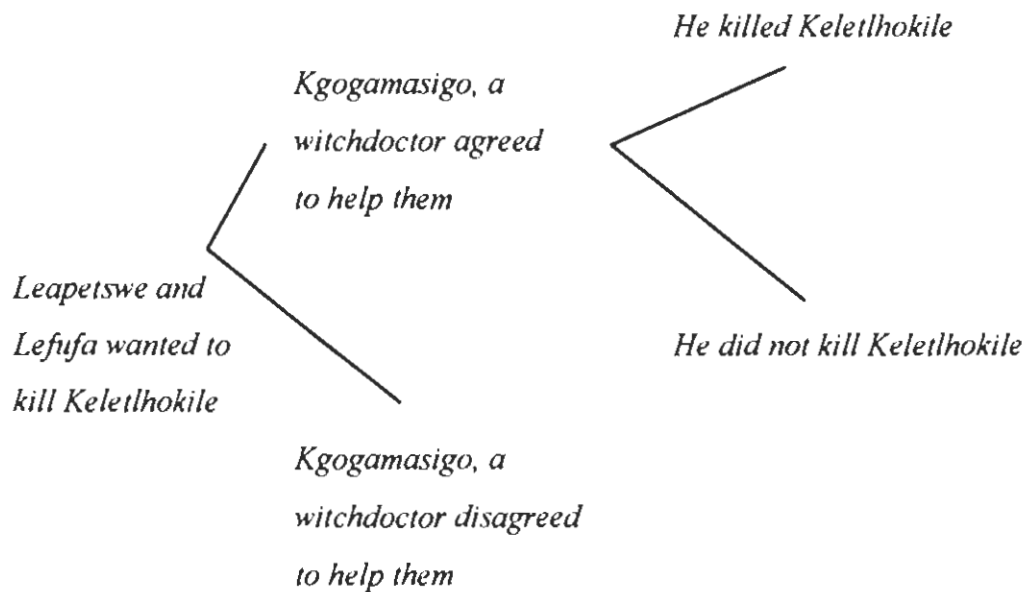
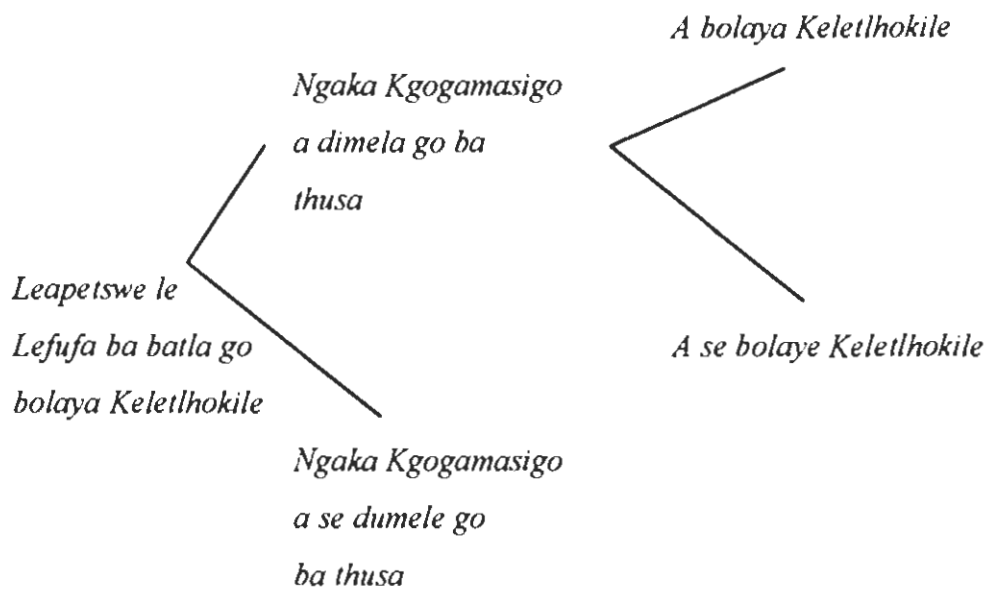
They made a plan (to kill) Keletlhokile or/and Galeyo.

Because it is possible to rewrite the sentence in this manner, we may consider it relevant to the structure of the story.

2.3.2 THE NARRATIVE CYCLE

Bal (1985:19) argues that a story can be considered as a specific grouping of series in the events. The story as a whole constitutes a process, while every event can also be called a process or part of a process. As it is mentioned, Bal uses Bremond's logic of action to display all three stages of a process. Three phases can be distinguished in every story: the possibility (or virtuality), the event (or realisation) and the result (or conclusion) of the process. None of these three phases is indispensable. The following example illustrates the possibilities:





2.4 ACTORS

2.4.1 SELECTION

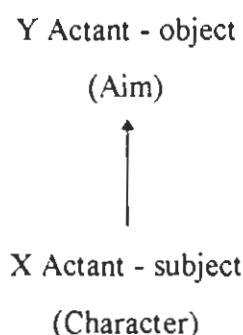
Bal (1985:23-38) uses Greimas's model to classify the actors into groups. He regards the actors as doing acts. In some stories there are actors who have no functional part in the structures of that story because they do not cause or undergo functional events. Bal left this kind of actors out of consideration.

2.4.2 CLASSES OF ACTORS

Like Greimas, Bal (1985:26) classifies the classes of actors as actants, and defines it as a class that shares a certain characteristic quality. That shared characteristic is related to the story as a whole. The actors have an intention. They aspire towards an aim. That aspiration is the achievement of something agreeable or favourable, or the evasion of something disagreeable or unfavourable. Greimas's model consists of the following categories: subject and object, sender and receiver, helper and opponent.

2.4.2.1 Subject and Object

The first and most important relation is between the actor who follows an aim and that aim itself. The first two classes of actors to be distinguished therefore, are subject and object: an actor X aspires toward goal Y. X is a subject-actant, Y an object-actant (Bal, 1985:26).



In "Botshelo Mareledi" (Ntsime, 1971:60):

"Segakweng o bontsha lorato go morwadiagwe, Keletlhokile"

[*Segakweng shows love to her daughter, Keletlhokile*]

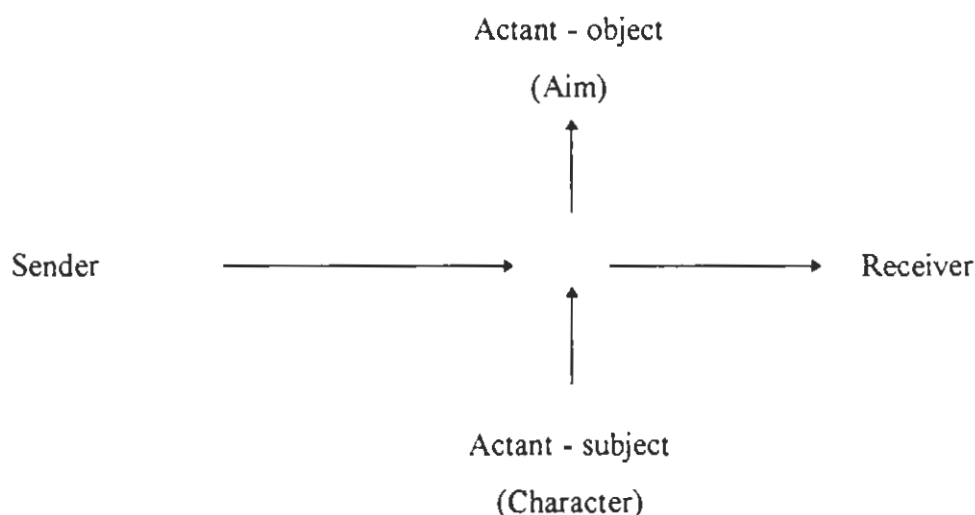
The principle of the story resides in its aspect of intention. The object is not always a person as the subject may also aspire towards reaching a certain state. The practical result is that the subject is usually a person or a personified animal or an object. The following examples give an impression of the multiplicity of possibilities which can be translated into this basic structural scheme:

Actor/actant-subject	Function	Actor/actant-object
a. Lefufa and Leapetswe	want to kill	Keletlhokile
b. Keletlhokile	wants Galeyo to become	a student
c. Village girls	want to mislead	Galeyo
d. Sello	wants to marry	Galeyo
e. Ntebaleng	wants to know	his father
f. Mmapitso	wants Galeyo to become	a better person
g. Galeyo	wants to get rid of	Leapetswe

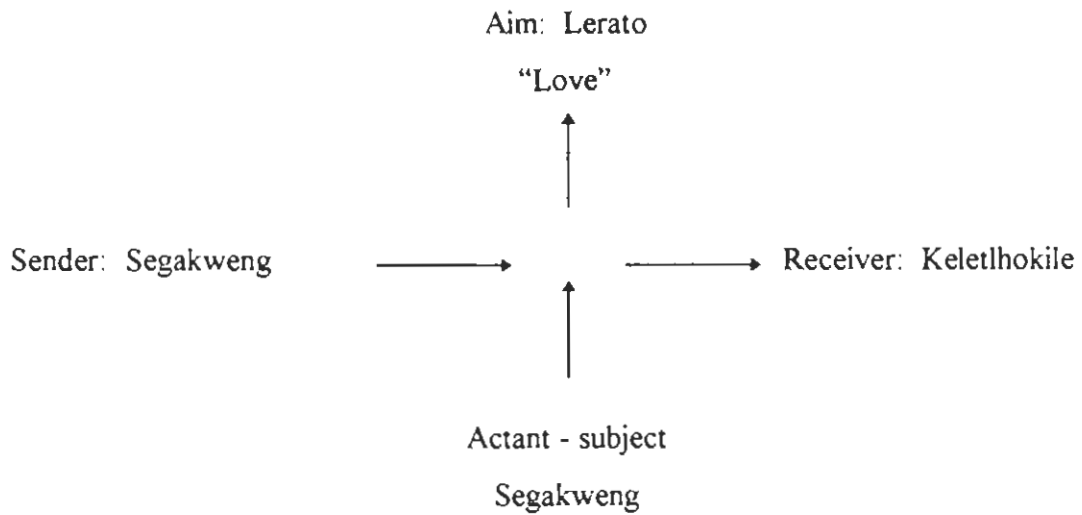
2.4.2.2 *Sender and Receiver*

Bal (1985:28) emphasises that the intention of the subject is in itself not sufficient to reach the object. There are always senders who either allow it to reach its aim or prevent it from doing so. This relation might be seen as a form of communication, to distinguish class of actors, consisting of those who support the subject in the realisation of its intention, supply the object, or allow it to be supplied or given, who we shall call the sender. The person to whom the object is given is the receiver. The sender is in many cases not a person but an abstraction: e.g. society, fate, time, human self-centredness, cleverness etc. The receiver may also be embodied in a person. The receiver is often the same person as the subject. She/he desires something or somebody for him or herself.

It is illustrated as follows:



In “Botshelo Mareledi” (Ntsime, 1971:61) it is as follows:



Segakweng’s *total commitment* shows love to her *daughter*, *Keletlhokile* to succeed.

The examples of the previous section may now be expanded on as follows:

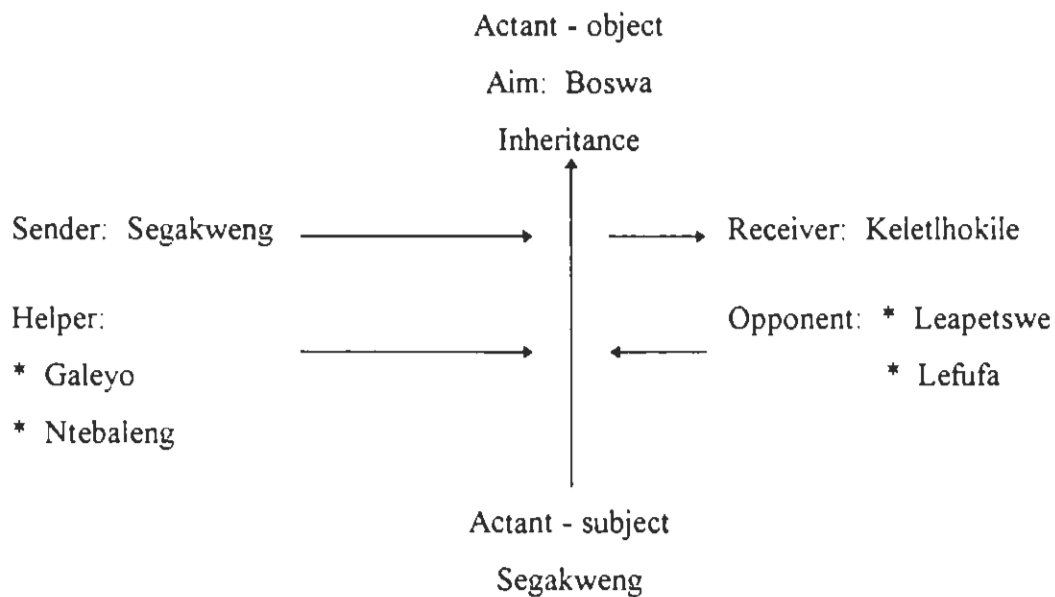
Sender	Function	Receiver
a. Lefufa and Leapetswe	make it possible to kill	Keletlhokile
b. Keletlhokile	makes it possible to be	a student
c. Village girls	make it possible to mislead	Galeyo
d. Sello	makes it possible to marry	Galeyo
e. Ntebaleng	makes it possible to know	his father
f. Mmapitso	makes it possible for Galeyo to become	a better person
g. Galeyo	makes it possible to get rid of	Leapetswe

2.4.2.3 *Helper and opponent*

According to Bal (1985:30) a story based on merely these two relations would end very soon. The subject wants something and either gets it or not. Usually the process is not simple. The aim is difficult to achieve as the subject encounters resistance on the way and receives help. We may distinguish a third relation which determines the circumstances under which the enterprise is brought to an end. These actants are in many respects different from the others. They are not in direct relation to the object,

but to the function that connects subject with object. They determine the various adventures of the subject, who must sometimes overcome great opposition before he/she can reach his/her goal.

In “Botshelo Mareledi” (Ntsime, 1971:59-68), the illustration is as follows:



Segakweng loves her daughter, Keletlhokile and her granddaughter, Galeyo wholeheartedly. Her sons were totally against it because they had a feeling that their father's inheritance will be given to Keletlhokile.

“Ba loga maano a a bosula go fedisa botshelo jwa ga Keletlhokile le Galeyo gore ba tle ba je boswa ba le bosi” (Ntsime, 1971: 60).

[They made a plan to end the lifes of Keletlhokile and Galeyo so that they can enjoy the inheritance alone.]

Their plan to kill Keletlhokile succeeded but Galeyo was fortunate to survive. She got married to Sello and happily stayed with Ntebaleng and Segakweng. Leapetswe and Lefufa had no place to sleep or food to eat.

In “Botshelo Mareledi” (Ntsime, 1971:68):

“Leapetswe le Lefufa ba simolola go boga, ba sotlega”

[Leapetswa and Lefufa started to suffer.]

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

Sender	Helper
• has power over the whole enterprise • is often abstract • often remains in the background • usually only one	- can give only incidental aid - is mostly concrete - often comes to the fore - usually multiple

Bal (1985:31) furthermore said that the same points of difference can be pointed to between a negative sender, a power who prevents the subject from reaching the object, and an opponent.

2.5 *TIME*

Bal (1985:37) indicates that events have been defined as processes. A process is a change, a development, and therefore presupposes a succession in time or a chronology. The events themselves happen during a certain period of time, occurring in a certain order. Both these aspects of the element time will be discussed.

2.5.1 *DURATION*

2.5.1.1 *Crisis*

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

Mmapitso a lemoga ka pele gore Galeyo o fetotse mebala, mme o setse a ineetse mo mekgweng e e bosula ya gompieno. A leka go bua le ene mme ga se ke ga thusa sepe. Galeyo a simolola go tsamaya bosigo. A ratana le basimane ba le bantsi. A nwa bojalwa, a fetoga letagwa (Ntsime, 1971:62).

[Mmapitso very soon realised that Galeyo had changed her behaviour, and that she was involved in today's bad ways. She tried to talk to her but all in vain. Galeyo started to go around at night. She had affairs with many boys. She drank a lot, and became a drunkard.]

In a brief instant of time, Galeyo's life took a decisive turn. The death of her mother and the negative attitude of her uncles resulted her life in crisis. She felt unwanted, isolated and resorted to liquor. The company of wicked girls put her life in the world of darkness.

2.5.1.2 Development

Bal (1985:38) explains that development takes a longer period of time. It is more realistic, and more in accord with the experience of real life. Such a form is meaningful in itself.

Mosadimogolo Mmapitso a leboga Modimo ka ditiro tse dikgolo tse o di dirileng go pholosa Galeyo mo tatlhegong. A romela lefoko kwa gae go itsise mogolwe gore Galeyo o fetogile gotlhegotlhe e bile o latlhile mekgwa yotlhe e e bosula e a neng a tsene mo go yona (Ntsime, 1971:64).

[Grandmother Mmapitso thanked the Lord for the great wonders that He had done to save Galeyo from the evil. She sent her message home to notify her sister that Galeyo changed completely and she had left all the wrong things she used to do.]

Galeyo got a job in town. She started to take care of herself, Ntebaleng, Keletlhokile and Mmapitso. Responsibility, honesty and trust were in her heart. God blessed her with a husband, Sello.

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

- 1a. A development may present, in historical order, as much material as seems fit.

- 1b. The selection of a crisis form implies a restriction: only brief periods from the life of the actor are presented.
- 2a. In a development, the global significance is built up slowly from the strings of events. The insights of the actors and their mutual relationships take shape through the quality of events.
- 2b. In a crisis, the significance is central and informs what we might call the surrounding elements. The crisis is representative, characteristic of the actors and their relationships.
- 3a. But a development too, requires selection. It is not an entire life-time which is presented, but parts from it, parts are skipped, abbreviated, summarised. Other parts are worked out, given extra-detailed representation.
- 3b. The crisis, too, hardly ever occurs in its ideal form.

2.6 PLACE

Bal (1985:43) points out that events happen somewhere. The locations where things happen may be deduced in principle.

- a. *Morago ga rulaganngwa isa phitl^ho. Khutsafalo ya nna teng mo motseng gone Keletlhokile o ne a ratega thata* (Ntsime, 1971:61).

[Later on, arrangements were made for the funeral. There was mourning in the village because Keletlhokile was loved very much.]

The village is indicated in this instance.

- b. *Galeyo o ne a nna dikgwedi tse thataro kwa teng mme fa a boa koo a bo a fodile gotlhegotlhe. Bojalwa bona o ne a bo ila le monko wa bona* (Ntsime, 1971:64).

[Galeyo stayed there for six months, and return to good health, a strong condition. She disliked even a smell of liquor.]

We may assume that it was in the hospital, or rehabilitation facility.

- c. In "Botshelo Mareledi" (Ntsime, 1971:66):

Sello a re, *O dumedise mmaago*.

[Sello said: "You must greet your mother".]

According to Bal (1980:43), such a sentence leaves little doubt about the location of action. When the location has not been indicated the reader will, in most cases, identify one. He/she will imagine the scene, and in order to do so, have to situate it somewhere, however vague the imaginary place may be. In other words, spatial elements are vitally important in stories.

2.7 CONCLUSION

The elements of the story, i.e. events, actors, time and location have been described and illustrated in their relationship to each other, and not as isolated units. One might call this approach structuralist because its assumption is that fixed relations between classes of phenomena form the basis of the narrative system of the story.

The elements of the story layer in the Tswana short story "Khutsana" by J.M. Ntsime will now be discussed.

CHAPTER THREE

THE EVENTS IN “KHUTSANA”

3.1 INTRODUCTION

The story layer in “Khutsana” will be reconstructed according to the theoretical framework set out in Chapter Two. *Events* will first be discussed, after which *actors*, *time* and *place* will follow.

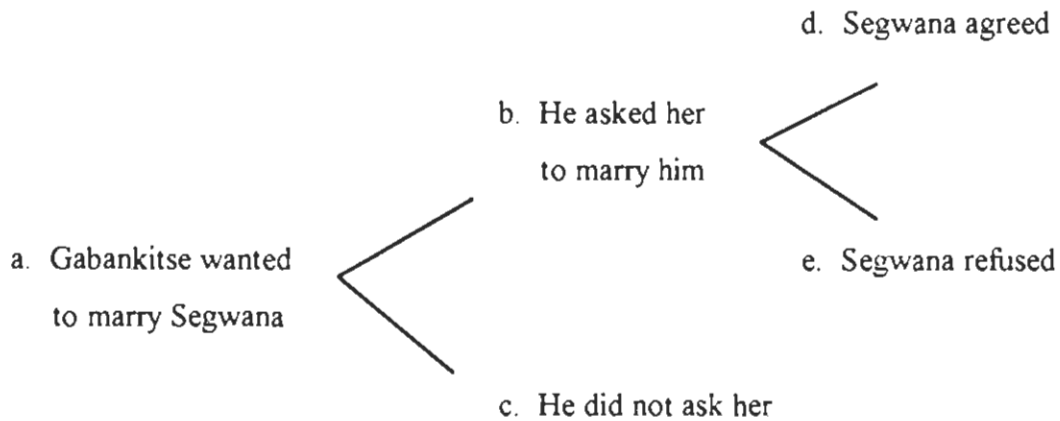
3.2 EVENTS

In the following paragraphs the functional events in “Khutsana” will be identified and followed in a chronological way. The main events are arranged in a chronological order and organised into sequences. These will be presented according to three criteria and a narrative cycle.

3.2.1 A STRUCTURAL NARRATIVE CYCLE OF THE FUNCTIONAL EVENTS

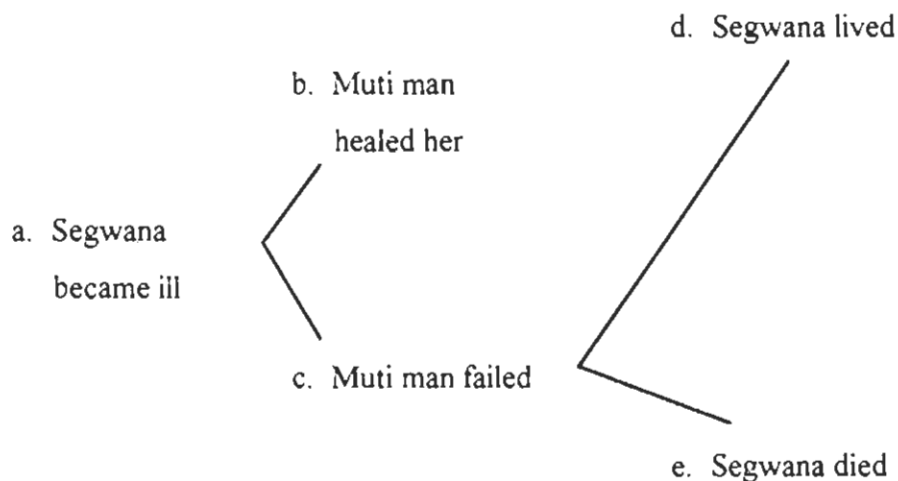
- Segwana met Gabankitse, he confessed his love for her and asked her to marry him. She was a poor woman leading a hard life owing of poverty because she and her only daughter Lesego had no one to support them.
- She hesitated because she was concerned about Lesego. She was worried that Gabankitse may not love her child.
- Gabankitse assured her that he would love Lesego and do anything for her as though she were his own child.
- Segwana was prepared to stop the marriage if Gabankitse failed to fulfill his promise.

These four functional events form a narrative cycle: *the proposition-episode*. This is indicated in the following schematic diagramme:



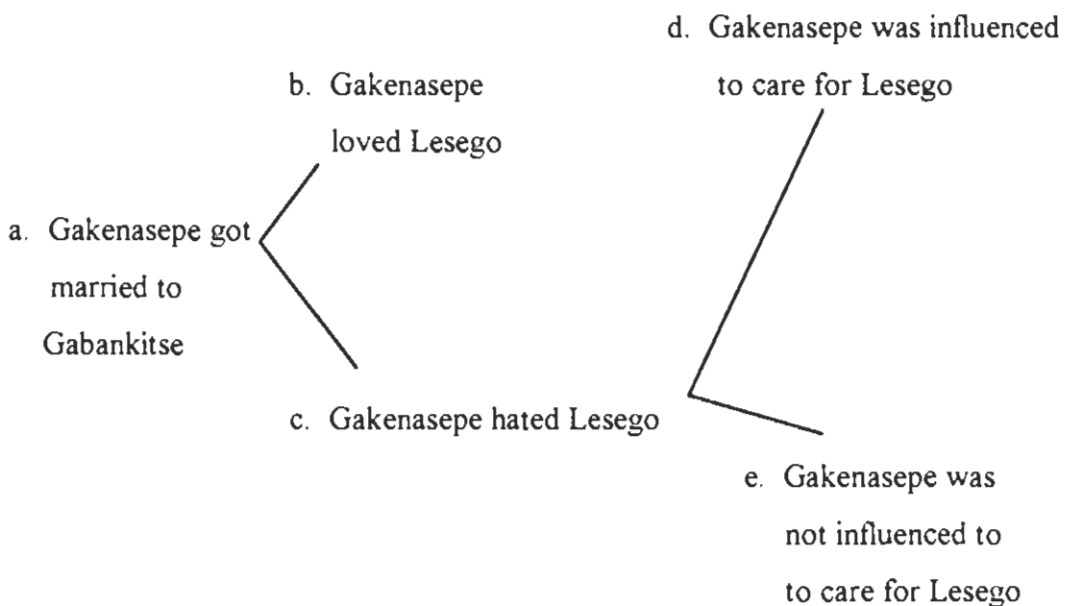
- After the conversation, they agreed to get married. It was well arranged and it went ahead as planned.
- They lived happily together and built a beautiful house to live in.
- One day Segwana became very ill. Gabankitse tried to get the Muti man for her but the illness had worsened.
- She called her husband, and asked him to take care of Lesego. Her life was on the brink of fading away. She said that the time had arrived for her to leave this world and go to her ancestors. She closed her eyes for the last time.

The above-mentioned functional events form a narrative cycle: *Segwana's death-episode*, and can be presented as follows:



- After the funeral, Lesego and Gabankitse lived happily. Lesego was attending school and he had plans to educate her further.
- Gabankitse decided to marry again. He got married to Gakenasepe, with her two sons, Bankganne and Tlhokatsebe.
- Gakenasepe knew that Lesego was not her husband's biological child. She started hating her.
- She wanted a brighter future for her sons and Lesego to be their maid. She made plans for Lesego to quit school.

The above-mentioned functional events form a narrative cycle: *The second marriage-episode*, and is given as follows:

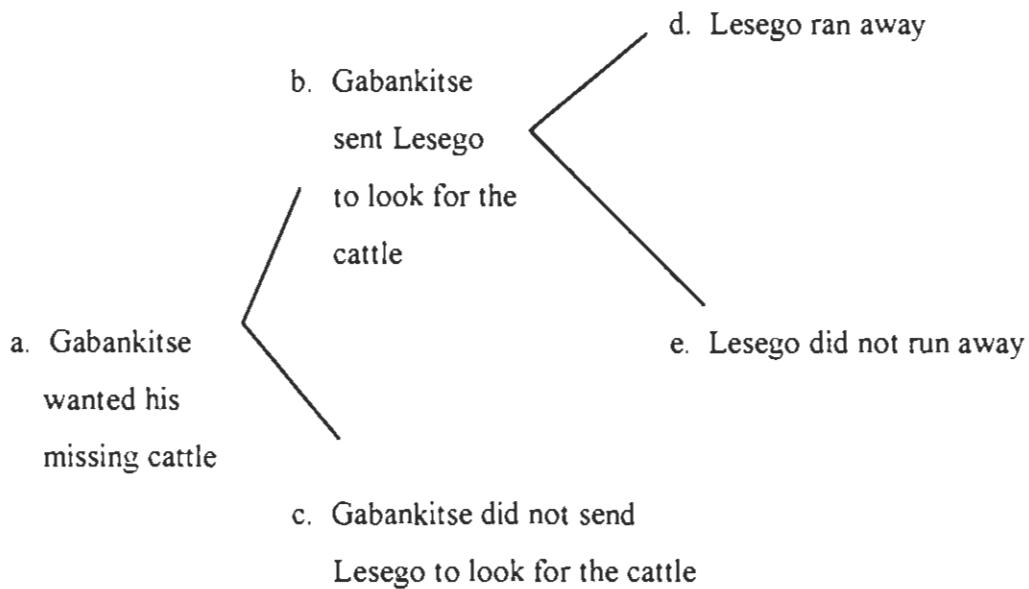


- The newly-found love made Gabankitse blind and obsessed. Lesego was told to shepherd, while the boys went to school. Gakenasepe wanted them to be medical practitioners.
- They withdrew Lesego from school, and life started to be bitter for her. The pain of being orphaned struck her heart. She was survived from the intake of

tree-sap and drinking stagnant water in the grazing field. On the other hand, life was a bed of roses for Bankganne and Tlhokatsebe, and they were always happy.

- One day, Gabankitse realized that some cows were missing. He became very angry and took a whip to strike Lesego.

The functional events form a next narrative cycle: *Lesego's running away*, and is schematically presented in the following diagramme:



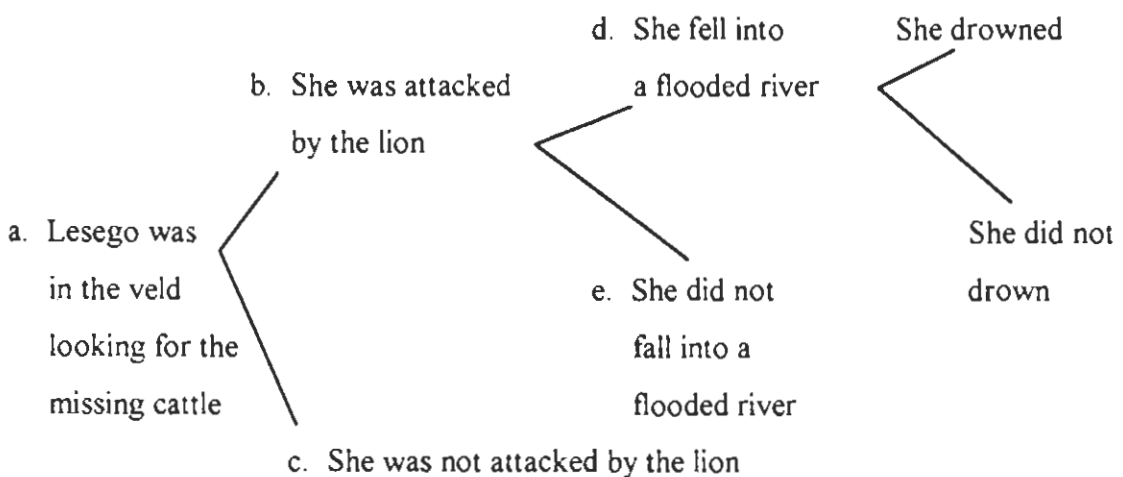
- Gabankitse sent Lesego away with the instruction to go and look for the missing cows. She was told not to come back home without those cows.
- It was already late, the darkness from the west already becoming strong. She went through the forest in the onset of night. After ten days, she heard the roaring of a lion in front of her. With the help of God, hunters arrived, defeated the lion and killed it.
- The following day, on her way, she saw a river running strongly. She tried to step from one protruding stone to the other. She slipped and fell in the river full

of water. The strong current carried her away and she was sinking deeper and deeper.

- Luckily some divers saw her and rescued her, and mouth-to-mouth resuscitation was administered. They gave her directions to Segakwana's village and they parted ways.

The above-mentioned functional events form a narrative cycle: *Lesego's journey through the forest*.

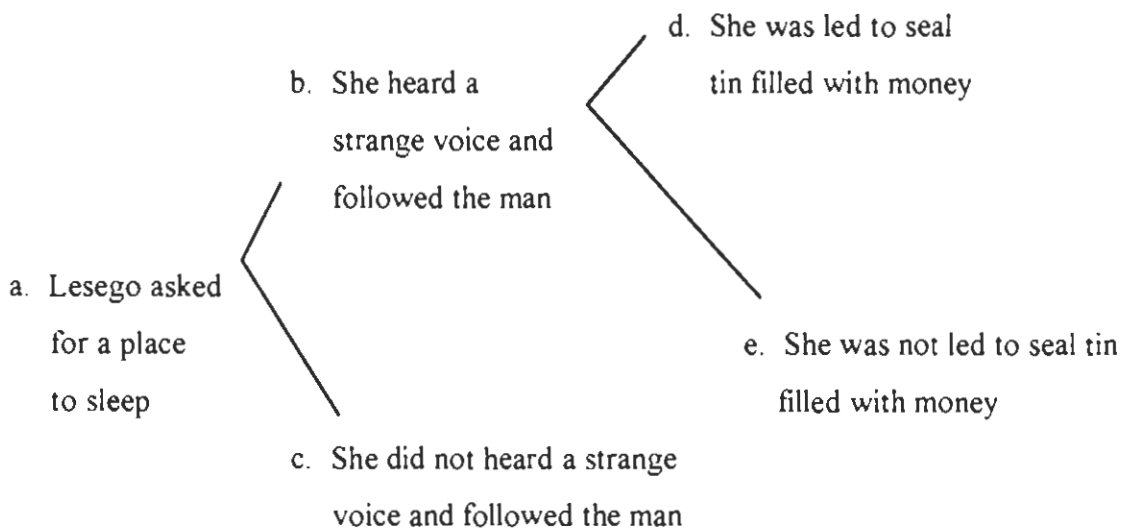
The schematic diagramme is as follows:



- As she was walking, she saw a burning fire in front of her. She saw a beautiful house, built in European style. She went into that house, to ask for a place to sleep.
- Lesego explained all her troubles to the European man. He expressed his friendship and sympathy and gave her a place to sleep.
- As she was relaxed on the bed, she heard something moving on the roofs. She heard somebody saying "wake up and come out to me".

- She became cold with fear and sweated. She saw hands, a head and body falling from the ceiling. Her knees were quivering and she involuntarily followed this man.
- He asked Lesego to dig in the soil and she discovered a sealed tin with a lot of money. The man told her that the money belonged to her.
- He asked Lesego to leave the money there until she met a person who would be prepared to marry her.

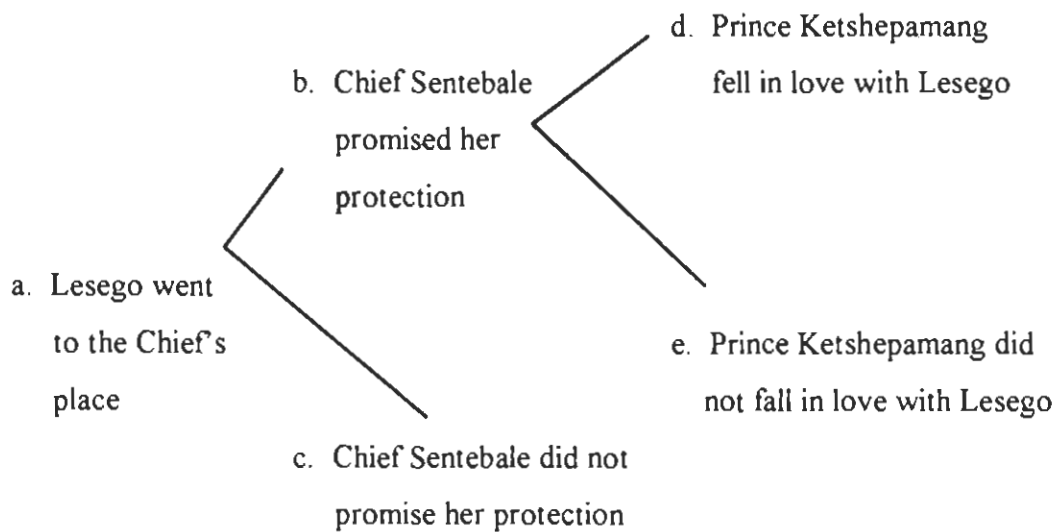
This narrative cycle, *shelter at the European man*, shows the following schematic plan:



- Lesego arrived at Segakwana's village and she went to the King's palace.
- She told the king everything that had happened because she wanted to be his servant.
- King Sentebale promised her protection and support.
- At the time Lesego arrived, the prince named Ketshepamang was at school where he was finishing his studies. When he came back home, he found Lesego staying with his parents.

- When he saw Lesego, he was filled with love. He enjoyed relaxing with her. He was sympathetic because he truly loved her.

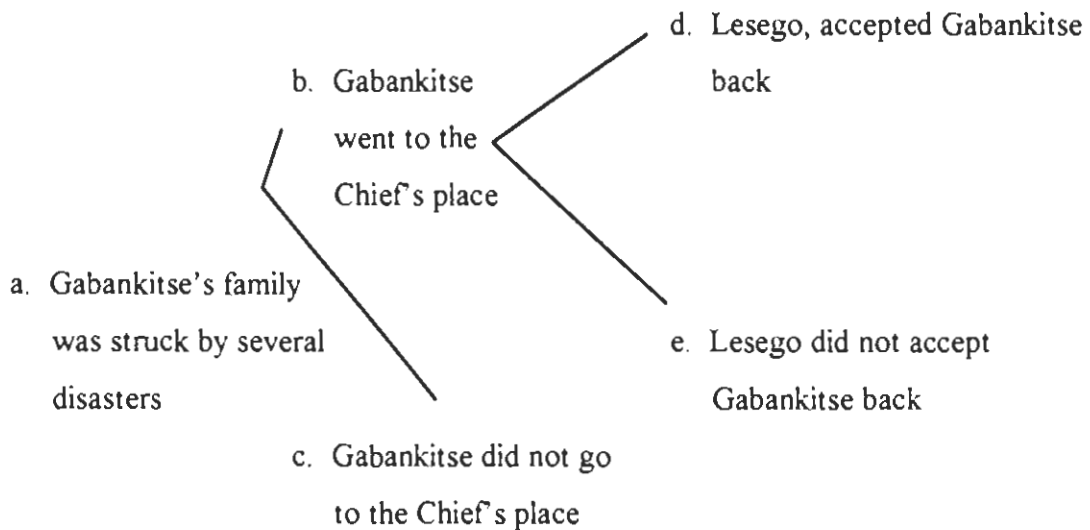
The above-mentioned functional events form a narrative cycle: *Lesego met Ketshepamang*. The schematic plan is as follows:



- One day, when they were relaxing, Ketshepamang told Lesego that he loved her and wanted to make her the Queen of the village.
- They got married and Lesego told him about the wealth that she had inherited from a European man. She asked him to accompany her, to fetch the treasures.
- They suddenly became very rich. Lesego lived happily and she forgot about her agony. They were blessed with a daughter whom they called Kedibone, and who brought great joy to them.
- Gabankitse and his family were faced with a big problem. Their cattle died after being struck by lightning and they became beggars. Their boys were arrested and convicted because they stole cattle. His wife, Gakenasepe, became paralysed and she was hospitalised. Gabankitse became lonely and famine forced him to go begging outside his village.

- He arrived at Lesego's place, not recognising her. He was given food and accommodation. When he heard that the Queen is Lesego, he wept uncontrollably, as he felt so bad and ashamed.

These functional events form: *Lesego reunited with her father*. The schematic diagramme is as follows:



3.3 SUMMARY

An event forms part of a process in the story layer. It is easy enough to follow one after the other chronologically, and can be grouped on the basis of the identity of the actors involved and classified on the nature of confrontation. Functional events open a choice and determine the events in the developments of the story. Some can take place at the same time, others succeed one another.

Example

The first sequence offered Segwana a choice between continuing leading or a hard life due to poverty, going to bed without food and only black tea to drink, or escaping to a better life. In her life history, Lesego thus ended being a Queen.

3.3.1 NARRATIVE CYCLES

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

1. The proposition-episode.
2. Segwana's death-episode.
3. Second marriage-episode.
4. Lesego's running away.
5. Lesego's journey through the forest.
6. Shelter at the European man.
7. Lesego met Ketshepamang.
8. Lesego reunited with her father.

CHAPTER FOUR

THE ACTORS IN “KHUTSANA”

4.1 INTRODUCTION

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

4.2 SUBJECT AND OBJECT

Gabankitse and Segwana were striving for a stipulated object. Both can be classified as the actant-subject of the story layer. Gabankitse loved Segwana and intended to marry her. At first she could not accept it, irrespective of the hard life she encountered.

It was difficult but he was not discouraged by the circumstances. He was assertive and optimistic about the chances of success. Segwana thought that God rejected her because her concept of Him was too small and inadequate to meet her demands. She could not appreciate the deeper and richer aspects of living. Gabankitse, on the other hand, kept on professing his love.

The actant-object for Gabankitse was to love and care for Segwana’s only daughter, Lesego. Marriage for Segwana was not worth distancing her from her daughter’s well being. She felt that the marriage could be stopped:

“Ga ke batle gore ka moso o tloke boitumelo mo lenyalong la gago ka ntlha ya gagwe. Lesego ke ngwana yo o esi wa me mme ga ke dumele gore lenyalo le ka nkgaganya le ene. Fa e le gore le ka nkgaganya le ene, le ka nama le iketlile” (Ntsime, 1971:52).

[I don't want you to be unhappy in your marriage because of her. Lesego is my only child and I don't want marriage to tear us to part. If it could make us to part, then it can be set aside.]

Gabankitse was totally involved and committed to the course of his aim. He aspired towards arriving at a certain destiny.

In “Khutsana” the actant-object is not always a person, but can also be abstract ideas such as love and care. The principle of the story resides in its aspects of intention, with the practical result being that the subject is usually a person(s), namely Gabankitse and Segwana, in this instance.

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

Actant-subject	Function	Actant-object
1. Gabankitse	wanted to marry	Segwana
2. Segwana	wanted Gabankitse to love	Lesego
3. Lesego	wanted to be	a student
4. Gakenasepe	wanted Lesego to be	a shepherd
5. Tlhokatsebe and Bonkganne	wanted Lesego to be their	maid
6. A European man	wanted Lesego to have	a husband
7. The divers	wanted Lesego to be	the King's servant
8. Chief Sentebaleng	wanted to treat Lesego like	his daughter
9. Ketshepamang	wanted to marry	Lesego

4.3 *POWER AND RECEIVER*

In “Khutsana”, the receiver is the same person as the subject, that is, Gabankitse, who wanted love from Segwana. Gabankitse and Segwana predominate more because of the function of intention. The active subject is passive in his role of receiver as he must wait and see whether or not he will receive the desired object. The apparently passive actant object, as power, is the decisive factor in the background. It is absolutely true because Gabankitse had to be passive while waiting for the positive answers. The power, the decisive factor, Segwana, had more powers than the actant-subject, Gabankitse. Hence Segwana informed Gabankitse that if he failed to fulfill his promise, she could stop the marriage immediately. He was at the mercy of the desired object, namely to love and care for Lesego.

Segwana’s character can be classified as an abstract power. Among her many virtues, loyalty and trustworthiness uplifted Gabankitse’s spirit to attain his objective. She wanted to do what was best for her child.

Gabankitse can be classified by dedication power. His love for Lesego made his proposal a success. The complete integrity and dedication of his character, also contributed, making it made it possible to have a family.

Gabankitse can also be classified by assurance power. He gave a confident belief in his own ability and powers that he will regard Lesego as his own child.

“O ne a mo tlhokomela jaaka motsadi a tlhokomela ngwana a mo tsetse. O
ne a mo tsenya sekolo a tshwana le bana ba bangwe” (Ntsime, 1971:52).

[He cared for her as a parent caring for his biological child. He paid for her schooling, as she was the same as other children.]

Gabankitse was a good and supportive father to Lesego. He was concerned about her studies. The actant-powers in the story layer are: loyalty and trustworthiness, complete integrity and dedication, and assurance. The actant-receiver can be classified as actors: Gabankitse and Segwana. They are the same actors as in the actant-subject.

Power	Function	Receiver
1. Segwana's loyalty and trustworthiness	made it possible to uplift the spirit of	Gabankitse
2. Gabankitse's complete integrity and dedication	made it possible to propose love to	Segwana
3. Gabankitse's assurance	made it possible for Lesego to be regarded as a child of	Gabankitse (himself)

4.4 HELPER AND OPPONENT

The actant-helpers of Gabankitse were Segwana and Lesego. Segwana helped Gabankitse in attaining his objective by accepting his love and marrying him. It was not an easy decision and choice for her. Lesego was supportive to Gabankitse after her mother's death. She maintained a good, mutual and healthy relationship between them. All this made him a strong man.

The actant-opponents of Gabankitse were the death of Segwana and Gakenasepe's marriage. Gabankitse was relaxed after he achieved his goal. Segwana became very ill, her sickness lasting for two years before she finally died. His wife's death was a great shock to him, and hopes of his aim of settlement were now faded. He resorted to the second marriage. Gakenasepe hated Lesego wholeheartedly, using every trick in the book to make her life a misery.

Lesego's actant-helpers were; Gabankitse, divers, Segwana, the hunters, her ancestors, and the European man. Segwana, as a mother, loved her daughter, and all other considerations of marriage were secondary to her child's happiness. Her commitment made this fact a success. Gabankitse was a helper to Lesego. He had plans to educate her further. She was doing Standard 6 when Gabankitse decided to marry again.

One day, Lesego was ordered into the dark forest to look for the missing cattle. A lion saw her, and pursued her. She screamed with fear and the hunters that were close by heard her. Their dogs were barking. She was told to climb into a tree as the lion

became distracted by the barking dogs. With the help of God the hunters defeated the lion, and killing it. It roared very loudly for the last time, then died. Therefore, the hunters were the helpers of Lesego.

Lesego was helped by the divers when she fell into a river and almost drowned. She was on the road to Segwana's village to ask the chief to make her a slave. The river was flooded. She tried to tip-toe on the stones, and she was about to cross when she slipped and fell into the water. The divers saved her, by giving her mouth-to-mouth resuscitation.

The European man was also an actant-helper of Lesego. He realized that Lesego was frightened after she explained all her troubles. He offered her a place to sleep. The position of being lost in the bush, looking for a place to rest and sleep can be classified as an actant-opponent.

Lesego's mother, the deceased person, was an actant-helper to Lesego. In traditional Tswana culture the forefathers were given a very high ranking. The intervention of this supernatural being in Lesego's life at this point is not described by the narrator. It could therefore be interpreted as the spirit of Lesego's mother Segwana. This interpretation like the advice and aid rendered by Segwana's spirit makes good sense because it leaves Lesego with a lot of money after her marriage. This in turn can be seen as a kind of inheritance from Segwana to her daughter.

The actant-opponents of Lesego were Gakenasepe's marriage, her mother's death, Bonkganne and Tlhokatsebe, the lion, the river, Lesego's position of being lost in the bush, the searching of a husband, and slavery.

Segwana's death left Lesego as an orphan with only her stepfather to care for her. She realized that it was no good at all to be alone. She had no shoulder to cry on in times of trouble. Friends were aloof when the days were dark. Gakenasepe had no plans for a brighter future for her. She wanted her children, Bonkganne and Tlhokatsebe to be medical practitioners. Life was a bed of roses for them and they were always happy. These boys were really spoilt and there was no domestic chores that they knew. They

were always reminded to study. Gakenasepe used to encourage Gabankitse to beat Lesego. These boys would then laugh at her.

The lions can be seen as the actant-opponent of Lesego as they nearly killed her.

“Tau ya lwa le batsomi le dintswa. Ka thuso ya Modimo ba e bolaya tau e e neng e gaketse, e kiritla ka kodu e kima” (Ntsime, 1971:55).

[The lion fought with the hunters and the dogs. With God’s help they killed the lion which was furious, roaring with a big voice.]

A strong flowing river was an actant-opponent of Lesego. She fell into it and almost drowned in the water. God’s mercy was always on her side to overcome those trials. She managed to survive.

The actant-helper can also be classified as a supernatural being or an ancestor. Lesego was frightened terribly while she was sleeping at the European man’s place. She saw hands, head and the body falling from the ceiling. All those parts combined and became as one.

“Mmele otlhe wa tetesela, a tshologa sethitho. Mmele wa gatsela, a swa bogatsu” (Ntsime, 1971:56).

[The whole body was shivering, she was sweating. Her body became cold, she lost consciousness.]

Lesego’s whole body was trembling with terror.

Another actant-opponent was pronounced, to search for a husband after she saw wealth in the form of money.

“Madi a ke a gago, mme o tshwanetse go a tlogela fa go fitlhela o bona monna yo o ka go nyalang” (Ntsime, 1971:57).

[This money belongs to you. But you must leave it till you meet a man who will marry you.]

She then took a rock, put it on the hole and continued more cheerful but still somewhat fearful. She did not think of marriage because she wanted to be the Chief's slave.

Lesego arrived at the village called Segwana. She went to the Chief's place, and told Chief Sentebale everything concerning her life. He promised her protection and support. When Ketshepamang arrived at home, he was attracted to Lesego and fell in love with her. Ketshepamang eventually married Lesego through the help of his father, who accepted Lesego as his own child. Therefore, Chief Sentebale can be classified as the actant-helper to his son.

At first, Lesego wanted a job as Chief Sentebale's slave. Her request was strongly disapproved, instead, she ascended the throne. Therefore, the actant-opponent can be classified as her position of looking for security and shelter. The schematic presentation is as follows:

Gabankitse

Helpers

Segwana

Lesego

Opponents

Segwana's death

Gakenasepe

Segwana

Helpers

Lesego

Opponents

Gakenasepe

Lesego

Helpers

Gabankitse

Segwana

Divers

Hunters

The European man

Ancestors

Opponents

Gakenasepe

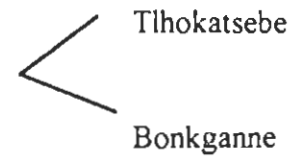
Death

River

Lions

The position of being lost in the bush

The search for a husband



Ketshepamang

Helpers

Chief Sentebale

Opponents

Lesego's position of looking for security and shelter

4.5 SUMMARY

The striving subjects (Gabankitse and Segwana) all stand in the same relationship to the core happening of this story, namely the care of and love for an orphan child, Lesego. Consequently the object of their striving in theory excludes the possibility of conflicting interests. Within the theoretical framework employed thus far, together they can be seen as an actant.

Gabankitse and Segwana's striving towards their respective goals are finely interwoven: both want Lesego to be cared for and loved. Segwana felt that marriage was not worth to distance herself from her only child. Gabankitse assured her that he would care for Lesego.

Gabankitse needed more actors who could support him to reach the goal. Segwana can be classified as power. This actant is further filled by conversation between Segwana and Gabankitse. Gabankitse's dedication and commitment contributed a great deal to Segwana's eventually accepting his love.

The actant-helpers of Gabankitse consists of Segwana and Lesego. Segwana was open and honest to Gabankitse at all times. Lesego maintained a healthy relationship between herself and Gabankitse after her mothers death.

Lesego's actant helpers are Gabankitse, the divers, Segwana, the hunters and the European man. All the helpers showed a collective disposition of care and love to her, because they helped to ensure that Lesego could be love and cared for.

The actant-opponents consist of Gakenasepe, Lesego's mother's death, Bonkganne, Tlhokatsebe, the river, the lions, finding a husband and the supernatural being. It is thus an actant that is made up of both an abstraction and actors. Gakenasepe's presence in this actant brings along doubts because initially it does not appear as if she necessarily supports the same relation with the core aim of the story. Can Gakenasepe - in her role as opposition to Lesego - at the same time also be classified as opposition regarding the whole story layer? Is she, in other words, an obstacle in the way of her own efforts to be loved and cared for? If one accepts that she hated Lesego with that intention, then the ancestors would not have favoured her.

CHAPTER FIVE

TIME AND PLACE IN “KHUTSANA”

5.1 TIME

5.1.1 DURATION: TWO KINDS

5.1.1.1 Crisis

The crisis arose on the day Segwana became very ill. Her sickness lasted for two years. Gabankitse proved to be a good husband by being so supportive and caring. The author says:

“Gabankitse a mmontsha fa e le monna tota yo o itseng go tlhokomela mosadi fa a le mo diphateng tse di boletso tsa bolwetse. A leka go batlela Segwana boreaitse gore ba leke go mo phekola mme mesunkwane ya bona ya retelelwa ke go tlhomola bolwetse” (Ntsime, 1971:52).

[Gabankitse proved to her that he was a good husband who knows how to take care of his wife when she was in the warm blanket of illness. He tried to get “Muti men” for Segwana to cure her but their herbs failed to cure the sickness.]

It is mentioned that in crisis, the significance is central and informs what we must call the surrounding elements (Bal, 1985:40). For instance, when Segwana realized that her life was on the brink of fading, she called Gabankitse and said:

“Jaanong ke go botsa potso e le nngwe. Gabankitse, a o a nthata? Gabankitse a re, Segwana ke a go rata. Segwana a re: Fa o nthata, ntlhokomelele ngwana. Jaanong go fedile ke a tsamaya. Fa a fetsa go bua mafoko a, a tswala matlho. Letswalo la kgaoga, botshelo jwa khutla” (Ntsime, 1971:53).

[Now I ask you one question. Gabankitse, do you love me? Gabankitse said, ‘Segwana I love you’. Segwana said: ‘If you love me, take care of my child. It is over

now. I am leaving'. After those words, she closed her eyes for the final time and died.]

The central and most important words are "If you love me, take care of my child".

"Gabankitse a lela selelo sa matlhotlhapelo fa o bona mosadi wa gagwe a mo tlogela mo lefatsheng leno la bomadimabe. Fa Lesego a utlwa gore mmaagwe ga a tlhole a le mo botshelong a lela pelo gore a bo a tsewe ke madiopo a kutlobotlhoko e e tseneletseng e e galakang. A idibala, a phuka lefulo. Fa a thanya mo kidibalong a thunya gape ka selelo" (Ntsime, 1971:53).

[Gabankitse cried bitterly when he saw his wife leaving him in this filthy world. When Lesego heard about her mother's death, she became dizzy, frustrated and confused because of heartache. She became unconscious. When she woke up from being unconscious, she cried again, bitterly.]

However, being ill for two years, Segwana passed away in a short span time. The author has compressed the events to the essentials. He could not present the insights of the actor. Only brief periods from the life of the actor are presented.

After the funeral, Lesego and Gabankitse lived together happily. Gabankitse fostered Lesego well and Segwana's last words were echoing in his ears at all times. Both Lesego and Gabankitse's lives were in crisis to stay without one member of the family.

Lesego was still attending school because Gabankitse had plans to educate further. Most of the people in that village were conscious about the importance of education.

Bal (1985:40) pointed out that there is another kind of diversion that may also serve to extend the time span of the crisis form: a minor actor may become the protagonist in his own story, and in this way a sub-story is created. For example, the incident occurred when Segwana got married to the second wife, Gakenasepe:

"Gabankitse o ne a nyala mosadi a bidiwa Gakenasepe. Mosadi yo, o ne a itse sentle gore Lesego ga se ngwana wa ga Gabankitse tota. Gakenasepe a simolola go tlhoya Lesego ka letlhoo le le sisimosang. A tsenya Gabankitse

mowa o o bosula wa go itse gore Lesego ga se ngwana wa gagwe tota. A re, Ruri Gabankitse o dira eng ka lesele le o sa itseng rraalona le. O senyetsang madi ka lesele le le tla se keng le go direla sepe. Lesego o tshwanetse go tswa mo sekolong, a disa dikgomo. O tshwanetse go direla bana ba gago boswa. Ke raya Bonkganne le Tlhokatsebe. Lesego o tshwanetse go nna motlhanka wa bona. Ga a tshwanela go lekana le bona ka maemo mo lapeng le. O tshwanetse go disa dikgomo tsa rona. Basimane bona ba tshwanetse go tsena sekolo. Ke batla gore ba nne dingaka tsa Sekgowa” (Ntsime, 1971:53).

[Gabankitse married a woman called Gakenasepe. This woman knew very well that Lesego was not the biological child of Gabankitse. Gakenasepe started to hate Lesego deeply. She influenced Gabankitse negatively knowing that Lesego was not his child. She said: “Actually, Gabankitse, what are you doing with an illegitimate child - you don’t even know her father. Why waste money on someone who will not think of you tomorrow. Lesego must quit the school and be the shepherd of our cattle. You must plan the brighter future for your children. I mean Bonkganne and Tlhokatsebe. Lesego should be their maid. She is not supposed to have equal status as they do in this house. She must just be a shepherd and the boys should go to school. I want them to be medical practitioners”.]

Gakenasepe managed to create a sub-story. Gabankitse forgot what Segwana said to him, and Lesego was withdrawn from school and forced to herd cattle. Life became bitter and tough. The pain of being orphaned struck her heart. When she remembered her mother she wept uncontrollably. Her heart stood still when she saw other girls attending school. She realized that it is no good at all to be an orphan.

5.1.1.2 Development

The author presented as much as seems fit to understand Lesego’s life. The development of the story occurred when she was sent away to go and look for the missing cattle. She was told not to come back home without them. It was already late, the darkness from the west cropped in. In the south, it was cloudy and the rain was coming with a storm. Lesego was on her way. She went through the forest in the

darkness of the night. The wind was very strong as though there will be tornado. At that moment she was so frightened that she knelt down to pray. She then heard her mother's voice saying: "My child, fear not because God is with you". Segwana planted the seed of endurance to victory in her mind. She knew that the Lord would guide her through the mace of life.

The global significance was built up slowly from the strings of events, for instance, from the episode of her journey through the forest till she reunited with her father. The insights of the actors, and their mutual relationships, took shape as follows:

- With the help of God, hunters defeated and killed the lion which was roaring in front of Lesego.

"Fa a ntse a tsamaya a utlwa tau e duma fa pele ga gagwe. Fa a menoga, tau ya mmona, ya mo tebola. Lesego a goa ka lentswe le le tlabang mo pelong. Gaufi le foo go ne go le batsomi ba na le dintswa. Batsomi ba bolelela Lesego gore a pagame setlhare. Tau ya lwa le batsomi le dintswa" (Ntsime, 1971:55).

[While she was walking, she heard the roar of a lion in front of her. When she turned, the lion saw her, and chased her. Lesego screamed with a voice that hurts the heart. Nearby, there were hunters with dogs. The hunters told Lesego to climb a tree. The lion fought with the hunters and the dogs.]

- The divers helped her while she was drowning in the river.

"Fa a ntse a tsamaya a bona noka e tletse, metsi a mantsho a ntse a menogela. A tlotloma le noka go batla fa a ka tshela teng. Metsi a mo phamola a tsamaya ka ene. A nwela a biloga, a nwela a biloga. O ne a bonwa ke banna ba ba neng ba khuma kgofati fa a nwela mo metsing. Banna ba e ne e le dithumi tse dikgolo. Ba itatlhela mo metsing ba mo phamolela kwa ntle" (Ntsime, 1971:56).

[While she was walking she saw a full river, black water flooding. She walked along this river trying to find a place to cross. She fell into the river and was

grabbed by the water. The water threw her around, she surfaced and went under, surfaced and went under. She was seen by men who were busy diving when she was drowning in the water. These men were professional divers. They dived into the water and brought her out.

- The European man was concerned about Lesego's troubles. He offered her a place to sleep. She then heard somebody waking her up and saying: "My child, wake up and look at me because I want to give you a treasure". Historically, the Tswana culture gives an important place to the forefathers in their spiritual sense. They approve the veneration of supernatural powers and ancestors. According to the Tswana belief, Lesego's mother came as a spiritual force to her to give her the money.
- Chief Sentebale promised Lesego protection. He furthermore promised that she would be regarded not as a slave, but as the Chief's daughter. As the communal community, they are more protective and closed to each other. Furthermore, the prince called Ketshepamang got married to Lesego. After the wedding Lesego told Ketshepamang about the wealth she inherited from the European man's place. As they entered the house, Lesego asked Ketshepamang to dig under the rock. He saw a tin full of money. They became very rich. They were blessed with a daughter, Kedibone.

Famine made Gabankitse to go begging outside his village. Fortunately he arrived at Segakwane's village and cropped up at Lesego's place even though he could not recognise her. Gabankitse was out of his senses. Food and accommodation were given to him.

"Lesego a atamela, a mo dumedisa, a mo atla. A re go Gabankitse a re,
"Ke ene Lesego yo" (Ntsime, 1971:59).

[Lesego approached, greeted him and kissed him. She said: "I am Lesego"].

The author managed to show the Christian aspect of love amongst his actors. He shaped a healthy relationship as Lesego could not keep record of wrongs for her stepfather. She was patient and kind towards him. When Gabankitse heard that

Lesego was a wife to the prince, Ketshepamang, he wept uncontrollably. Ketshepamang and Lesego comforted him. They had the attitude that, that is how life goes. They never took revenge but instead allowed God to deal with it.

5.1.1.3 *Place*

The place where the events happen and the actors find themselves is a rural environment. It is a territory which is “unimpaired” in the sense that development has not taken place.

The events take place within a village and also outside the village in the surrounding vicinity. Although the layout of the village is not outlined and very little information is provided. The following examples are representative of localities in which the actors operate:

1. “Gabankitse a kopa Lesego gore a ye go batla dikgomo tse di timetseng” (Ntsime, 1971:54).

[Gabankitse sent Lesego away to go and look for the missing cattle.]

- It indicates that it was in a rural area where cattle were kept.

2. “A tlhotlhome le noka go batla fa a ka tshela teng” (Ntsime, 1971:55).

[She walked along the river trying to find where she could cross.]

- We may assume that it was at the river, full of water.

The surrounding vicinity is in a bushy place, it had a lot of water.

3. “Fa a atamela a bona ntlo e ntle ya Sekgowa e lebile botlhabatsatsi” (Ntsime, 1971:56).

[As she came nearer, she saw a beautiful European house facing towards the east.]

- We may assume that it was outside the surrounding vicinity of a village. It indicated a town.

4. “Gabankitse a re: “O ka re ke a go tshwantsha” (Ntsime, 1971:59).

[Gabankitse said: “It seems as if I know you.]

- According to Bal (1980:43) such a sentence, leaves little doubt about the location of action. Therefore, the reader - will identify one, who is thrown back on his or her own resources - will construct an image of the location of the action based on the descriptions provided and his or her own experience of the real world.

5.1.2 SUMMARY

In this chapter, I have outlined two kinds of duration, namely crisis and development. In the crisis, only a brief period from the life of the actors are presented. The significance is central and informs what we might call the surrounding elements. There is suspense, greater economy of words, and a limited time scheme. For instance:

- Segwana’s illness took two years before she passed away.
- Events have been compressed when a minor actor, Gakenasepe became a protagonist in her own story.

Development takes a longer period and is presented in historical order, with as much material as seems fit. It is more realistic, more in accord with real life and meaningful in itself. For instance:

- The life history of Lesego was given an extra-detailed representation.

Location is where events happen. The actors find themselves in a rural environment. Events occurred inside and outside the village. For instance:

- Lesego walked through a bushy place which had a lot of water.
- She got a place to sleep in European’s man’s house.

When the location of action is not identified, the reader would imagine one.

CHAPTER SIX

6.1 SUMMARY

The focus of this study was to examine and reconstruct the story layer in “Khutsana” using Bal’s narratological theory. It was done by identifying the main events, arranging them in chronological order and organising them into eight sequences. It was found that a certain purposefulness exist as the one main event is seemingly the result of the previous main event. Furthermore it proved useful to supply the sequences with a collective name.

The actors were classified according to the actantial model to get an idea of the relations which existed between the groups of actors. Gabankitse and Segwana were identified as actant-subjects, while the actant-object included the following attribute: Gabankitse should love and care for Lesego. The actant-power consisted of Segwana’s loyalty and trustworthiness, Gabankitse’s complete integrity and dedication, and his assurance to regard Lesego as his biological child.

The actant-helpers were identified as being Segwana, Lesego, Gabankitse, the divers, the hunters, the European man, the ancestors and Chief Sentebale, while the actant-opponents consists of the death of Segwana, Gakenasepe’s marriage, Tlhokatsebe and Bonkganne, the river, the lions, Lesego’s being lost in the bush, her search for a husband, and Lesego’s position of looking for security and shelter. What was very clear from this classification was that one actor could function in more than one actant. It also came to the fore that the different groups of actors (actants) support the same relation with the main event of this short story, namely the love and care for Lesego. From this it is then possible to form an idea of the disposition of the groups of actors with regards to each other.

The relations between actants are not the same as those between actants and reader. The helper is not always the person who acts to bring about the ending desired by the reader. For instance, when the subject seems unsympathetic to the reader, the helper will be so too, and the sympathy of the reader will go towards the subject’s opponent.

Each helper forms a necessary but, in itself insufficient condition to reach the aim. Opponents must be overcome one by one, but such an act of overcoming does not guarantee a favourable ending as a new opponent may loom at anytime (Bal, 1985:31). It was indicated that it is the presence of helpers and opponents which makes a story full of suspense and readable.

The events occurred during a certain period of time. The crisis indicated a short span of time and was identified in the first three episodes. The development pointed out a longer period of time which took the last five episodes, that is, from when Lesego was sent away till she was reunited with her father. More information about Lesego's life history was given in detail. Lastly, the location where events happened - the village area - was given.

In conclusion it is clear that a narratological analysis of the story layer provides the reader with a bare structure of the central elements, which in turn foreground the eventual outcome of the story in an almost graphic form.

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