
SCOPE AND DEMARCATION

Chapter 1 entails the problem statement that prompted the researcher to examine Malope's work; the aim of the research; the research method aptly applicable to Malope's work; the assumptions of other writers regarding Malope's work; Malope as writer and critic; and a brief summary of the short stories: *Bodiba jo bo jeleng ngwana mmaago* and *O re tshegisa ka baditšhaba*.

Chapter 2 covers the definitions and distinct features of narration pertaining to the narrator, narratee, degree of participation, levels of narration, structure of narration, narrative temporality, types of events, classification of narration and the intent of narration. With these aspects one should be able to see how they interact to form a unit or an entity. In addition, contributions made by various scholars regarding the aspects of narration, shall be indicated.

Chapter 3 scans the application of each aspect by Malope in the text *Mmualebe*, specifically in the short stories, *Bodiba jo bo jeleng ngwana mmaago* and *O re tshegisa ka baditšhaba*. Also, similarities between Malope and the theorists shall be pointed out.

Chapter 4 encases the conclusion whereby assessment of all the chapters will be revealed in conjunction with the commendable features of Malope. Also in this chapter, recommendations will be suggested to assist in the uplifting of short story writing, as well as the Setswana language in general.

CHAPTER 1

INTRODUCTION

1.1 PROBLEM STATEMENT

Compared to the novel, poetry and drama, the short story genre is less experimented with. No wonder this genre is receiving little critical attention.

1.2 AIM

The main aim of this research is to examine and identify the aspects of narration as employed by R.M. Malope in two of his short stories, *Bodiba jo bo jeleng ngwana mmaago* and *O re tshegisa ka baditšhaba* in the collection, *Mmualebe*. The researcher has selected these two stories on the basis of their difference in terms of aspects of narration from other Setswana short stories. Like other fiction, narration is one of the features of short stories.

1.3 RESEARCH METHOD

As an analyst, one cannot research literature without pursuing a particular literary method. Thus, theory is a tool to analyze the text in order to expand on or amplify knowledge about literature. Theory also opens ways to approach the text and assists one in establishing

the successes and shortcomings of the writer.

The critical method employed by the researcher to analyze Malope's mentioned short stories, is structuralism. Even though structuralism is an approach applied to linguistics, it (structuralism) can also be applied to an analysis of literature. One can hardly employ a linguistic model in the reading of fiction. However, as R. Seldan and P. Widdowson have argued in *A Reader's Guide to Contemporary Theory* (1993:109), it is possible:

“Literature is already linguistic as it uses language as its medium. Literature has a special relationship with language as it attends to the very nature and specific properties of language.”

The above-mentioned aspects will be discussed in Chapter 2.

Still in *A Reader's Guide to Contemporary Literary Theory* (1993:113), Genette argues that the three aspects of narration like *histoire* (story), *recit* (text) and narration itself play major roles in the theory of structuralism. The explanation he provides for the three concepts, can be traced from the *Narrative Fiction and Contemporary poetics* (Shlomith, R.K., 1983:3):

“Story means the succession of events, text is the spoken or written discourse and narration is the process of production.”

The theory of structuralism explains the structure and features of narration like plot, theme, character, events, narrators and narratees.

Through the application of each feature, the text's meaning is revealed. According to J. Culler in *Sociology of Literature*, J. Hall (1979:14):

“The meaning of a text can be established with reference to the standard of literary competence that the readers may be expected to attain.”

The researcher, therefore, intends to employ structuralism in the analysis of Malope's short stories.

1.4 MALOPE AS AUTHOR

To date, R.M. Malope emerges as a prolific writer by virtue of the quality of his contribution to Setswana literature. He is well known as a novelist, short fiction writer and as critic. Malope's first attempt in writing was in 1980 when he published the novel *Matlhokomathoko* (“Sorrow, sorrow”). Even though there was little increase in the production of short stories, Malope did play a role in the production of short stories. In 1981, he contributed the story *O Nkutlwe* to the collection *Mantswe a robongwe* (“Nine voices”). In 1982, Malope made his second attempt in short story writing through the introduction of *Mmualebe* (Critic). The four short stories in that volume are *Bodiba jo bo jeleng ngwana mmaago*, *Le fa o ka e buela lengopeng*, *O re tshegisa ka baditšhaba* and *O nkutlwe*. As a critic, Malope successfully completed an M.A. degree with the topic *Tshekatsheko ya dipadi tsa ntlha tse tlhano tsa ga Monyaise, D.P.S.* (“Analysis of the first five novels of Monyaise, D.P.S.”).

Malope has evidently borrowed amply from the orality as experimented with by Monyaise. In this case, orality refers to folktales and the extent to which they explore the binary opposition of good and evil. Malope is also poetic in approach, which is evident particularly in his economical use of words through compound expression as well as figures of speech.

In Malope's alluded to four short stories, women are the victims of circumstances because of their actions and those of the other characters as well. The women who ended up as victims, often were denied the opportunity to interact with the circumstances in a manner that suggested that they had the power to influence these circumstances. Only one woman gained victory by the grace of the author who granted her that power. It goes without saying that Malope supports, perhaps unintentionally, the system that suppresses women, particularly so because his patriarchal male characters hardly receive the expected retribution.

In spite of this gender bias, Malope has had a tremendous effect on the academic field. His blunder, one might remark in passing, was ideological and not in terms of literary *finesse*. J.W.P. Mashike completed the M.A. degree on the topic of *Tshekatsheko ya dikgangkhutswe tsa ga Malope, R.M.* ("Analysis of Malope's short stories") in 1988. This work of Mashike says a mouthful about Malope's contribution to the development of Setswana literature. Mashike's track record is impressive mainly as a result of his reading of Malope:

- (a) In 1977 he was a member of the Setswana Language Board. His contribution to the establishment of the procedural acceptance of the legitimacy of terms and spelling rules, is

remarkable.

- (b) In 1973 he was appointed as lecturer in the department of Setswana Language of the University of the North. He progressed to head of this department from 1980 to 1982.
- (c) In 1987 he became editor of *Boswa* magazine.
- (d) In 1983 he left the University of the North for Vista University (Mamelodi Campus), again as head of department of Setswana Language. On arrival at Vista, he fought tooth and nail to have Setswana offered through the medium of Setswana itself.
- (e) From 1980 until 1986, he was the external examiner of Setswana third paper.

Due to his contribution of the development of Setswana as an academic discipline, Malope received an award for his short story, *O Nkutlwe* in 1980 in the Longman Penguin Competition.

There is much evidence in Malope's works showing his stand against injustice, unfaithfulness and evil. The author's stance accounts for his experimentation with the binary opposition of good and evil. This experimentation gives the audience the capacity to differentiate between negative and positive forces. In his works, this battle between good and evil is intense. Evil characters persistently get punished and are revealed for the evil they represent, while the good characters get rewarded.

1.5 ASSUMPTIONS SOME CRITICS MADE ABOUT MALOPE

J.W.P. Mashike is one researcher who analyzed Malope's four short stories, mentioned above. Completed in 1988, Mashike's thesis covers the outer layers of narration, including aspects like characterization, theme, milieu, plot and style. Even though Mashike contributed significantly to the analysis of Malope's short stories, a few voids still remain to be filled by the researcher. Ergo, the researcher will attempt to fill the vacuum embracing aspects of narration, narrative temporality, types and classification of events.

M. Thubisi also contributed to the analysis of Malope's short stories. In 1994 she produced her work, entitled *Tshekatsheko ya dikwalo tsa Setswana* ("Techniques to the study of Setswana literature"). Her work was specifically aimed at aiding Grade 12 pupils. In this work, Thubisi starts off with a summary of all four short stories by Malope. The same narrative features analyzed by Mashike (plot, theme, milieu and characterization) are evident in her work. The only difference between her work and that of Mashike is that Thubisi's work required a narrower eye relevant for the younger students of Grade 12.

2. SUMMARY: SELECTED SHORT STORIES

2.1 *BODIBA JO BO JELENG NGWANA MMAAGO*

The events in this short story unfold around adultery. Characters involved are Tselane (a social worker), Mathulwe (attached to Siemens) and Moatlhodi (medical practitioner by profession). Regarding their relationships, Tselane was married

to Moatlhodi, but in love with Mathulwe since prior to her wedding to Moatlhodi. Their wedding ceremony was advertised on the front page of the “Star” and shown to Mathulwe by his best friend, Tlhagale.

Tselane and Mathulwe continued with their clandestine love affair. The love affair culminated in Tselane’s pregnancy. Afraid of her husband, Tselane approached a lady in Khalambazo, notorious for terminating unwanted pregnancies. The lady gave Tselane traditional medication with instructions on how it should be taken. In a state of confusion, Tselane informed her husband about her pregnancy.

Moatlhodi, who did not feel ready to start a family as yet, gave Tselane an injection to terminate her pregnancy. During the night, Tselane took an overdose of the traditional medication. Tselane’s life ended due to her disregard for the instructions on how to take the medication. All of Mathulwe, Moatlhodi and the woman from Khalambazo were arrested. Mathulwe’s for arrest for interrogation emanated from Tselane having mentioned his name before her final gasp. Moatlhodi and the woman from Khalambazo were arrested for having caused the death of Tselane by terminating her pregnancy.

2.2 ***O RE TSHEGISA KA BADITŠHABA***

In this short story, Morongwe, the narrator and central character, revealed corruption in the Department of Education of Bophuthatswana. In possession of a B.Sc degree and a diploma in University Education, Morongwe was employed as

teacher at Tlhabologo High School. Despite her diligence, the principal of Tlhabologo did not bother to forward her forms of appointment to the District Office. A period of about three months passed without Morongwe receiving any salary. Time and again when she approached the principal with regard to her financial problem, the principal persistently told her that she should be patient.

When Morongwe approached the district manager about her predicament, he informed her that the principal of her school was to be blamed. The district manager promised Morongwe that he would try his best to alleviate her financial predicament. Another three months went by without any progress made in Morongwe's efforts to relieve her burden of six months. Exactly like the principal, the district manager did nothing to forward her forms of appointment to the Head Office.

Exasperated, Morongwe resolved to personally go to the Head Office. She is amazed by the way matters are handled at the Head Office. As she was directed from one official to the other, clerks were chatting around, reading newspapers and playing cards during office hours. Finally Morongwe met with Modisaotsile who attended to her problem. The latter phoned the district manager of Morongwe and asked for her forms of appointment to be send to Head Office. At the end of the seventh month Morongwe received her salary with arrears and more than she was due.

CHAPTER 2

THEORY OF NARRATION

2.1 INTRODUCTION

This chapter aims at reviewing one theory of narration that highlights narrative features or elements. In analyzing the short story, one cannot avoid looking at the narrative technique. Narration is the main literary weapon in prose genres, i.e., novel, novelette and short story. Without narration, all the genres mentioned would lose their literary identity, in fact would fail to exist. In this chapter, distinct layers of narration will be described. These layers embrace the typology of narrators and narratees, degree or extent of participation, structure of narration, levels of narration, types of events, narrative temporality, classification of narration and the intent of narration. Various terms and characteristics will be defined.

2.2 TERMS AND DEFINITIONS

2.2.1 Narration

In simple terms, narration can be defined as the ways and means of telling a story. Various scholars differ in their definition of

narration. In spite of the differences in phrasing, we can, however, trace and follow their agreements to research narration. Shlomith, R.M. and Hawthorn, J. disagree only in as far as the importance of narration is concerned.

According to Shlomith in *Narrative Fiction and Contemporary Poetics* (1983:3), narration -

“..... suggests a communication process in which the narrative as a message is transmitted by the addresser to the addressee and verbal nature of the medium used to transmit the message”.

This quotation clearly indicates that the narrator and the narratee are the key points of narration. The two words that indicate the meaning of narration are “communication process”.

Hawthorn, in *The text, Studying the Novel* defines narration as follows (1985:3):

“Narration is the telling in such a way that we can visualize what is described”.

Thus Hawthorn defines narration as the telling procedure. The importance of narration, according to Hawthorn, is that we can visualize or create mental images of what is being described. With regard to Shlomith, the importance of narration is that the message is verbally transmitted by the addresser to the addressee.

2.2.2 Agents of Narration

Regarding agents of narration, narrators and narratees will be defined. Their roles in terms of the act of narration will also be discussed. In simple terms, the narrator is the teller of the story and the narratee the receiver of the story: the reader or the listener. Various terms are used by critics in typifying the narrators.

G. Genette and W. Booth typify the narrators in the same way. However, they employ different terms. Booth uses the concept of “dramatized narrator” and Genette prefers the phrase “first person narrator”. According to Booth in *The Rhetoric of a Fiction* (1968:151),

“The dramatized narrator refers to the I or we, making them into characters and with the undramatized narrators there is no mention of the character or the pronoun I”.

According to M. Bal in *Essays in Narratology* (1991:86), the first person narrator is visible as a character in the story and is narrating about the events that have happened to him or are happening to him. The third person narrator, according to Genette, is invisible in the story and his narration is directed somewhere. Just like Booth, Genette further states that the first person narrator can be recognized by the use of the pronoun “I”.

Shlomith follows a different route in typifying his narrators. In *Narrative Fiction and Contemporary Poetics* (1983:94), three types of narrators, according to Shlomith, can be distinguished, namely the intradiegetic, extradiegetic and the hypodiegetic. An extradiegetic narrator, according to Shlomith, would be the one who is above our

outside (superior to) the story he is narrating. The narrator is intradiegetic if he participates in the story as an observer or character. The narrator is hypodiegetic if he is below the story which he is narrating.

2.2.3 **The degree or extent of participation**

Narrators cannot be classified in isolation from the degree of perceptivity or the extent of participation. Pursuant to Shlomith in *Narrative Fiction and Contemporary Poetics* (1983:95), the extent of participation can be homodiegetic or heterodiegetic. In terms of the homodiegetic degree, the narrator is present in the story that he is narrating. When he shows no personal involvement in the story, he is heterodiegetic. Other correlating terms that can be used, are the apparent and the immanent degree. The term “apparent” is similar to homodiegetic. According to M. Bal in *Essays in Narratology* (1991:79), the degree is autodiegetic if the narrator tells the story in which he is present.

2.2.4 **Levels of Narration**

Levels of narration is also part of the narrative technique. Pursuant to Shlomith in *The Narrative Fiction and Contemporary Poetics* (1983:91), three levels of narration are apparent. These levels are extradiegetic, diegetic and hypodiegetic. Both the hypodiegetic and extradiegetic levels have already been defined in the typology of narrators. The diegetic level, following Shlomith, is concerned with main story line. When the narrator gives his characters a chance, a shift occurs in the position of the narrator and his degree of

participation.

One level of narration not mentioned by Shlomith, and dramatized in *Mmualebe*, is the metadiegetic level which Bal calls “metanarrative”. According to Bal (*Essays in Narratology*, 1991:78) the metanarrative level influences or explains what is happening in the primary or diegetic level. The metanarrative level is also concerned with narration inside narration, or it describes that which is going to happen.

2.2.5 **The cycle of Narration**

“Cycle of narration” refers to the extent to which the narrative explores the growth or deterioration of a character’s emotional state. The story may begin with degradation whereby a character enters in a bitter situation or in misfortune and exits with amelioration or victory. The cycle may also start with amelioration whereby a character finds herself in a positive situation and ends up in a bitter situation. In some narration, misfortunes may follow one another from the exposition phase up until the end without progress or improvement in the lives of characters.

The cycle of narration is a process that cannot be treated in isolation from the types of events. According to Shlomith (1983:16) events can be classified into two categories, namely, the kernels and the catalysts. From *Narrative Fiction and Contemporary Poetics*, Shlomith defines the two concepts as follows (1983:16):

“Kernels are those events that advance the action by opening an alternative and those that

expand, amplify, maintain or delay the former are catalysts.”

Regarding the catalysts, there is no progress in the lives of characters or in their actions. Thus characters become static due to the impact of catalysts in their lives. Kernels have a positive impact on the lives of characters as they aid development or progress in their actions. Delay in the progress of characters may be due to their own faults or to the mistakes of other characters.

2.2.6 **The structure of Narration**

Structure is one of the features inherent in our theorizing about narrative. It involves the arrangement, or ordering of events according to the following phases. Exposition, Climax and Denouement. Regarding the exposition phase, the main character is revealed together with the problem that he will encounter. By so doing, the short story will be favourable and will also invite the element of suspense whereby the feelings of the reader will be arrested from the beginning until the end of the story. There are many ways of seizing the feelings of the reader. In some short stories, the writer uses dialogue between characters at the beginning of the story. By so doing, their problems or misfortunes will be revealed whereby the reader will have a room for those problems or whereby the reader will place him or herself in the position of the character.

The writer may also open narration by describing or outlining the setting. As a consequence, the reader will construe mental images

about the events. In still other short stories, the writer may start off by posing a question in order to capture the reader's attention and to sustain it. In artistically written short stories the writer follows the unchronological sequential order of events. The events start in the middle or in the end to the exposition. By this route the reader's attention is procured. The element of suspense, which is the paramount literary weapon in short stories, has to be commissioned from the beginning to the end of the story.

In the climax phase, the character who finds him or herself in a difficult situation, struggles to eliminate his/her difficulties and which might complicate matters further. In this phase, the character in a complicated situation displays his or her actions and thoughts in an attempt to extricate him or herself from the dilemma he or she is faced with. The element of suspense is also apparent in this phase and expanding the reader's feelings through wishing to know how the problem will get solved.

As for the denouement phase, all the questions the reader has been formulating, receive answers. Thus the denouement is the resolution of the problem. The end result of artistic short stories arrives unexpectedly before the reader. The writer concludes the story in this way on the basis of knowledge of the expectations of the readers. This is one of the requirements of the short story.

2.2.7 **Narrative temporality**

As one of the aspects of narrative theory, narrative temporality is concerned with narrative order. According to Shlomith (*Narrative Fiction and Contemporary Poetics*, 1983:46) order will answer the

question of “when” in terms like “first”, “second”, “last”, “after” and “before”. The narrative order embraces anachronism and frequency. If something is out of its relevant time-order, it is anachronic. Frequency refers to how often something is repeated.

Anachronisms include analepsis and prolepsis. According to M. Wallace in *Recent Theories of Narrative* (1986:124), analepsis or flashback occurs when the narrator or character can describe the past. Prolepsis or flash forward signifies the narrator or character’s knowledge of approaching events.

According to Genette (see his contribution in *Narrative Fiction and Contemporary Poetics*, Shlomith, 1983:46) analepsis is the narration of the story at the point in the text after later events have been told and prolepsis the narration of the story at the point before earlier events have been mentioned. Regarding the prolepsis, the story is forwarded to the future point and with analepsis the story is reversed. When the events are arranged in the sequence of middle, beginning and denouement, the middle which starts the story is the prolepsis since it is exposed before its real time. The beginning which follows after the middle, is the analepsis since the sequence of the story is reversed. There is no anachrony in the denouement as it is exposed in its proper time. Both the analepsis and prolepsis can be homodiegetic if the description of the events lie within the main storyline, or, they can be heterodiegetic when the narrator describes something outside the main narrative.

2.2.8 **Narrative frequency**

Shlomith (in *Narrative Fiction and Contemporary Poetics*, 1983:46)

argues that frequency answers the question of how often an event is recounted. Genette defines frequency in the same way as Shlomith. In his contribution in *Recent Theories of Narrative* (M. Wallace, 1986:125), Genette states that frequency refers to the number of times an incident is recounted. He distinguishes types of frequency as follows (1986:125):

- a. Iterative one description of an event that occurs repeatedly.
- b. Singulative a single event is recounted once.
- c. Repetitive a single event is described several times.

2.2.9 **Classification of narration**

Narrations are classified by Genette in *Narrative Fiction and Contemporary Poetics* (Shlomith, 1983:89) as follows:

- a. Ulterior narration where the events are narrated after they happened.
- b. Alterior narration where narration precedes the events before they happen.
- c. A type of narration simultaneous with the action whereby the character narrator is narrating and performing at the same time.
- d. An intercalated narration is when the telling and acting follow each other in alteration.

2.2.10 **Summary**

Narration as a broad sphere encompasses many aspects that vie with one another to constitute a unit. Narration enables one to develop thoughts and views on how to apply its aspects on a text. Through all the aspects of narration, as an analyst one will be in the position to notice the literariness of a text with regard to its intent, structure and its relation with reality.



CHAPTER 3

THE INCORPORATION OF NARRATIVE ASPECTS IN MALOPE'S SHORT STORIES

3.1 INTRODUCTION

From what has been indicated about the aspects of narration, Malope is not an exception. The aim of this chapter is to explore how Malope applies the aspects of narration in two of his short stories, *Bodiba jo bo jeleng ngwana mmaago* and *O re tshegisa ka baditšhaba*. All the aspects described in Chapter 2 are noticeable in Malope's short stories.



3.2 TYPOLOGY OF NARRATORS, NARRATEES AND THE DEGREE OF PARTICIPATION

In the short story *Bodiba jo bo jeleng ngwana mmaago*, Malope typifies his narrators and narratees in the same way as Shlomith. The degree of participation is also the same as that indicated by Shlomith in Chapter 2.

In the mentioned short story, Malope used MmaMmualebe as the narrator in the exposition and denouement phases. In the centre of the story the narrator yields the floor to her characters. The name MmaMmualebe is recognized in the short story *Bodiba jo bo*

jeleng ngwana mmaago, in *Mmualebe*, Malope as follows (1982:1):

“Ee ngwana ngwanaka. Lefatshe le bosula go le kalo, le monate go le kalo, ke bodiba botala tlhokaboelelo Mosadimogolo MmaMmualebe a swaila ka noka fa a neng a sekame gona gaufi le leiso, mo mokgorwaneng wa molelo.”

(Yes, my grandchild. The earth is bad to that extent if life is like green pool that is unable to flow. The granny Mma Mmualebe sleeps where she rested near the fire dwelling.)

MmaMmualebe as the narrator occupies the position as intradiegetic for she is inside the story or narration. Regarding the extent of participation, she is homodiegetic as she is visible and show personal involvement in the narration. As an intradiegetic narrator, she is not one of the main characters in the main storyline.

The narratee in the mentioned short story is Morongwe who is also noticed in the same way as her addresser. She is intradiegetic as her response falls within the narration. She is homodiegetic in terms of her degree of participation due to her visibility in the story. The following quotation from the short story, *Bodiba jo bo jeleng ngwana mmaago* clearly reveals the name of the narratee in *Mmualebe* (Malope, 1982:1) as follows:

“Morongwe a ipotsa gore gona ke ka ntlha ya eng nkokoagwe a mmolelela kgang e e ntseng jalo, ntswa a sa le magetla a a metsi.”

(Morongwe questions herself why it is that her granny is telling her that story when she, Morongwe, is young.)

The similarity between the short story *O re tshegisa ka baditšhaba* and the first short story is partial. Just like in the short story *Bodiba jo bo jeleng ngwana mmaago*, the narrator is recognized by her name. The same applies to the narratee. Both the intradiegetic and the homodiegetic terms are also used by Malope. Morongwe occupies the position of an intradiegetic narrator and MmaMmualebe who was the narrator in the short story *Bodiba jo bo jeleng ngwana mmaago*, occupies the position of intradiegetic narratee. Unlike in the short story *Bodiba jo bo jeleng ngwana mmaago*, Morongwe as an intradiegetic narrator is a character in the second short story. Thus her position is autodiegetic and her extent of participation is homodiegetic. Thus from the beginning up to the end of the short story her position and extent of participation remains static or unchanged.



3.3 THE LEVELS OF NARRATION

In the short story, *Bodiba jo bo jeleng ngwana mmaago*, Malope uses the three levels which are the diegetic, metadiegetic and hypodiegetic. The diegetic and hypodiegetic levels are visible in Shlomith's work and the metanarrative concept is visible in Bal's work. Malope opens the short story *Bodiba jo bo jeleng ngwana mmaago* at the metanarrative level. At this level the narrator gives a description about the title of the short story which is a shortened proverb. The proverb, in its fullest form, is "Bodiba jo bo jeleng ngwana mmaago e re o feta ka bona o bo sikologe", meaning that one

should avoid the difficulties encountered by the one with whom she or he is associated.

The narrator associates the above-mentioned proverb with the situation in life whereby some of the people are not in the position to differentiate between goodness and evil. Through the use of the proverb, the narratee is able to formulate mental images about the events in the diegetic level. The metadiegetic or metanarrative level is also noticed at the end of the short story. The narratee who Morongwe examines all that had been narrated to her. She also questioned herself about what could have happened to her has she imitated Tselane.

The second level used by Malope, which is also emphasised by Shlomith, is the diegetic level. This level concerns the storyline. In most instances at this level, the narrator yields the floor to the characters. Thus the level of narration shifts to that of character involvement, known as the hypodiegetic. As the levels becomes hypodiegetic, the narrator and the narratee become extradiegetic since they are outside the story.

MmaMmualebe opened the diegetic level with the dialogue between Mathulwe and Tlhagale in the following way (Malope, 1982:2):

“Monna, Mathulwe a o tiisitse ga rotwe fa o re o ntse o sa itse sepe? Tlhagale-tsala ya ga Mathulwe ya tlhogo ya kgomo a botsa a sa dumele.”

(“Mathulwe, are you sure like the male baboon when you say you did not know anything?” Tlhagale who is the best friend of Mathulwe, asked with uncertainty.)

In the quotation above, Tlhagale, who is the best friend of Mathulwe, informs him about the wedding ceremony to be held between Tselane and Moatlhodi. Tselane was also in love with Mathulwe.

Another example of the hypodiegetic level noticed in the short story, *Bodiba jo bo jeleng ngwana maago* from the text *Mmualebe* (Malope, 1982:3), is the following:

“O buile pelo ya mafoko fa o re Tselane o dirile ka boomo Nna ga ke ineele bonolo jalo Nna ke Morwa Mathibela a Masilo, ke lebolobolo le ilang go gaswa ka metsi, wa nkgasa ke swa nao.”

You said the heart of the words by saying that Tselane had done this purposely I don't give up easily I am the son of Mathibela of Masilo. I am the puffadder that hates to be poured with water. You pour me I die with you.)

With the above quotation Malope reveals the negative response and attitude of Mathulwe in the form of dialogue. Mathulwe expresses the bitter feeling as he had been in love with Tselane for a long time.

The main story line in the short story *Bodiba jo bo jeleng ngwana mmaago* is centred around the love affair between Tselane and Mathulwe. Despite the fact that she was married to Moatlhodi, she continued her secret love affair with Mathulwe. Tselane loved Mathulwe more than her husband and at the climax of their love affair, Tselane fell pregnant. Seeing that she was in a tense

situation because of her pregnancy, Tselane decided to terminate it. She asked for help from a woman in Khalambazo who was known for helping women in terminating their pregnancies. On the other hand, Tselane approached her husband, Moathodi who was a medical practitioner, to help her in terminating her pregnancy. Moathodi gave Tselane an injection and during the night Tselane took an overdose of traditional medicine, and this quickly ended her life.

Regarding the short story, *O re tshegisa ka baditšhaba*, the narrator just like in the short story, *Bodiba jo bo jeleng ngwana mmaago*, starts with the metanarrative. Morongwe as the narrator became inquisitive to depict to her listener what was happening to them in the educational sphere. This can be clarified by the following quotation from Mmualebe (Malope, 1982:26).

“Sebaka ke sa me koko. Ga ke bolo go go tlhwaela tsebe, ke batla o ka itse tse di diragalelang rona gompieno. Fa o ka nthibela nka tloga ka serega pelo.”

(The chance is mine, Granny. I have been listening to you. I want you to know what is happening to us now-a-days. If you prevent me, I will be annoyed.)

In this quotation Morongwe does not want MmaMmualebe, who is the narratee, to obscure her view because she was no longer going to get the chance to reveal her bitter feeling.

The metanarrative is also visible at the end of the story. Here the narrator gives an analysis about education. According to her, some people proceed with their schooling to receive certificates, thinking

that those certificates will do the work on their behalf. On the other hand, MmaMmualebe, the listener, stresses that education does not answer the needs of mankind.

The second level in *O re tshegisa ka baditšhaba* is diegetic. At this level, Morongwe, the character narrator, reveals corruption in the Department of Education. This corruption is evident at Tlhabologo High School where Morongwe was employed, at the District Office and at the Head Office of the Department of Education. Morongwe, with a B.Sc degree and a diploma in University Education, was appointed as one of the teachers at Tlhabologo High School. A period of about three months passed without receiving her salary because the principal of the school failed to deliver the appointment forms of Morongwe in time at the District Office.

Annoyed, Morongwe approached the District Office. Only after doing so, the principal responded. After receiving the forms, the District Manager failed to forward them to Head Office in time. Another three months in addition to the first three passed without any progress in alleviating Morongwe's financial problem. In extracting herself from the problem, Morongwe approached the Head Office where she met Modisaotsile who helped in ousting her from the bitter situation. At the end of the seventh month Morongwe received her salary and the arrears thereof.

3.4 THE STRUCTURE OF NARRATION

All the selected short stories are well structured in terms of the noticeability of the phases like the beginning, climax and denouement. In *Bodiba jo bo jeleng ngwana mmaago* the narrator opens the

exposition with the middle events. Also at the exposition phase, the problem of Mathulwe as one of the characters is revealed before the reader. The means of communication used by Malope to reveal the problem, is in a form of dialogue between Mathulwe and Tlhagale. Tlhagale informs Mathulwe about the coming wedding between Tselane and Moatlhodi. As a form of evidence, Tlhagale shows Mathulwe the “Star” newspaper in which the pictures of Tselane and Moatlhodi appear on the front page, with the message of invitation below that. This becomes a problem to Mathulwe because he is in love with Tselane.

The element of suspense is invited whereby the reader becomes inquisitive to know what will happen regarding the affair between Tselane and Mathulwe and how Mathulwe will respond to ease his bitter feelings. Mathulwe is infuriated and replies that he will continue his love affair with Tselane regardless of the marriage barrier. By starting with the middle events, the narrator inserts the element of suspense. As a result, the reader proceeds reading since he/she wants to know how Tselane, as the bone of contention or the centre of attraction, is bound to react to the situation. From this point onwards, the events turn to the beginning. With regard to the exposition phase, the narrator relates the first meeting between Tselane and Moatlhodi and the one between Tselane and Mathulwe.

The meeting between Tselane and Mathulwe is expressed by the narrator in *Bodiba jo bo jeleng ngwana mmaago* (Malope, 1982:4) in the following fashion:

“Gakologelwa monna Tlhagale, gore Tselane le
nna re nko le lemina go tloga bogologolo fa a
sale mophatong wa materiki, go fitlha ka tikerii

ya ntlha ya bodirediloago go fitlha a e tthatlhaganyetsa ka ya bobedi.”

(Remember, Tlhagale, that Tselane and I are in good relationship since long ago while doing her matric, till she received her first degree of social science until she received the second degree.)

Tselane and Moatlhodi meet at the interuniversity sports competition held in Mankweng near Pietersburg. Both represent their respective universities in volleyball. Tselane represents the University of the North and Moatlhodi represents Wentworth University in Durban. They fall in love till they eventually tie the knot.

From the exposition phase the events turn to the climax phase when matters become complicated. Neither Tselane nor Mathulwe is willing to relinquish their emotions about their love affair. The reaction of Tselane that she is not willing to lose Mathulwe, is clearly indicated by the following expression from Mmualebe (Malope, 1982:8):

“Fa o sa tshwenyega, re ka nne ra tswelera pele re ngotlile mokgwasa.”

(If you do not mind we may continue secretly.)

The expression which indicates that Mathulwe is not willing to give up, is figuratively contained within Mmualebe (Malope, 1982:9):

“Mathulwe a bona gore botoka ke go iphimola dikeledi ka go nna a ya go gora dipitsa di sa apewa ke ena.”

(Mathulwe decided that the best way to console

himself was to lick the pots not cooked by him.)

As the love affair between Tselane and Mathulwe reaches the apex position, Tselane becomes pregnant. This puts her in a complicated situation, requiring a solution. The suspense of the situation renders the reader curious about the route Tselane will follow to extricate her from her problem and about her husband's reaction to her condition.

In the denouement phase Tselane battles hard to remove herself from her predicament. The solution she chooses, is a negative one. She secretly approaches the woman from Khalambazo to terminate her pregnancy. Still in a state of confusion, Tselane asks assistance from her husband. With an injection he adds to the previous treatment to terminate his wife's pregnancy. During the night Tselane takes an overdose of the traditional medicine, thereby inadvertently terminating her life as well. Tselane's negative action intensifies the reader's curiosity about the fate of those who partook in terminating her pregnancy. Eventually, Moatlhodi, Mathulwe and the woman from Khalambazo are arrested. Mathulwe is arrested for questioning since Tselane mentioned his name during her final gasp. Thus the end of the short story, *Bodiba jo bo jeleng ngwana mmaago*, is quick and unexpected. As an analyst one would not expect Tselane, a social worker by profession, to have taken such a decision. Surely, she knew all the procedures regarding unwanted babies. She must have known that she could have given birth to the baby and offered it for adoption. Another factor impeding credibility is the question why Tselane feared her husband's wrath as if she expected him to know that she was not impregnated by himself.

With regard to *O re tshegisa ka baditšhaba*, the narrator Morongwe opens the exposition of the short story in the form of dialogue between her and the principal of Tlhabologo High School. The dialogue, from Mmualebe (Malope, 1982:27) reads:

“Baya pelo morutabana. Tsotlhe di tla siama, di tlamalala thwii jaaka thupa ya moretlwa. Ga ke re ga twe ke a dumela, nyaa, ke a itse gore di tla siama. Baya pelo mma”.
(Be patient, teacher. All will be right and straightforward like the stick of the brandy bush. I am not saying it is alleged. I believe, no, I know that they will be alright. Be patient, madam)

The implication of the principal's statements in this dialogue, subtly intensifies the reader's curiosity. The name of the main character, Morongwe, is revealed in the exposition phase as well. Through the financial dilemma of Morongwe has not received her salary for three months, the element of suspense is invited. This prompts the reader to continue with the reading in order to learn the way in which Morongwe is to resolve her problem.

As for the climax phase, Morongwe chooses battle above surrender. She personally goes to the District Office and confronts the District manager on the matter of attending to her problem. Like the principal, the District Manager fails to forward her forms of appointment to Head Office. Because, or perhaps in spite, of the perpetuation of her problem, Morongwe assertively persevere and confronts the higher authority of Head Office about the injustice imposed upon her. This action heightens the reader's avidness to

learn about the reactions of the offenders of justice, notably the principal and District Manager. Naturally, it also elevates suspense through the reader's concern for Morongwe.

The narrator ended the story with a resolution being attained. Morongwe meets Modisaotsile, acting secretary at Head Office. Morongwe's problem is solved after seven months of hardship - she receives her salary plus arrears. Moreover, consequent to a promise of Modisaotsile, Morongwe also receives a threefold increase. The end of this short story, *O re tshegisa ka baditšhaba*, is not surprising. Things happened as one would expect of a competent civil service.

3.5. THE CYCLE OF NARRATION

In *Bodiba jo bo jeleng ngwana mmaago* the narration starts and ends with degradation in as far as most of the events act as catalysts. The catalysts hinders progress or development in the lives of the characters in terms of the moral, emotional, intellectual and humanitarian aspects of life. Hence, the cycle of narration will be treated simultaneously with the type of events.

On the other hand, the actions and deeds of characters delay progress in their lives. The first example of the catalyst is the action taken by Tselane by indulging in adultery. As a married woman, devotion and faithfulness to her husband is would have been expected of her. Two factors that force Tselane in adultery, are evident. Firstly, Tselane is prompted by the personality of her husband as revealed in the text *Mmualebe* (Malope, 1982:6):

“Moatlhodi ena o ne a tlhamaletse, le gale e se motho yo o neng o ka tlhola nae letsatsi lotlhe, nyaa o ne a tena jaaka nama ya kolobe kana buka e e ithutelwang ditlhatlhobo.”

(Moatlhodi was straightforward, however he was not a person you could stay with the whole long, he was boring like pork or the book you read for the examination.)

The second factor that influenced Tselane to engage in adultery, is that she regarded Mathulwe as passionate and attractive. The passionate feature is expressed by Morongwe in the text *Mmualebe* (Malope, 1982:6):

“Boammaruri ke gore Tselane o ne a rata mabogo a ga Mathulwe, a e ne e re a wetse mo go ona a se ke a palelwa ke go thulamela, gone o ne a le bothito mosimane yoo.”

(The truth is that Tselane loved Mathulwe’s hands, as she sleeps by falling in them, because he was warm.)

The first quotation demonstrates Tselane’s lack of the humanitarian aspect of life in that she caused her husband to suffer emotionally. By committing adultery, an act not condoned by society, Tselane displayed the inability to differentiate between good and bad. Thus she violated the moral aspect of life.

The action taken by Mathulwe in continuing his love affair with a

married woman, is another example of a catalyst. His action impacts negatively on the narration as it remains static and also negatively impacts on the side of Moatlhodi for his status as a married man is lowered. Thus he lacks the humanitarian and the moral aspects of life.

The process of degradation is also visible at the end of the short story. Tselane after being impregnated by Mathulwe took a negative decision to abort the baby. This action is a catalyst as it hindered progress in her life for she died due to that decision. To abort the baby who has not sinned is a wrong thing and an evil deed. Thus she lacks the moral aspect of life. In terms of the deprived intellectual aspect of life Tselane fails to think like an intellectual. As a social worker, she could have given birth to the baby and offered it for adoption.

Another event which is a catalyst concerns the deeds of the woman from Khalambazo. As a woman notorious for the termination of unwanted pregnancies, progress in her life is hindered. By continuing with the procedure, despite the fact that most of the women lost their lives it shows that she lacks the emotional aspect of life.

In the short story, *O re tshegisa ka baditšhaba*, the narration starts with degradation and ends with amelioration. Morongwe who is the central character in the short story starts and continues with misfortunes as a result of the actions of the principal of Tlhabologo High School and the district manager. The actions of the principal, by not forwarding Morongwe's appointment forms to the District Office in time and the district manager by not delivering the forms to the Head Office, have a negative impact on Morongwe. Even though

Morongwe reminds them, they remain reluctant. As the principal and the district manager fail to relieve Morongwe from her sufferings, they violate the humanitarian aspect of life.

The end of the short story is ameliorative or improving due to the action taken by Morongwe. Morongwe who fought tooth and nail for amelioration, gained victory. Modisaotsile whom she met at the Head Office, helped in alleviating Morongwe's problem. After a period of seven months Morongwe received her salary with arrears. The narration ended with amelioration for it is what Morongwe deserves and also to scold people who are unfair to others whereas they expect the good from them.

3.6 **NARRATIVE TEMPORALITY**

3.6.1 **Order**

3.6.1.1 **Prolepsis**

Malope is not an exception in the application of prolepsis in his short stories. Prolepsis as a concept is also emphasised by Shlomith in the text *Narrative Fiction and Contemporary Poetics*. In *Bodiba jo bo jeleng ngwana mmaago*, narration opens with an external prolepsis from the text *Mmualebe* (Malope, 1982:1):

“Ee ngwana ngwanaka. Lefatshe le bosula go le kalo, le monate go le kalo, ke bodiba botala tlhokaboelelo.”

(Yes my grandchild. The earth is bad to that extent, it is good to that extent, it is a green

pool which is unable to flow.)

The above expression is an external prolepsis as it is outside the main narrative. It is also heterodiegetic as it deals with different characters who are not part of the main narrative. The narrator who is MmaMmualebe by so saying gives the narratee who is Morongwe a clear picture of what will happen in the main story line by describing the goodness and the badness of life. This gives the narratee a chance to formulate a mental picture of what is going to happen in the main narrative.

After the description of the life situation by MmaMmualebe, Morongwe's feelings are revealed. The feelings of Morongwe are also part of the prolepsis as they are revealed before the exposition of the main narrative. They are external and heterodiegetic in the same way as the above quotation. The feelings of Morongwe are revealed in the text *Mmualebe* (Malope, 1982:1):

Kgang ya ga nkokoagwe e ne e mo tshositse mo go maswe. O ne a sa tlhaloganye gore e mo amile maikutlo ka ntata ya lenyalo le a tla bong a ipofa ka dikgole tsa lona ka kgwedi ya Phukwi kana nyaa.”

(The story of her grandmother severely frightened her. She did not understand that it had affected her feelings because of the marriage she will be committed to in July or not.)

Another example of a prolepsis is concerned with the revelation of the wedding to be held between Tselane and Moatlhodi at the

beginning of the main story line. The prolepsis is internal and homodiegetic as it lies within the main story line and covers the same characters who are part of the main story line. The revelation is proleptic in the sense that it is described before the meeting between Tselane and Moatlhodi.

3.6.1.2 **Analepsis**

The concept of analepsis as it has been put forward by Shlomith, is also noticeable in the short stories of Malope. Regarding analepsis the story is reversed to a point in the past. Analepsis are noticeable in *Bodiba jo bo jeleng ngwana mmaago*. After the revelation of the immanent wedding ceremony between Tselane and Moatlhodi the story is reversed to the first meeting between Mathulwe and Tselane.

The first meeting between Mathulwe and Tselane is revealed in the text *Mmualebe* (malope, 1982:4):

“Gakologelwa monna, Tlhagale gore Tselane le nna re nko le lemisa go tloga bogologolo fa a sa le mo mophatong wa materiki, go fitlha ka tikerii ya ntlha ya bodirelaloago go fitlha a e tlhatlhaganyetsa ka ya bobedi, ke ntse ke lomile segaswa ka meno.”

(Remember, Tlhagale, that I and Tselane had been in good relationship since the past whilst in matric, she attained the first degree in Social Science ‘till she gained the second one, I being determined.)

The meeting between Tselane and Moatlhodi is another example of an analepsis as it is also exposed after the announcement of the wedding. The analepsis is internal and homodiegetic as it lies within the main story line and covers the same characters of the story line. This can be highlighted by an expression from *Mmualebe* (Malope, 1982:5):

“Tselane o kopane lwa ntlha le ngaka Moatlhodi Keitsile fa diyunibesithi tsoommalaosebilo di ne di kopane ka motshameko mo Mankweng, ga Mmamabolo boana kolobe.”

(Tselane first met with doctor Moatlhodi Keitsile at the black university competitions held at Mankweng in Mmamabolo.)

Analepsis is noticeable also in the short story, *O re tshegisa ka baditšhaba*. One of the examples concerning the conscience of Morongwe before she was employed as a teacher at Tlhabologo High School. The conscience is recounted from *Mmualebe* (Malope, 1982:28):

“Morongwe a gakologelwa gore fa a ne a le kwa yunibesithing ngwaga wa bofelo wa dithuto tsa borutabana ena le balekane ba gagwe ba ne ba lora ditoro tse di sa feleng. E ne e le ba lesomo le le ititeileng sehuba gore lo ineele ka pelo le mowa mo go fatlhoseng setšhaba sa bana ba thari e ntsho.”

(Morongwe remembers that whilst in the final year in the faculty of education at the

university, she and her colleagues were having continuous dreams. She was of the group that made the vow with their hearts and spirits to remove the black students out of infancy.)

The description of Modisaotsile by Morongwe is another example of an analepsis. The description is revealed after Modisaotsile was employed as the secretary at the Head Office of the Bophuthatswana Department of Education. The description is revealed by Morongwe in the text, *Mmualebe* (Malope, 1982:34):

“Morongwe a gakologelwa gore e ne e le ramatlhajana wa setlhopha sa bona, mme e rile dipholo tsa ditlhatlhobo di gololwa, Modisaotsile a se ka a gorosa dithuto tsotlhe.” (Morongwe remembers that he was the clever person in their standard, and when the results were released, Modisaotsile failed to collect all the subjects.)

3.6.1.3 **Frequency**

The aspect of frequency as part of narrative temporality is also noticed in the short story, *Bodiba jo bo jeleng ngwana mmaago*. In this short story, Malope employs repetitive frequencies. The repetitive frequency in the story involves adultery as a singular event which occurs many times. Tselane fell in love with Mathulwe whilst the two were in matric. During the sports competition held at the University of the North in Mankweng, Tselane falls in love with Moatlhodi despite the fact that Mathulwe was there for her. After

Tselane got married to Moatlhodi, she continued her secret love affair with Mathulwe right up to the end of the story. Thus adultery as a singular event occurs many times over.

The second example of repetitive frequency in the story, *Bodiba jo bo jeleng ngwana mmaago*, concerns the woman from Khalambazo. The single action of the woman in helping many women to terminate their unwanted pregnancies, occurred many times. This may be deduced from the expression from the text *Mmualebe* (Malope, 1982:9, 10):

“Ka dikgang di sa timanwe e se dinama, o ne a utlwetse fa mosadi yoo a thusitse basetsana ba baoki ba ka tlala seatla go lemolola “
(As the news are not stingy not being like meat, she had heard that the woman had helped many young nurses in terminating)

“Boammaruri e le gore mosadi ena o teng mo Khalambazo - letsipa la matlhola-a-dibona.”

(The truth is that there is a woman in Khalambazo - the deceiver who is used to see many things.)

The events that highlight that the event occurred repeatedly are to help many young nurses in terminating their pregnancies and the deceiver who is used to see many things.

In the short story, *O re tshegisana ka baditšhaba*, the repetitive frequency is noticed in the personality and the action of the principal of Tlhabologo High School. Regarding his personality, he

was negligent in terms of his duties. Due to his actions, he delayed to alleviate Morongwe's financial predicament. It was not only Morongwe who became the victim of the principal's negligence. This repetitive action caused by the personality of the principal, may be deduced from *Mmualebe* (Malope, 1982:29) in the following statement:

“Mokgokgo o ne a kile a bolelela ba bantsi gore ba beye dipelo mme ba utlwile.”

(The principal once said to most of them that they should be patient and that they could no longer endure that.)

Another example of repetitive frequency concerns the personality of Modisaotsile who is employed in the salary section of the Bophuthatswana Department of Education. His singular personality of being a womaniser manifests itself persistently. In many instances Modisaotsile is impatient and not willing to assist educators unless they are women. With the latter he is prepared to offer assistance and even spends quite a while conversing with them.

When Modisaotsile was still a learner at Setotolwane High School, he regularly and deceitfully courted her attempts to get her to fall in love with him. His personality is summed up in the following statement from the text, *Mmualebe* (Malope, 1982:34):

“Ga a ise latlhe gone phokojwe ga a latlhe moseselo e le wa gagwe.”

(He did not cast off because it is not easy for one to cast away his or her habitual practice.)

“Ga o bone a itswalela mo ofising le basadi le

fa a le mo tirong.”

(That is why he stayed with women in his office even when on duty.)

After a period of eight years, Morongwe comes across Modisaotsile at the Head Office of the Bophuthatswana Department of Education. Modisaotsile tries for the second time to persuade Morongwe to fall in love with him. He promises her that he will rectify the mistakes made by the principal of her school and of the district manager. As noted before, their mistakes were the failure to forward Morongwe's forms of appointment to the Head Office. He also promises Morongwe that she will receive her salary and more than she expected. In one way or the other, Modisaotsile attempts to seduce Morongwe.

3.7 **NARRATED TIME**

The time used by the narrators in the chosen short stories is the same as that used in folktales. As in folktales, Mmualebe and Morongwe narrate their stories in the evening while relaxing at the fireside.

The feature of respecting the narrated time is noticed in the short story, *Bodiba jo bo jeleng ngwana mmaago*, as signified in the text *Mmualebe* (Malope, 1982:1):

Mosadimogolo Mma Mmualebe a swaila ka noka
fa a neng a sekama gona gaufi le leiso, mo
mokorwaneng wa molelo.”

(The old lady Mma Mmualebe takes a nap

where she is resting at the fireside in the fire dwelling.)

In *O re tshegisa ka baditšhaba*, the narrated time is noticed in *Mmualebe* (Malope, 1982:26) in the following quotation:

“Morongwe a ikutlwatsa fa a se na go tsokotsa dijana tsa dilalelo tsa maitsoa a Laboraro, a iteelela molelo gonne mariga a Seetebosigo kwa ga Mosetlha a manganga.”

(Morongwe appeared after they had washed the dishes on Wednesday night, she piles the fire with wood as the June winter in Makapanstad is stubborn.)

3.8 **TYPE OF NARRATION**

The type of narration in the short story, *Bodiba jo bo jeleng ngwana mmaago*, is ulterior. The noticeable factor that made the narration to be of that type, is the title of the short story which is the form of an abbreviated proverb. In full form the proverb reads “*Bodiba jo bo jeleng ngwana mmaago e re o feta ka bona o bo sikologo*” which means “One has to deviate from what had happened and not what is happening to others he is associated with”.

MmaMmualebe as the narrator, narrates to her listener the story about what has happened since she was disappointed and affected by the way Tselane had behaved until her death. With the events MmaMmualebe aims to warn and instruct Morongwe about the situations of life. As Morongwe was about to get married, MmaMmualebe did not want her to be the victim of circumstances and

wanted to equip Morongwe with the ability to differentiate between good and bad as well.

The feeling displayed by Morongwe in the short story *Bodiba jo bo jeleng ngwana mmaago*, is also part of the ulterior narration. This is summed up in the following expression from *Mmualebe* (Malope, 1982:1):

“Kgang ya ga nkokoagwe e ne e mo tshositse mo go maswe. Morongwe a ipotsa gore gona ke ka ntlha ya eng nkokoagwe a mmolelela kgang e e ntseng jalo ntswa a sa le magetla a a metsi jalo.”

(The story of her grandmother has frightened her. Morongwe asks herself why her grandmother narrated that kind of a story to her while she is still young.)

Regarding the short story, *O re tshegisa ka baditšhaba*, the type of narration is the one whereby telling and the displaying of the action are simultaneous. Morongwe as the narrator and the main character in the short story is the agent of the simultaneous narration. Morongwe displays her actions due to the injustices imposed upon her by the principal of Tlhabologo High School and the district manager.

The first action she disposed at the same time with the telling, is noticeable from *Mmualebe* (Malope, 1982:23):

“Ke beye pelo go fitlha leng? Kwa sekolong fa ke ne ke gwerisetswa borutabana, ga ke ise ke

utlwe gore e re ke sa amogele, ke sotlega go le kana, ke beye pelo. Wena o le mogokgo, o itse e le thuto efe mo go tsona di le mafaratlhatlha, e e neng ya go ruta go baya pelo o sa amogele. Bua, ke efe?”

(I should be patient until when? At school when I was trained to be a teacher, I was not taught to be patient whilst not receiving my salary and suffering. From which doctrine from all the complicated ones, did the principal teach you to be patient while not receiving your salary? Speak, which one is that?)

Morongwe who had been quiet for a period of six months, expresses her bitter feeling before the principal of Tlhabologo High School.

Regarding the second action, Morongwe proceeded to the District Office to check whether the principal of the school where she was employed, had forwarded her appointment forms to the Head Office. Morongwe's action is summed in the text *Mmualebe* (Malope, 1982:30) in the following way:

“Rre motlhatlhabi rra, ke batla go itse mo go wena mong a me gore a na fa e le nna Morongwe oora-Masilo ke mongwe wa barutabana mo sedikeng sa gago.”

(Inspector, I want to know from you, my superior, whether I, Morongwe Masilo, am one of the teachers in your district?)

In one way or another Morongwe, in the above question is revealing the injustice imposed upon her by the principal of Tlhabologo High School.

The third action taken by Morongwe is that of rebuking the behaviour displayed by the principal before her. The behaviour is revealed by Morongwe in *Mmualebe* (Malope, 1982:32):

“Ke ne ke go tsaya jaaka rre ke sa itse fa ke aparetse kobo le phepeng e dusa. Rra o kgopo ka mokgwa o o sa tthaloganyegeng.”

(I have been regarding you as my father not knowing that I was wearing a blanket with a pregnant scorpion. Sir, you are offensive in a manner that is not understandable.)

3.9 THE INTENTION OF THE NARRATION

In the short story, *Bodiba jo bo jeleng ngwana mmaago*, the narrator aims at exposing corruption in a life situation. With the proverb “Bodiba jo bo jeleng ngwana mmaago”, also the title of the story, the narrator aims at giving instructions and warnings to Morongwe who is about to get married.

On the other hand, the narrator is moralistic as the narrator wants Morongwe to differentiate between good and bad. The narrator also wants her listener to learn from what had happened to Tselane who proceeded with her life without differentiating between good and bad. From what has been discussed, the message embedded by the narrator is that marriage is sacred or a gift from God and if one

is married he or she should be loyal and show respect to his or her spouse.

The intention of narration in the short story *O re tshegisa ka baditšhaba* is to scold or rebuke unwanted behaviour or the civil servants of the Bophuthatswana Department of Education. Corruption noticed in the department starts from school level up to the Head Office. The victims of this revelation are the principal of Tlhabologo High School, the district manager and clerks at the Head Office.

Both the principal and the district manager are negligent in their duties as they do not bother to forward the appointment forms of Morongwe in time and they also fail to assist Morongwe in getting out of financial constraint in spite of pleading with them.

Neptotism is also noticed as part of corruption. The district manager had appointed someone as principal without the necessary qualifications. This corruption is revealed by Modisaotsile. The clerks in the Department of Education who are employed to attend to the correspondence of the educators and their hearings are impatient, drag their feet and play cards instead of serving the educators. Due to nepotism, some of the educators receive salaries that they do not deserve. Thus the motive of the narration in the short story *O re tshegisa ka baditšhaba* is moralistic. It directs people to steer clear from the improper and to abide by the proper.

3.10 **SUMMARY**

Malope's narration is remarkable and capturing firstly in terms of its high literary value in as far as it is convincingly deployed. Almost

all the aspects of narration are present in his two short stories.

Secondly, Malope conducts his narration in a dynamic way. Different narrators and narratees are deployed at different levels and degrees of participation. This is confirmed by the fact that all of the intradiegetic, extradiegetic, homodiegetic, heterodiegetic, autodiegetic, metadiegetic and diegetic concepts have been used in the discussion.



CHAPTER 4

4.1 CONCLUSION

This research study sought to analyse Malope's two short stories, *Bodiba jo bo jeleng ngwana mmaago* and *O re tshegisa ka baditšhaba* through a scrutiny of the aspect of narration.

Chapter 1 outlined

- The scope by demarcation of the contents and aims of the study.
- The problem statement which concerns the objectives of the researcher in terms of the short story genre, and more specifically a weighing up of the two short stories of Malope.
- The main aims of the research.
- Structuralism as a tool giving direction as to ways to analyse text. The theory fruitfully demonstrated the relationship between literature and linguistics as inseparable phenomena. A great deal of what was said, has been derived from the contribution of G. Genette.
- The stance of Malope as writer of short stories, novels and as critic was assessed. He appears to be outstanding as a result of the quality of his contribution to the literature in Setswana.

- The assumptions of writers like J.W.P. Mashike and M. Thubisi about Malope's work was discussed and found to be salutary rather than dismissive. This kind of assessment seems to be more constructive: emphasising the positive rather than negative depending on the merits of a writer's work, naturally.

From what has been revealed in Chapter 2, it is indicated that narrative technique is broader since almost all the aspects of narration and scholars who had contributed, are revealed and explained. Without those aspects mentioned in Chapter 2, the two short stories could have been valueless and meaningless.

Chapter 3 outlines the artistic style used by Malope in applying the narrative theory in the two chosen short stories. All the aspects of narration discussed by various scholars are noticeable in the two short stories and are effectively applied by Malope. This is a clear indication that one cannot analyse a text without regard to a particular method or technique.

In the two short stories, *Bodiba jo bo jeleng ngwana mmaago* and *O re tshegisa ka baditšhaba* one notices that a genre cannot be analysed or treated in isolation from other genres. The relationship between Malope's two short stories and other genres has been mentioned in Chapter 1.

Besides the aspects of narration, Malope did his best in meeting requirements regarding other aspects of short stories. These aspects are characterisation, theme and the element of coincidence.

Hence, from what has been indicated above, one may state that Malope's short stories are readable, widen one's horizons and direct morality.

4.2 **RECOMMENDATIONS**

In order to uplift the standard and development in short story writing and analysis, the owners of the language who are the Batswana had first to develop love, interest, a regard and high esteem for their language. To be sure, Setswana is fully on a par with any other language. No one from outside can aid and promote development of one's language with moderate interest.

For one's work, specifically short story writing, to attain literary value, one should see to it that as many as possible of the requirements are met. The requirements include the theme which circulates around a single idea, well structured plot, element of suspense, events happening in a short space of time, limited number of characters and the unexpected results at the end of the story.

To attain the beauty of text, Tswana writers have to read and understand various approaches based on literature and linguistics so as to be able to compare them and to recognise what they entailed to be able to apply them. Again, to improve the quality of Setswana literature, researchers had to undertake reviews of Setswana work by comparing them with work done in other languages.

On the other hand, conferences and workshops need to take place so as to enable people interested in writing and research work to enhance their literary talents through the exchange of ideas. Given

the realisation of these measures, development in Setswana may sprout.



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