

**A Comparative Study Of Short Stories By W M B Mkhize And  
M J Mngadi With Special Reference To Exposition,  
Characterisation, Style And Themes.**

by

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## **DEDICATION**

This work is dedicated to my mother BIZANI “DELISABETHEMBA” ANGELINE ZULU, who single handedly brought us up under very trying circumstances, and managed to fulfil her education desires.

**DECLARATION**

I, TIMOTHY MHLASILWA BADWINI ZULU, declare that this dissertation represents my own work in conception and execution. I also accept full responsibility for all the statements made. The sources I have quoted or used have been indicated and acknowledged by means of complete references. It has never been presented in part or as a whole in any other university.

  
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Signature

01/12/2003  
Date

As the candidate's supervisor, I have approved this dissertation for submission.

  
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01/12/2003  
Date

## ABSTRACT

This dissertation makes an investigation of two short story collections by the pioneering IsiZulu writers in this genre, W M B Mkhize and M J Mngadi with particular reference to exposition, characterisation, style and themes. The theoretical framework that has been used has been mainly the structuralist approach though others such as historical-biographical and moral philosophical, Marxist or formalism and new criticism have also been used.

This study consists of six chapters; the first chapter serves as the general introduction to the whole dissertation. The authors' biographical sketches have been given. The discussion of the methodology, definition of the important concepts, parallel works in isiZulu short stories, the chapter outline, theoretical framework and the conclusion make up the rest of the chapter.

Chapter 2 focuses on exposition. Different kinds of expositions as used by authors have been dealt with and the effects they have on the readers. The different expositions have been discussed as the authors use them. These include the variety of dialogues and monologues. The others are character, event and nature type of expositions.

Chapter 3 deals with characterisation. Naming, plausibility of characters, different kinds of characters and the educative value they have on the readers has been studied. Major and minor characters have been discussed in this chapter.

Chapter 4 concerns itself with style. This includes diction, phrases and sentences, the use of proverbs and figures of speech have been analysed. Precise word selection and symbolism have been investigated in the authors' works.

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Chapter 5 in this research has to do with themes. The study of themes as covered by authors has been covered. The research has confined itself to general, specific and presentation of themes as the serious concern of writers in sending messages to the readers.

Chapter 6 deals with general conclusion. It has finalised the evaluation and given the final overview and conclusion. Lastly it has given suggestions for some further research on the study of Mkhize and Mngadi's short stories.

**Key words.**

Short story, themes, style, comparative, characterisation, exposition, structuralism, dialogue and new criticism.

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# CHAPTER 1

## GENERAL INTRODUCTION

### 1.1 Introduction

This chapter serves as a general introduction to the whole dissertation. It deals with the aim of the study, which outlines the purpose of this research. It further looks at various methods applied by the researcher. The scope of study, which sketches the content of chapters, is explained. Biographical sketches of W M B Mkhize and M J Mngadi are included.

Short story writing has gained momentum, as a form of dynamic art. The writer has a particular experience to share with his readers. His scope is limited to the particular topic or experience he is writing about. The artistic devices as used by writers of short stories perpetuate their popularity amongst the readers. The Americans Edgar Allan Poe and Hawthorne were the real creators of the modern short story, which was further developed by French and Russian writers. Amongst these are Maupassant and Tshekov. They showed that the story could catch one typical moment that expresses the essence of a human mood or motion.

The study of the short story seems to have many definitions and of these the researcher concurs with Matthews in Current-Garcia and Patrick (1974: 33). The definition of this author explains the short story in terms of its plot and structure. He defines a true short story stating that often it may be noted the way the short story fulfills the three unities; it shows one action, in one place, on one day.

Edgar Allan Poe called the effect of totality as the unity of impression. Poe concurs with Matthews (1974) in the sense that they both mention the plot structures of the short story in their definitions.

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## 1.2 Aim of study

The aim of this research is to give a critical literary evaluation of the short stories by Mkhize and Mngadi and also to see how these writers have employed it in their literary works. These two writers W M B Mkhize and M J Mngadi have been chosen because the aim is to compare their artistry in short story writing. The research aims at looking into artistic devices as reflected in the writers' works. The devices are examined in their expositions, characterisation, style and themes.

A study of Zulu short stories is necessary because research reveals that very few critics have undertaken a study on this subject. The first short story book *Izigemegeme Zodwa* by Muntu Xulu was only published in 1959 and this is a clear indication that very little has been covered by researchers and that more is needed. From 1959 to 1969 only *five* books were published namely: *Ezomhlaba Kazipheli, Emhlabeni M'ntanomuntu!* by W M B Mkhize and *Imicibisholo, Uthingo Lwenkosazana* by D B Z Ntuli. This is evidence that short story writing started very late amongst Zulu writers.

As a genre, the short story has received little critical attention by the critics. This study will supply knowledge of literary appreciation. The majority of criticisms focus on techniques of writing and most of the works done are guidelines directed to young writers on how to write short stories. Writing a short story is an art, which not everybody can do successfully, as it needs writers with expertise, who deals mainly with word economy. The short story writers must convince everybody that their ideas are valuable and truthful.

The study reveals the presentation of ideas by writers and their relationship with their readers. This is mainly looked at in their expositions, characterisation, style and themes. The writers are compared on the grounds of their expertise, Mkhize being a veteran and Mngadi being a novice in that he has written few volumes in comparison to Mkhize. Their works are compared with an aim of finding the best of the two.

This research makes an attempt to discern the differences. Exposition, characterisation, style and themes are amongst the pillars of the short stories and their importance cannot be overemphasized. It is necessary to justify the selection of these aspects in discussion of

the short story to the exclusion of others. An example can be made with style in that the language used in short stories is very rich with idioms, proverbs, vocabulary and figures of speech that the readers no longer use often. For example, (Mngadi, 1995:24) from *Umbele Wobubele* in his short story entitled *Ubulele Nobulewe* there are such words:

*1. Imakwethu e wuMgqashiyo, seliya n gomutsha wendoda,  
njengegama layo yake yagqashiya, yagqanqula,  
yangqabashiya ingqabavu.*

(My horse Mgqashiyo is becoming old, like its name it once danced and bounded along and the strong one frolicked).

*Imakwethu* refers to the flattering or praises given to Mgqashiyo (the horse) indicating how much she enjoyed returning at sunset. Grown up girls do the *gqashiya* (dance) when there are ritual ceremonies. *Gqanqula* means moving at high speed and also refers to the time limit, which forced Mgqashiyo to arrive home before dark. The author uses the consonants *gq-* and *ngq-* to imply one action but put in different ways. Mgqashiyo *does gqashiya, gqanqula* and *ngqabashiya* which all mean running but it in different styles. Even the idea has been to concentrate on the essential aspects of the short story while passing reference would only be made to other aspects when necessary. *Yagqashiya, yagqanqula, yangqabashiya, ingqabavu*. Such an author impresses the readers with such expressions because of the alliteration. This definitely sounds beautiful. In this research these are to be dealt with thoroughly as they are the cornerstones of short story writing.

Of them all there is no short story without these aspects that are discussed in this study. Exposition mainly deals with the opening paragraph, which is the main feature of the short story. Characterisation deals with the main character and his or her problems. These concern themselves with the subjects and style, and with the standard of language being used in the story.

### **1.3 Research Methodology**

This study is based on the structuralist approach. It requires the researcher to examine a short story as a whole in order to determine the relationship that exists between the different components that it is built from, hence the adoption of a structuralist theory. The structuralist theory involves investigation into how literature conveys meaning. The

comparative method has been used as well. Since this is the other main method in this study, it is very fitting to give a brief account of its nature. Swanepoel in Boshego (1993: 21) traces the history of comparative literature when the distinguished scholar and author Johann Wolfgang von Goethe, postulated his views of world literature. By that time comparative literature was a wide field of study as it was focal to many approaches. It will be noted that the structuralist theory is text-oriented. The text does seem to be the starting point from where the interest turned first to the writer, then back to the text and then to the reader. Of course the distinction is based on focus.

Literature containing information on short story writing and guides on literary criticism have been consulted. The critical analysis by other scholars is studied extensively. Journals, books and periodicals on literary aspects such as critical evaluation and the discussion of form and structure have been consulted.

A number of Zulu short story books have been read for better understanding of the short story. The emphasis has been on D B Z and C S Z Ntulis' books *Uthingo Lwenkosazana*, *Amawisa*, *Izizenze* and *Imicibisholo*. The reason for focusing on these books has been from the fact that so many researches have handled these. This emanates from the fact that Ntuli has been declared and regarded by many literary critics such as Biyela (1997:1) as the best short story writer in the isiZulu language. In Mkhize and Mngadi's books, emphasis is laid on exposition, characterization, style and themes. The study reveals that the presentation of ideas by writers and the relationship it has with readers. This is mainly looked at in their expositions.

The writers and their relatives have been contacted to supply their biographies and for better clarification on the subjects they discussed.

#### **1.4 Scope of study**

There are numerous volumes of short story books written by these writers but this study concentrates on *Emhlabeni M'ntanomuntu!* by W M B Mkhize, and *Umbele Wobubele* by Mngadi, published in 1977 and 1995 respectively. This study comprises of six chapters and a bibliography. The researcher bases his research on the following short

stories, from Mkhize's book *Emhlabeni M'ntanomuntu!* namely; *Unyawo Alunampumulo*, *UNtozakhe Nezakhe*, *Usuku Lwesethembiso*, *Isipho Sakho SikaKhisimusi* and *Bhala Mabhalane*.

In Mngadi's book *Umbele Wobubele*, concentration will be on the following short stories: *Ziyawushaya Ngomuso*, *Kwakuhlwile*, *Isicelo Somfundaze*, *Umbele Wobubele*, *Umakhi Wezindlu*, *Ayiqomi Ngosuku* and *Inkombankombane*.

### 1.5 Chapter Outline

Each and every chapter begins with an introduction and ends up with a conclusion.

Chapter 1 is an *introduction*, which deals with the manner in which the study will be conducted. It includes the aim, scope of study, origin and development of isiZulu short stories by the writers, which will be discussed. It is shown that two writers Mkhize and Mngadi are amongst the popular Zulu short story writers.

Chapter 2 focuses on *expositions*. Different kinds of expositions as used by authors are dealt with and the value they have to the reader. These include the variety of dialogues and monologues, which are investigated. The other expositions will be of character, event, investigating and nature types of expositions.

Chapter 3 deals with *characterisation*. Naming of characters, plausibility of characters, different kinds of characters and their educative value are studied. It discusses the number of characters found in the short stories chosen. Major and minor characters are discussed in this study.

Chapter 4 concerns itself with *style*. This study includes diction and phrases of sentences, the use of proverbs and figures of speech. Precise word selection and symbolism are being investigated in the authors' works.

Chapter 5 has to do with *themes*. The study of themes as covered by authors has been discussed. It confines itself to general, specific and presentation of themes as the serious concern of writers in sending the message to the readers.

Chapter 6 deals with *general conclusion*. It finalizes the evaluation and gives the final overview and conclusions. Lastly it projects and suggests some future research on the study of Mkhize and Mngadi's short stories.

### 1.6 Theoretical Framework

Various theories are used in this study. The source of information includes critical works on short story evaluation and appraisal. The 20<sup>th</sup> century contributed greatly in the field of literature as it produced theoretical approaches. The theorists who undertook such study include the likes of Swanepoel, Bressler, Ryan and van Zyl and Eagleton, to mention just a few. These approaches are of great help to prospective researchers as they serve as the directive in focusing the study to follow. This study deals with the short story; which exists alongside the novel. Bressler (1994:18) acknowledges an American, a bachelor for life, Henry James as the father of literary theory of the novel. The selected examples guide the choice of theory employed for analysis.

Although there is no strict theoretical approach, is underpinning this study, **structuralism** serves as the basic theory. Scholars such Levitt (1971:14) claims that the term "structure" comes from architecture. The structure is identified with the arrangement and number, of major characters in the work of art. This structure in the short story would include all the different aspects that constitute a true short story worthy of the name. Apart from the characters mentioned above, there are many aspects such as viewpoint, plot, and setting but to mention a few that constitute a short story. The other theories that are mainly adopted for this study are those of formalism and new criticism.

Swanepoel (1990:2) quotes Jacobson who correctly postulated a tripartite of system of verbal communication as it is represented as follows:

**Sender** → **message** → **receiver**

In the literary work, this system refers to:

**Author** → **text** → **reader.**



According to Bressler (1994:62) structuralist theory involves an investigation into how literature conveys meaning. Structuralists see the need for text – relatedness to each other and to discover the literary terms that fit and function together. He asserts that:

Structuralism attempts to strip literature of its magical powers or so called hidden meanings that can only be discovered by a small, elite group of highly trained specialists. Meaning can be found, it declares, by analyzing the system of rules that comprise literature itself.

This quotation states that everybody uses the structuralist theory. Furthermore, a note is made that analyzes the system of rules, which comprise literature, discovers hidden meanings. The text does seem to be the starting point from where the interest turns first to the author; then back to the text, and then on to the reader. Rimmon-Kenan (1990:64) notes further that the text involves the arrangement and organising of the events as they are presented to the reader whilst reading the story. Whereas according to Levitt, (1971:19) structuralist theory can be defined as the underlying organization of the whole. This is how he puts it:

But to understand the whole is to understand what the underlying principle of organization governs the order and arrangement of the parts causing them to unite into an intelligible whole. That is, to understand a play is to understand what unifies the action of it: plot, character, theme, or some combinations of these.

This quotation asserts that Bressler and Rimmon-Kenan are in common agreement that to understand structuralist theory means understanding the underlying principle that governs the order. One cannot reach order in literature without analyzing the system of rules of literature and that literature comprises the combination of aspects such as plot, structure characterisation and many others. It must further be noted that structuralism also goes hand in hand with the Marxist or formalist approach. Marxist theory according to Eagleton (1976:3) articulates that its aim is to explain work more fully; and this means a sensitive attention to its forms, styles and meanings and these are the products of a particular history. Formalism has helped to show how these isiZulu short stories writers, control the tempo of events and how they interpret the sequential flow of the events. Sturrock as quoted by Thwala (2000:4) comments thus about this formalistic approach:

The starting point for Formalism is the insistence that literature be studied as literature and not as a branch of some other discipline of psychology ... or sociology ... Formalism lays immense store by the 'specificity' of literature, or those peculiar features of literary texts which it was the critic's job to discover and to classify.

Sturrock in this quotation makes the point that literature must be read as a whole, but reading it in different entities cripples the meaning. It is through the adoption of this theory that this research project does not look at the events of individual short stories but at the devices used to interrupt and delay narration. It has been noticed that structure and form cannot be divorced from each other. Formalism stresses the differences between poetic language and ordinary language. Therefore imagery and form are equally effective in committing poetic language to ordinary language.

The **historical–biographical and moral–philosophical** approaches as they were emphasized at the end of the 19<sup>th</sup> century as good approaches to the text, are relevant in this study since they mainly focus on the author. Taine in Bressler (1994:24) once stated that to study only the text without considering the author and his or her inner psyche would therefore result in an incomplete analysis. He further argues that an investigation of both the text and the author's biographies should be included. This emanates from the fact that the influence of the author's early life experiences is vital as it serves as the author's source of inspiration. In the words of Eagleton (1976:8) the author does this by responding to a general history from his own particular standpoint, making sense of it in his own concrete terms. These two approaches are done in order to give cognisance to the author's significance in literary analysis; as well as the role the author plays in addressing thematic issues. When the readers read a short story they have to take into account the quality of the author's message, and experience, that is, the quality of the content of the book, in addition to the form. Mngadi has written a short story entitled *Ayiqomi Ngosuku*, which is based on culture, which happened many years ago among the Zulu people. This culture called *ukubalekela* meant that the girl had a right to marry a boy without being courted. This is history and it must be associated with the young men and women of the time.

The study focuses on various aspects of the authors' lives and times, also on the lives of characters. These include the examination of the intellectual and cultural concerns that inevitably surface in an author's text, and leads to the discovery of its meaning which is one of the prime concerns of this study. Firstly, it looks at their biographical sketches, and secondly looks at their themes, which indicate the viewpoints from which they wrote. As the short stories are didactic in their approach, this moral- philosophical approach features well in the correct space since it points to the importance of morals amongst the readers. Both Mkhize and Mngadi deal with moral lessons hence this approach is appropriate. This is so since the short story fulfils its one basic function, as it is an art of moral revelation. He likes discussing motifs like love, education, marriage and juvenile delinquency. Swanepoel (1993:7) comments thus about the moral – philosophical approach:

The most important function of literature is to emphasize moralize and utilitarianism. Literature should be didactic, either from religious or philosophical point of view. Although the critic is not completely unaware of form, the structure or composition of the literary work is only of secondary relevance.

Swanepoel in this discussion states that the fundamental function of literature especially the short story is to teach moral lessons. It must be remembered that literature influences readers until they change their attitudes towards life. The messages, which are carried over to readers, play the greatest role in their lives. Apart from formalism and structuralism, the researcher also adopted the **new criticism theory**. New criticism theory was foreshadowed by Longinus in the First Century A.D. and was popularly known during the eighteenth century. Its significance was mainly recognized when critics emphasized the author, the work itself and the reader's response to it. It flourished during the 20<sup>th</sup> century. Theory of new criticism has assisted the researcher in dealing with meanings and interaction of words, figures of speech and oral language. Dante in Bressler (1994:18) once wrote in his Letter to Can Grande Della Scala arguing that the language spoken by the people is an appropriate and beautiful language for writing. He asserts that:

The vernacular language is an excellent and acceptable vehicle for works of literature. Since declaring the common

tongue and acceptable vehicle of expression for literature, literary works found an ever increasing “audience”.

Dante in this quotation reminds readers about the importance of the vernacular as a vehicle used for literature. He further tries to point out that it becomes difficult to understand other people’s language better other than one’s own language. It was Wordsworth as discussed by Bressler (1994:17) who later on chose the language really used in everyday speech and not the inflated poetic diction of heroic couplets. Balogun in Sebate (1999:141) puts it correctly when asserting that the short story must use common words uncommonly well. In order to succeed in this task, the writer should give thought to each word and weigh each one spoken or written for its true sense, its effectiveness and its colour. This is done for the reason that each word used must have meaning, weight, feeling and particularity. Mngadi as compared with Mkhize has diligently obeyed the laws of this literary form.

As a result of the adoption of this theory, the researcher has read isiZulu short stories closely in order to come to terms with the usage of language, imagery, and the whole arrangement of words in order to understand the theme and message of the work. New critics such as Richards, Ransom and Brooks offer an organic theory of literature, where content and form are inseparable. Literary work is expected to reveal and speak for itself through its form. In this study, themes, imagery and form are explored by considering the literary work, its shape, effect, content and meaning.

This study deals with style in chapter 4. Style has to do with the dynamics of language hence the linguistic approach remains a solution. Swanepoel and Ntuli (1993:27) highlight this thus:

The relationship between linguistic approach and literature is clear, since both deal with language in an exact sense, whereas literature deals with language in an applied sense.

Ntshangase (2001:7) is of the idea that the linguistic approach is important as it takes into account that it has seven levels. Amongst the levels mentioned stylistic level is not an exception as it confines itself to language intricacies. The language used in these books is

acceptable to the readers as it becomes easy to follow. The study of style here deals with proverbs, sentence constructions, diction or choice of words and figures of speech. These aspects of language are dealt with thoroughly in chapter 4.

The adoption of an integrated mode of analysis in our study has made it possible for the researcher to reveal the general principles behind the artistic prowess of isiZulu short stories. This study requires the researcher to examine a short story as a whole in order to determine the relations that exist between the different components that build it, hence the adoption of a structuralist theory. In this sense the short story has been examined in terms of the connection that exists between the problem situations and their association with the conflict itself. In studying the connectedness between the different components, it has helped the researcher to examine the methods employed by these short story writers to present their events in an unfamiliar manner.

### **The reader – oriented approach**

This study realizes that the reader – oriented approach cannot be excluded. Chapter 2 of this research deals with the exposition. This study reveals the exposition of the short story in general. This is structurally and with technique positioned to make a powerful impression on the reader to arouse interest, to capture his or her curiosity with an aim to stimulating further reading. Sebate (1999:196) articulates that the most important means of capturing reader – interest is by placing the reader in a questioning attitude. When the reader is in this state of mind, the questions that ring in his or her mind make him or her curious and that forces further reading until answers are found to these questions. In other words, in this theory the reader makes use of his or her own point of view and background from life experiences to analyze the structure of the text.

This theory further rests on suggesting character, action and setting. This is relevant in looking at the characters and the themes because the researcher interprets the behaviour of the characters according to his understanding of the world. Swanepoel in Khumalo (2001:11) says this about the reader response criticism:

It may enable us to determine how African literature is perceived by a variety of individuals or groups and how the reception varies from individual to individual and from

group to group, depending on the socio-cultural environment and related factors.

This quotation gives the reader license to interpret the texts as many ways as they are available. This enables the reader to interpret texts according to his or her own understanding of the world. Maphumulo (2001:19) emphasizes the importance of reader-oriented approach as a newly developed theory. He says:

Indeed, some critics are primarily interested in the way in which a reader receives, perceives and understands literature. Their central assumption is that the reader actively contributes something to the text. Where disagreements emerge, however, is on the question of how much the reader finds in the text and how much the reader contributes.

This quotation emphasizes the importance of how the message is received and perceived by the readers. All the approaches mentioned above are used according to the need and to where appropriate.

## **1.7 Definition of Concepts**

In this section only the main concepts, which form the title of this dissertation, is defined. This is done to give more understanding about the dissertation. Other terms, which require long explanations, which could be illuminated better within the context of a discussion, are not defined here.

### **1.7.1 A short story**

Since this dissertation deals with short stories, it is of paramount importance to define this term. This will give more understanding to the readers. There are many definitions of a short story. Many scholars regard a short story as the most difficult of the prose forms, because of its terseness or frugality in the use of words. This emanates from the epithet 'short', which is quite misleading and difficult to define. Encyclopedia Britannica Volume 10, (1990:761) presents the idea that a short story can be seen as a short fictional prose narrative different from longer, more expansive narrative forms such as novel, the epic, the saga and the romance. This discussion separates the short story from other

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genres. Garcia and Patrick in Mabuza (1988:1) have the most exciting definition, which involves experimentation rather than invention. That is how they express it when they say the short story formed experimentally and was not invented as such.

These writers emphasize that the genre concerns itself with observation. This is true as readers and critics are mainly engaged in critical analysis by highlighting the findings and conclusions. The Encyclopedia Britannica (1986:761) Volume 7 and scholars such as Shaw (1972) describe it as brief fictional prose narrative concerned with a single effect in a significant episode involving a small number of characters.

This singleness of effect determines the essence of the short story. The single effect can be produced only if the short story grips the attention of the reader right from the beginning, and continues to absorb him without any interpretation until the climax is reached.

Zungu (1988:6) differentiates it from other genres in the following ways:

It is typically brief; therefore it cannot deal with plot, characterisation and theme in an extensive manner. Few explanations are given in the short story and the reader must draw his or her own conclusions.

It is of fundamental importance to mention that Zungu and Encyclopaedia Britannica are in common agreement when they emphasise the number of characters as one characteristic of a short story. They further single out the brevity that the short story must have. Zulu et al. (1994:337) define it as:

*Indaba emfishane yona inesigameko esisodwa. Indaba emfishane ingacishe ifane nesahluko esisodwa senoveli.*

(A short story has one episode. The short story has one chapter equally to a novel).

Zulu et al. (1994:337) stress the issue of one episode, which separates it from the novel. The final remark is made that a short story is a story that is short. Mojalefa and Kgatla

(2002:2) cite Henry James in Ferguson who emphasises the compactness as one of the predominant traits. He further argues that the short story must be tremendously succinct as it must intensely summarise and keep lateral development to a minimum. Therefore the short story is a story that is short in terms of its length.

### 1.7.2 Comparative

The term comparative criticism dates back to the First Century A.D. when Longinus, a Greek by birth first compared the Greek, Latin writings and Hebrew quotations. (Bressler 1994:17). By borrowing from a different literary tradition he earned himself the first title of the comparative critic in literary history. As Longinus concentrates on single elements of a text therefore he was aiming at defining a literary classic work. As Longinus correctly argues that one cannot accurately judge a literary work unless one is exceedingly well read, the researcher has done exactly so. *Umbele Wobubele* and *Emhlabeni M'ntanomuntu!* have been read repeatedly. This enables the opportunity to evaluate and recognise what is great in these books.

### 1.7.3 Theme

A definition of this term always takes cognisance of references to an indigenous culture and language. In other words, a trial is made to enquire into the author's thought as well as his or her personal language. Nadine Gordimer in *Satyo* (1977:5) discussing African writings commented thus:

The themes are statements or questions arising from the nature of society in which the writer finds himself immersed, and the quality of life around him. In this sense the writer is the voice of the people beyond any glib political connotations of that phrase.

It stands to reason that Gordimer stresses the source of inspiration or where the writers find their facts or events to write on. It is of utmost importance in this study to find the core ideas in the short story under discussion. It is further significant to know what the theme is. Short stories deal with humanity in general, so themes in the short story are about the important subjects and experiences of our lives. Cuddon (1967: 695) says the



theme, as a work is not its subject but rather its central idea, which may be stated directly or indirectly.

From Cuddon's definition, the researcher asserts that theme is the central or dominating idea of what the author discusses. It is the heart of literary work, which is embedded in the story; an interpretation of life as conveyed by the story as a whole Zungu (1991:87). On the other hand Reakse (1966:42) stipulates that the theme is in another light, usually an abstract concept that becomes concrete through the idiom and imagery. Reakse emphasises the element of style as one characteristic of theme, which involves idiomatic expression and highly extols the involvement of imagery usage as a means of decorative purposes. This enhances and entices further reading by the readers. Theme includes what a story means to the people and it results from the interaction of plot, character, emotion and symbolism.

#### **1.7.4 Exposition**

Exposition is regarded as the introductory part of the story. It is an important part in literary criticism that provides required information in order to give the necessary background. Here readers see the main characters and the theme being presented and in its essence it is the beginning of the story in its initial situation. Sebate (1999:71) elucidates correctly about exposition when he declares that:

Exposition is that phase of the short story, which is followed by anything else, but which is in itself not preceded by anything. This is the phase of the story that introduces characters, setting, and supplies essential material, which helps in the understanding of the short story.

From the above quotation, it transpires that exposition can be the form of introducing the characters and the place where the short story is going to take place. It further supplies the essential material of the story, which includes the problem of the main character. The exposition gains the reader's involvement. Notestein (1974:110) maintains that exposition of the short story may be a sentence, paragraph, two or three paragraphs, but it cannot be as indefinite in length. The significance of exposition provides impression to

the reader because it is at this stage of reading that the mind of the reader is free and ready to receive what the writer tells or shows him. It is used to attract the readers. A well-formed exposition forces the reader to read the short story. This is where the story begins together with suspense. The two authors have used exposition successfully but Mngadi seems to be the best in this respect. According to the sub-headings of this chapter and aims of this study, Mngadi covered the majority of them all. They have been introduced from the beginning of each short story as per plan. Such a writer displays a certain degree of research study from other writers not only of isiZulu as a language but even from other foreign languages. He has used all the expository types of introductions according to this research.

### **1.7. 5 Characterisation**

Characterisation is one of the most structural aspects in the short story as readers are interested in human personality, which has a wide scope. Characterisation as viewed by Cohen (1973:177) is defined as the art of creating fictional characters in words, which give them, human identity. This speaks by itself, the element of human identity, as all the characters have to be plausible. This emphasises the creation of images of imaginary persons in the short story. It further suggests that characters must be in complete harmony with the world created by the author. Forster in Satyo (1977:48) has this to say about characterization.

We are concerned with the characters in their relation to other aspects of the novel; to a plot, a moral, their fellow characters, atmosphere, etc. They will have to adapt themselves to other requirements of their creator.

The above quotation talks of the novel whereas this study is on the short story. If we take into consideration that the short story leans mainly on the novel many aspects of the novel are also applicable to the short story. This quotation seems to give the essence of the short story laying the way in which the central character changes or fails to change. It is clear that the quotation above is inclusive. All the types of characters including foil (illuminates the main character), round (completely developed and true to nature) and flat (the stereotype) are never an exception.

Finally, the study concludes with Zungu's (1991:69) comment on characterisation when he correctly emphasises the techniques used by writers on the portrayal of characters. He declares thus:

Most authors have weak points as well as strong points. They make use of all available techniques in their works. Some are better at one method than at others, but the good writer is able to mix and match his techniques according to his needs in order to achieve his goals.

This research study will witness Zungu's observations in the discussion of characterisation. Mkhize and Mngadi have fallen into the same trap as their characters vary from bad to good depending on the nature of an individual short story.

#### **1.7.6 Style**

The study of Mkhize and Mngadi's works would be incomplete if did not make reference to their language and style. Chapman (1973:139) seems to believe that style in writing is much the same as good manners in other human intercourse. This means the power of their style lies in the fact that they use a vast number of intricacies of the isiZulu language as raw materials for the artistic way of writing. Cuddon (1990:131) stipulates that the selection and ordering of literature, and the author's way of using language, is a strong tool for an author's style? It means Cuddon upholds the manner of putting the author's thoughts into words. The study will witness how the writers utilise the linguistic aspects at their disposal to produce a definite effect on the readers.

On the final analysis the study concludes on style by concurring with Msimang's (1986:178) observation, which centres on language usage. A writer with a rich vocabulary is able to choose the words that best communicate his ideas. Sentences and paragraphs both come from words chosen by the writer.

#### **1.8 Biographical Sketches**

The biographical life is like history and always remains a matter of particular concern, while art changes or distorts the particulars in the service and the achievements of the universal. The purpose of this chapter is not to add one or more to the lists of biographical

literary explanations of both writers but rather to suggest, a centre within Mkhize and Mngadi of dynamic experiential energy from which they draw. Biyela (1997:18) comments this way when he was studying Ntuli's works. This statement fits in well with this study as it deals with similar issues.

### 1.8.1 Biographical sketch of WMB Mkhize

Wiseman Qhawelenkosi Bishop Mkhize, commonly known as Maqhawe, was born at Kenterton in the district of Umzinto on 22 June 1930. He was born of the late Mr P S B and Mrs G C P (née Dlamini) Mkhize. He obtained his primary education at Dumisa Primary School at Umzinto. His secondary education includes Pholela Institute at Bulwer, and Ohlange High School where he passed his matric. He trained as a teacher at the then Ndaleni Training College, at Richmond.

Mkhize's teaching career commenced at Dumisa, Nkanini and Jabulani Primary schools near Donnybrook. Mkhize joined the S A B C in Durban before he was transferred to Johannesburg. He left the SABC and returned to teaching at Bafikile Primary School at Dlamini in Soweto where he became a principal for the first time. Mkhize decided to leave teaching and became a journalist where he worked for a monthly magazine *BONA*. He further worked for a weekly newspaper *ILANGA LASENATALI* in Durban. He returned to teaching for the third time where he worked at Mandawe, Luphepheni and Kenterton Primary schools. Whilst teaching at Dumisa primary, he freelanced at the SABC-TV popular programme for jokes *Gin and Tonic* that he shared with the renowned radio announcer, the late Douglas "Magaya" Mfeka.

He soon became the best writer of Zulu books. Amongst his works the following can be mentioned: *Ngiyeke Ngezomhlaba*, *Ezomhlaba Kazipheli*, *Kunjalo-ke Emhlabeni*, *Uyothi Wabonani Emhlabeni*, *Uzenzil' Akakhalelwa* and *Izigameko Zasemhlabeni*. He wrote poems in *Imisebe Yelanga 2*. He co-authored *Ziyenzeka Emhlabeni* with M T Mkhize. Mkhize was the radio playwright of *Wakhetha Iphela Emasini*, and he translated the novel *Uphum'phele Inja Yezidumo*, and folktales *Zimnandi Ngokuphindwa* and *Izinganekwane Zasemhlabeni Jikelele* (folklore). He contributed in D B Z Ntuli's edition entitled *Ngamafuphi* anthology. Most of Mkhize's books toyed

with the term “*emhlabeni*” (in the world). He had love for Zulu language and philosophy and its people. Mkhize is one of the founder members of Usiba Writers’ Guild, which is the Zulu Writers’ Association. Most of the books he wrote were short stories.

He married Thandiwe Lena (née Gema) from Mahhehle in Ixopo in 1961 and was blessed with seven children; two boys and five girls. Mkhize died prematurely on 05 November 1986, at the age of 56 years, after a short illness.

### 1.8.2 Biographical sketch for M J Mngadi

Matthews Jabulani Mngadi was born on 24 February 1949 at Mayor’s Walk Hospital in Pietermaritzburg. He was the first son of the late Elias Patrick and Daisy Nokwenza (née Mabaso) Mngadi. His father was a policeman in the Commissioner’s Office in Durban. His parents came from Wasbank in the Northern KwaZulu Natal. Mngadi grew up in Durban, Bergville and Pietermaritzburg. His educational history was in Bethany Primary School, Edendale Secondary in Pietermaritzburg, Makhumbuzi Secondary in Umlazi and Ohlange High School.

The love for writing books was instilled in him by his mother whilst Mngadi was at Bergville. This was to the fact that his mother suffered the agony of being miles away from her husband. She would read Zulu books for Mngadi from the different writers whilst they were sitting around the fire at night. Mainly R R R Dhlomo’s *Shaka*, *Cetshwayo* and *Isilulu Sabaphangi*, a translation, from *Treasure Island* by Robert Stevenson which inspired him.

He started writing short stories at Ohlange High School for *Wamba Umngane Wezingane*, a magazine for young people. Through his enthusiasm for writing books Mngadi opposed his father’s idea that he ought to pursue a legal profession. He had an abortive attempt as a journalist due to the ill treatment he received from his superiors at work. They complained that he was involved in *Communism*.

Mngadi has written the following novels: *Imiyalezo*, *Asikho Ndawo Bakithi* and *Ifa Ukufa*. Mngadi wrote short story books: *Kusemhlabeni Lapha*, *Umbele Wobubele* and he co-authored with Sibiya *Isivunguvungu*. G A Malindizsa translated *Kusemhlabeni*

*Lapha* into Seswati *Umhlaba Uyahlaba*. He contributed to the short story book *Izinyembezi Zothando* edited by D B Z Ntuli.

Mngadi works in the Department of Local Government and Housing based in Durban. He has a long history in this department dating back from 1969 –1975 when he served as an Interpreter from the then Bantu Affairs Commission. Mngadi worked for Natal University as a messenger and at Port Natal Board as an interpreter 1976 – 1986.

He has achieved several awards from the various publishing companies under the auspices of Usiba Writers' Guild of which he is an active member. In 1998 he won a coveted M- Net prize in the Nguni category for his novel, *Asikho Ndawo Bakithi* (1995). In 2001 he won another M- Net prize in the Nguni category for his novel, *Ifa Ukufa* (2001). He is married to Dolly Albertina (née Dlamini) from Chesterville in Durban and is blessed with seven children; four girls and three boys.

## 1.9 Literature review

There are now a handful of volumes containing short stories in IsiZulu but on the theoretical part and scientific study very few exist. Before Khathi in 1991 the researcher recorded two works by Mabuza and Strachan both which were done in 1988. The following are a number of studies, which cover IsiZulu short stories from Honours, Masters and Doctoral dissertations.

### 1.9.1 Doctoral theses:

The researcher records only three theses, at doctoral level of this genre. It covers different language aspects namely; literature review, syntax and semantics.

- (i) Strachan, A. 1988 *“Uthingo Lwenkosazana” van D B Z Ntuli, ‘n Narratologiese ondersoek.*

The study deals with the interaction between the story times, that is, the occurrence of the events, and the time when the story is being told. This implies a flashback to the climax of the story, and then the unfolding of the events leading to the climax. This study deals

with a complicated plot, and this holds the reader in suspense to find out factors responsible for the situation presented by the writer.

(ii) Marggraff, M.M. 1997 *A study of style: D B Z Ntuli's Ucingo*.

Marggraff did a very valuable study of short stories on syntax. She looked at style and stylistics as familiar concepts in literary studies but which are surrounded by inconclusiveness. The author provides some new insights into the concepts and devises a practical method for the analysis of the style of diverse texts.

She argues that a method for the analysis of text style is developed; theme or intention of the perfect author is a key concept in this method. The analyser (reader) has to determine the precise nature of the theme before he attempts to deliberate on style. The method devised is applied to D B Z Ntuli's short story *Ucingo* in which the theme is identified. As the facts constitute the theme, they are inherently touching, and the strong identification takes place on a structural level between the analyser and the protagonist. She claims that the perfect author needs to use a style of understatement and restraint to let the facts constituting the theme speak for themselves with an aim to avoid destroying an existing relationship. It is discovered that the author (perfect author) uses a wide variety of stylistics ranging from subject concords to punctuation marks in order to activate the mood of compassion.

She concludes by enticing future researchers and scholars to devote some time to the practical study of style so that such issues like the methodology of style receive more attention. She states this with an aim that stylistics, which is a sub-discipline of literary studies, reaches its full potential.

(iii) Mabuza, J.K.N. 2000 *Stylistic techniques in the short stories of D.B.Z. Ntuli*.

Mabuza has done a thorough study on semantics in D B Z Ntuli's techniques and style in his short stories. He has displayed a wonderful expertise in this genre. He deals with various types of repetition, a literary technique. The study analyses Ntuli's use of language, and repetition of sentences. It deals thoroughly with the ideophone, which is

sub-divided into sub-sections; classification and usage. Chapter 5 deals with proverbial expressions, which focus on parts of speech including verbs, nouns and qualificatives. This is approached from the syntactic angle. Structure and style are discussed as various elements of language which handles; types of sentence – ideophones, conjunctives, adverbs and demonstratives.

### **1.9.2 Masters dissertations:**

(i) Mabuza, J.K.N. 1988 *The short story in Zulu*

The study looks at isiZulu short stories from the earliest up to 1982. The main objective was to explore the most important qualities in their formation and some defects in short story collections. It looks at what a short story is, how it differs or compares with a play, the novel, the essay and the sketch. The traditional short stories in *Igoda* and *Masihambisane* series are also referred to. The study further compares themes found in isiZulu short stories. Mabuza widened his scope of study, which could not be exhaustive in its final analysis.

(ii) Khathi, T.M. 1991 *Some structural and contextual aspects of WMB Mkhize's short stories.*

Khathi has done the study with an attempt to expose the importance and the place of Mkhize's short stories. He complains that much scientific material on the subject is lacking despite the fact that the writing of short stories appears to be gaining momentum. He tackles the structural aspects of Mkhize's short stories and further hails him as the prolific author of short stories. He looks at plot structure, characterisation and setting. His chapter 5 deals with style where he looks at his titles, language and narrative techniques. The study also examines the contextual aspects such as themes. He concludes by declaring that Mkhize's short stories deserve a place in IsiZulu literature.

(iii) Zungu, E.M. 1991 *An assessment of W M B Mkhize's literary works.*

Zungu has done an assessment of W M B Mkhize's literary works. The study analyses both structure and content in his novel and short stories. His research includes published



poems, which comprise traditional nursery rhymes for children, which are critically analysed. The concentrations on folktales, which are adaptations of foreign tales for school use, are briefly considered.

(iv) Biyela, T.I. 1997 *The study of themes in D B Z Ntuli's short stories.*

Biyela investigates various themes in D B Z Ntuli's short stories. His study was concerned with of getting an idea of the nature of Ntuli as a short story writer and of understanding his imaginative ability to determine the factors. In his chapter on style Biyela looks at humour, ideophones and idioms as aspects that are never mentioned in this research study. In Biyela's work figures of speech mention is made concerning euphemism.

(v) Ntuli, C.D. 1997 *Sign and structure in D B Z Ntuli's Isibhakabhaka.*

Ntuli in her research study did the semio-structural approach, which gives a holistic view or form of the short story genre. The study concentrates on an in-depth exploration of the content and the multi-layered meanings of each story. Plot and structure here deals with an in-depth semiotic analysis of some short stories. It deals with different narrative techniques employed by the author in his short stories. The research work further differentiates between actors and characters as a way of investigating character portrayal.

It can be seen that Ntuli versus Mkhize's short stories have been studied more than each other twice

### **1.9.3 Honours Articles:**

There are many articles, which are parallel to this study. The researcher could only record these five articles dating back from 1986 to 1991.

- (i) Zulu, G.S. 1986 *An investigation to determine what factors contribute towards the popularity of D B Z Ntuli's short stories.*

Zulu states that his study declares D B Z Ntuli's short stories are really a work of art. He cites artistic devices as good characteristics, which are worth mentioning in these short stories. Moreover, he claims that these short stories have an educative value. He says that almost all stories carry a particular lesson for the readers. The lessons obtainable help both young and old. He quotes the short story *Iphasika* as directed to both parents and children alike and asserts that it is for the consumption of the public as a whole. He praises the standard of work as of being very high and says that the author has combined various artistic devices in one story.

- (ii) Khumalo, J.M. 1988 *A comparative analysis of short stories and essays in Amawisa by C S Z Ntuli and D B Z Ntuli.*

Khumalo looks at the critical analysis between essays and short stories in the *Amawisa* anthology. He is of the opinion that these two genres are lagging behind in the field of modern Zulu literature. He points out that the short story writer remains in the background and either uses the first person narrator or dramatic omniscience point of view. In an essay, the essayist comes to the fore and is more intimate with the reader as he tells the reader of his experience. Here the omniscient author point of view is used. The essay is therefore a non-fiction and the essayist tells his or her own experience whereas the short story is a fiction and it tells a story through either dramatic omniscience or first-person narrator point of view.

He avers that in a short story, the writer has characters, which are involved in some change in character as characterisation is developed in a short story. The essayist does not characterise any character as an essay lacks characters in that it is a non-fiction exposition about the author himself. He expresses his concern as to the fact that an essayist projects his experience using fleeting glimpses of individuals, which are not developed but implied in a series of short narratives. The short story writer on the other hand uses diverse social and geographical settings in his stories. The essayist compares the traditional life of the people as against their modern life and uses only one geographical

setting.

The essay as highlighted by Khumalo is written for a particular group at a specified time and place and thus it is time bound in quality. On the contrary the short story is written for everybody irrespective of age, group, time, and place. The titles have bearing in the short story whereas in the essay they have no bearing at all to the readers. The short story has one main idea, which is marked out briefly. The essay has a series of short narratives, each with an independent line of thought. He is of the idea that the event occurring in a short story develops towards a climax, which is the main event, which has a short duration of time. The essay has neither event nor a rising action. He concludes that the short story has a fixed structure whereas the essay has a loose structure.

(iii) Zungu, E.M. 1988 *W M B Mkhize's style in his anthology of short stories*  
*Emhlabeni M'ntanomuntu!*

Zungu's introductory part was an attempt to discover Mkhize's way of characterisation. He says that he presents his characters in a similar manner in all his short stories. The reason is that Mkhize draws his characters from only two milieus, the urban or rural areas. However limits the field of his inspiration. Zungu further states that Mkhize's short stories are modern because they reflect daily occurrence in rural and urban settlements. They reflect social, religious and educational aspects of life only.

The political aspects were never touched upon at all. Zungu argues that this was caused by the fact that Mkhize is a teacher and he must remain apolitical. Even the social aspects of life were never properly dealt with. He further says that he could have dealt with racism as a social problem in a tactful way otherwise his work would have given him an international recognition as racism is an international social problem.

Mkhize's work reveals what an author has concentrated on and has been successful in characterisation and humour, even to the detriment of other important aspects expected in literary fiction. He doubts Mkhize's short stories having reached a high literary standard. Zungu cites a number of Mkhize's pitfalls, which include amongst the others, shallow use of language, his lack of research into Zulu idiomatic and proverbial expressions, his

inconsistent use of borrowed words, his sparingly minimal use of literary devices such as poetic language, similes and metaphors. These all add up to a type of literature, which lacks depth of expression, thus revealing a lack of deep and committed feelings and convictions.

He states that Mkhize's short stories are quite uninspiring, rather prosaic and in the end, irrelevant, even when he presents a number of present day social problems. He argues that it is literature's function to show political and economic aspirations as well as tastes and feelings of the people. Finally he regrets that this anthology of short stories was prescribed for Grade 12 in 1985/1986 academic year simply because parents have no say in the education of their children. This is due to that he regards Mkhize's short stories as an empty shell with no relevant content for the future.

(v) Ncube, N.V. 1990 *Characterisation and suspense as incentives towards further reading Ntuli's short stories.*

Ncube stipulates that any writer is obliged to bear in mind that characterisation should be planned in such a way that each and every character fits exactly to the part he has to present. She adds that characters should perform all the duties they are created for, to avoid misunderstanding and or, ambiguity. She asserts that characterisation encourages the reader to read further. She further warns writers of this genre to be systematic and selective when creating their characters. Ncube cites Poe who declared a short story to be read in one sitting and the characters should play a vital role in this regard. Suspense as another vital aspect in her study is equated to characterisation. She discusses the fact that the interest of the reader should always be stimulated by suspense. The suspense must be sustained from the beginning of the story up to the end. She claimed that both characterisation and suspense in Ntuli's work serve the purpose of keeping the reader glued to the book.

She quotes the introduction of the main character, Simanga in the short story *Ebusika*, as a free and reformed person and claims that once a reader has been introduced, he is encouraged to read further, owing to the previous actions and sayings. In this story, the reader is introduced to Simanga and this immediately creates suspense of what will

happen to him. It is maintained that once a story is able to grip the readers' attention, it means that it is interesting, so are Ntuli's oeuvre. It is on these grounds that Ntuli's works are popular amongst the readers. Ncube declares Ntuli's titles as of high standard and pronounce that they are even used as idiomatic expressions and she singles out a short story *Bafanele Ukugcotshwa* from *Amawisa*. This title is used as an expression that someone does not deserve an award. It is mainly used as sarcasm. Apart from Ntuli's stories being good for recreation, they also have good lessons, which become very clear when the story is read. She cites the short story *Bafanele Ukugcotshwa* in *Amawisa* where it is made evident that no secrets can be hidden forever. On the theological side, Ntuli highlights that with God there is no secret. She concludes by stating that through Ntuli's way of presenting characters the reader is able to get these lessons which are at the most, character moulding.

- (vi) Radebe, A.M. 1991 *Evaluation of poetic language in D B Z Ntuli's short stories with special reference to his works 'Uthingo Lwenkosazana'*.

Radebe has taken some strides in trying to find out how much influence poetry has on the short story as a genre. In his findings it he says that D B Z Ntuli's short stories have a lot of poetic language. The external characteristics of a poem such as rhyme, rhythm, onomatopoeia and assonance have been discovered and discussed in the research project. Other poetic techniques such as the use of enjambment, lullabies, idioms and the use of natural objects have been found to exist in the short stories. Of great importance is the presence of the stanzaic forms in the short stories. The study reveals that some paragraphs are characterized by some poetic expressions. Like a poem, the paragraphs are characterized by rhyme patterns. This similarity of some poetic expressions can be selected from various paragraphs to form stanzas, which have a similar rhyme scheme. In the examination of these theses, dissertations and honours articles, it is observed that not much work has been done as there are very few works covered. The research for these works is of a good standard and displays a very high level of research ability. The standard of language used in these research works reveal the researchers scholars of high calibres.

Many students have done honours articles but these could not be obtained because some universities do not keep them. Otherwise they could have been great help in this study. It can be pointed out that the standard of performance in these Honours' articles ranges from being fair to being of good quality. They seem to have done research on most different aspects that constitute the short story.

#### **1.9.4 Articles and Journals:**

As far as this research could establish these are the only articles in journals that have been written thus far in this genre.

- (i) Dlamini, A.M. 1975 *The differences between a short story and an essay.*

Dlamini outlines the differences between a short story and an essay. He regards both genres as comparatively new in modern Bantu literature and not developed extensively. They show the difference in their expositions, as the short story is a brief narrative in prose and the essay is a discussion of the subject without trying to exhaust it. Both genres are short but the essay is shorter. The differences manifest themselves with regard to characters, plot and diction in the short story. The theme or message is the prime aim. The essay is concerned with the realistic portrayal of manners, morals or experiences, presented from a point of view that reflects the critical intelligence and wisdom of the author. The essayist depends much on the reader's education, scientific knowledge and philosophic background whilst discussing his subject.

The titles differ, as the short stories question whilst the essays do not. The success of the short story writer is in his characterisation; how he handles the development of events through thoughts, dialogue and actions of the characters. The essay tells a short illustrative story or anecdote. Of cardinal importance, the short story has a structure whereas the essay is not so rigid. These features are manifested in the extreme concentration and shorter span of time. The structure comprises opening, setting, suspense, crisis, climax and ending. The essayist relies on picturing, reasoning, suggesting and sketching the subject.

Dlamini concludes by giving the final remarks and functions of the writers of these genres. The short story writer remains in the background whereas the essayist comes to the foreground. Realism as a feature of the short story versus the objectivity is the prime aim of the essay. The ending is characterized by climax in the short story whereas there is no event in the essay. This has been a good discussion by Dlamini who has contributed greatly to future and present writers of literature in general.

- (ii) Strachan, A. 1990 *Time in Ntuli's short stories with special reference to Uthingo Lwenkosazana.*

Strachan investigates time relations in the short story *Uthingo Lwenkosazana* that is a story chosen from the anthology *Uthingo Lwenkosazana*. Its point of departure is narratological and narrative text, which are surveyed. It aims at the analysis of order, rhythm and frequency of the events in the 'story-level' as to how it differs from the 'text-level'. Furthermore, it presents a theoretical basis regarding time aspects in a narratological investigation. Time, as presented in the story, is not linked to the amount of time devoted to the presentation in the text. He says further, story-time can only be connected to the time the events occupy (narratological time) and the period in which the events happen (the historical time). He cites the story of *Bafanele Ukugcotshwa*, which states that the primary narratological time stretches over one day, which is during the inauguration of the new priests whereas the historical period in which these events are placed is recent. In *Uthingo Lwenkosazana* like in *Bafanele Ukugcotshwa*, the narratological time also stretches over a period of one day. All the events that happen on this day, centre around the crisis that arises after Mpiyakhe has been bitten by a snake. In conclusion it becomes clear that the text-time is smaller than the story-time.

- (iii) Strachan, A. 1991 *Space in D B Z Ntuli's Uthingo Lwenkosazana.*

Strachan discusses the importance of space in literary work as found in three levels of narrative texts, namely; story, text itself and narration. He examines the presence of space in D B Z Ntuli's short story anthology *Uthingo Lwenkosazana*. The writer (Strachan) concerns himself greatly with space as being neglected whenever the story is written. He

argues that space is mainly noticed in the telling of the story and the text itself as being discussed. He notices that space does not feature in narration.

He remarks that the text is determined by the way in which the story is presented. The space and the place in the text have relations. It is observed that the issues and objects, which form the environment in which, the characters operate, constitute the story-space and behind the story –space raises the system of relations, which is called text – space. Space functions in two ways in texts. On the one hand it may be the place of action and in many instances the space is thematised. ‘A place of action, which is the space then becomes a place that acts.

In *Uthingo Lwenkosazana* the space manifests itself when Mpiyakhe leaves the kraal (inner space) early in the morning to go and kill Sinqindi. Strachan argues that by virtue of this incident, the inner space indicates protection whereas the outer space implies danger. The writer contends that the cardinal issue in the story of ‘Uthingo Lwenkosazana’ is the existence of a third cadre, which is the space of the ancestors. Here the protagonist (Mpiyakhe) mentions that he is going to exchange his present space for this one. In this issue the discussion is on space of the living and the space of the world of the departed. The ancestors do cross in a transformed state when the need arises. The world of the living implies struggle, aspiration and vulnerability whereas the world of the departed implies elevation and control over the living. As far as this discussion, the story concludes by determining the role played by the ancestors in the course of the story of *“Uthingo Lwenkosazana”*

(iv) Marggraff, M.M. 1997 *Verb stems as stylistica in D B Z Ntuli’s Ucingo*.

Marggraff seems to have taken the most difficult task in the analysis of D B Z Ntuli’s short story entitled *Ucingo*. This short story comes from the anthology *Amawisa*, which are both essays and short stories by two consecutive brothers C S Z and D B Z Ntuli. She states that in the African languages a discussion of the style of literary texts revolves around proverbs, idiomatic expression, metaphors, and personification. She argues that inconspicuous elements of a text, which have already been mentioned, are seldom, and



further say if ever, examined. In her analysis of the short story *Ucingo*, she mainly picks up a passage on page 102 and looks at the verb stems, which concentrates on the protagonist (Magwaza).

In her discussion she speaks of a connection between style and emotive function of a language, which is indicated by means of a mood. In view of this she clarifies the relationship between 'creator' and 'receiver' of a text as respectively named 'perfect author' and 'perfect reader' as relevant with regard to mood. She explains the perfect author as the physical person writing a text (author). She claims that the author has been divested any uncontrollable behaviour variations and faults, literary incompetence and other disturbing aspects. She further considers the discussion of stylistica as a common centre of meaning which becomes useful with regard to any text. She motivates that style activates the mood, which the perfect author wants to activate in a text. She upholds that the perfect author activates her thematic (message) discussion through verb stems. She stresses further that the characters' actions are described to the analyzer (reader) through verb stems. Marggraff concludes by stating the importance of ordinary verb stems as necessary tools in activating the mood of compassion.

- (v) Marggraff, M.M. 1998 *Reference to characters and modes of address in Ucingo: microstructure and style*

This article discusses Ntuli's short story *Ucingo* from *Amawisa* highlighting three cardinal characters that are found in the story. The author expresses the concern that two characters are present all the time, while the third is not present yet the whole story revolves around him. However, the author is of the opinion that many different types of reference and forms of address are used with regard to these characters. Some can be interpreted both thematically and stylistically. She states that in the former case they are micro structural concrete manifestations, whereas in the latter they are stylistica. Thematically, the short story *Ucingo* is the story of a mother and a father who are awaiting the home coming of their only son. This son has been sentenced to death following a murder, which he might not be guilty of committing. The sudden change in events totally mystifies the parents and the short story concentrates on their waiting while their hopes and expectations are shattered when the son appears later. The author is of the

idea that such elements reveal content, structure and style as identical elements. This happens due to the fact that there is only one text within which these three aspects are contained. The key factor in distinguishing these elements lies in the specific approach or interpretation, which is made easier by the existence of a narratological model, which includes story, plot and narration. Marggraff here mentions that when characters feature in the narratological model they come up in two ways; either cardinal or arbitrary. In *Ucingo*, Magwaza (husband), MaMtshali (wife) and Nduduzo (son) are the cardinal characters. On the second level, which involves plot, characters are given functions and characteristics, which convey the author's intention to comfort parents. The theme determines the categories of characters as protagonists, antagonists and tritagonists. In *Ucingo* Magwaza is the protagonist and MaMtshali (antagonist), the conflict is perpetuated by Nduduzo (tritagonist) who is the alleged sender of the telegram. She concludes by stating that references in the short story can be interpreted both (micro) structurally and stylistically.

Marggraff and Strachan dominate the scene for their articles to be published on the recognised journals. Ntuli and Dlamini have also attempted to discuss this but Ntuli has very brief comments on the short story in general. It must be stated at this point that some journals like *Umcwani* could not be found but that they have apparently have certain information on short stories.

#### **1.9.5 Book Reviews:**

The study looks at the short story reviews by the readers in order to comment about the standard of writing. It is concluded that there are only two book reviews which been covered so far. Comparatively speaking the novel receives more attention than the short story.

- (i) Groenewald, H.C. 1982 *Uyothi Wabonani Emhlābeni*, by *W M B Mkhize*.

Groenewald regards Mkhize as the most productive short story writer in Zulu. He praises Mkhize's ability to use the common matter and subject in well nigh all the short stories. He that declares the stories evolving around human failures are mainly in the family

context. Theme can be seen in two ways: a new insight or interpretation revealed through selected matter, or an implicit warning or lesson by means of selected matter. Mkhize is seen emphasizing the warning that social failures lead to dire consequences – extra-marital relationships.

Mkhize's short stories have plots, which are generally long. This creates an amount of elaboration in certain directions. Though an exposition is not that long but in the development the writer lengthens events by employing the characters in direct discourse. The author makes an estimation of more than half of the stories, which are thus taken up. The plot is further characterized by discreteness. In each story the demarcation between exposition, development, denouement and ending is very clear. He praises Mkhize's technique for the development starting with direct discourse. The plot is however described as conventional since there is no supplement in the formal aspects such as flashback.

His plot style can be described as very complete in that the characters' present circumstances are related in almost biographical style, the endings enhance the illusion of a true-life situation. In some stories there are extended plot structures, which are typical of longer prose forms. His characters are found to be personalized by direct performance, especially discourse. Narration time is too long. Mkhize succeeds in effectively using metaphors, which help the reader's attitude towards events and characters. He uses many questions as a technique for provoking the reader's thoughts. By so doing the stories provide a vivid depiction of life.

(ii) Zulu, G.S. 1987 *Umtshingo*, by **D B Z Ntuli**.

Zulu in reviewing *Umtshingo* anthology discovers that this book has a variety of good short stories written by different authors. He witnesses them as interesting and very easy to read. What impresses most the readers most are the rare kind of themes being discussed. The editor, D B Z Ntuli notes that most authors write these short stories for the first time and their attempts reach a very high standard.

Their titles are a good choice since they are not suggestive of the contents or themes of the narratives. Such titles encourage readers to read the story to the end. The short stories have “gripping” opening paragraphs, which entice the reader at the beginning to read to the end. Their opening paragraphs are characterized by dialogue, a specific event and an introduction of the main character. This makes an ingredient of suspense at the beginning of the story thus encouraging the reader to read continuously. The book shows that most of the authors have mastered characterization. The stories have few characters and the small number elevates the main character. The protagonist is easily noticeable. The other characters are well introduced and each character’s role to play is clearly discernable.

The suspense is present which is the result of authors managing the good handling of plots accurately. Plots show the main characters facing huge problems thus enhancing suspense. Plots are handled in such a way that all events taking place are plausible. The language used is simple and enhances pleasant reading. The book has short sentences, figures of speech and idioms, which have been correctly used, and displays the quality of linguistic expression.

Scholars and researchers of this component of the short stories have done very little work. It is suspected that this work does not appeal the most.

An appeal is made to isiZulu readers and writers to do book reviews as there are by now so many published books. The book reviews help in promoting the standard of language usage and writing.

### **1.10 Conclusion**

The foregoing chapter has concentrated on the general introduction to the dissertation. It has further concentrated on the aim of study, research methodology and biographical sketches of the two writers. It also pays attention to the origin and development of short stories. There was also more concentration on the contribution by Zulu short story writers. Lastly it outlined the research and reviews, which have been done on Zulu short stories.

The short stories, which were written during the 1970s, were rather long compared to short stories written during the 1990s. Even Mkhize and Mngadi shortened theirs during

the late 1980s and 1990s. Many pioneers of this genre are short story writers such as Nxumalo, Mkhize, Ntuli, but to mention a few. This makes them concentrate more on word selection. Boccaccio and Edgar Allan Poe were great satirists. Ntuli also has written many satires and poems of high note and it is this, which makes him a great short story writer. It is likely that these great writers influenced Ntuli. Poets excel in this genre as they are used to selecting precise words. It can be concluded that more short story books were produced as from 1992 onwards. This proves that by now there are almost approximately *one hundred* short stories books in Zulu which contribute greatly to the enrichment of Zulu literature if one compares the twenty six books recorded by Khathi in 1991 with effect from 1959 to January 1991.

## CHAPTER 2

# EXPOSITIONS

### 2.1 Introduction

This chapter focuses on the discussion of expositions of the short stories of Mkhize and Mngadi. Types of expositions are dealt with. It further discusses dialogue in detail. Dialogue is defined. Types of dialogue such as general and investigating are discussed. Other types of expositions such as event, nature and character are explained. Aspects such as monologue are dealt with.

One of the greatest artistic devices in a short story is exposition. Short story has no part, which can be declared as an introductory paragraph or simply introduction Khathi (1991:33). Owing to the fact that the short story must be compressed the initial or opening paragraph starts the real story. This is the part in the short story where a point of view that reflects the critical intelligence and wisdom of the author is presented. This method of varying introductory paragraphs enhances the author's style. It attracts the reader's attention, activates his or her imagination, and causes him or her to feel for and to sympathize with the characters. This technique, which above all, fosters the reader's desire to continue reading the rest of the story once he or she, has embarked on reading it.

They have been introduced from the beginning of each short story as per plan. Such a writer displays a certain degree of thorough research study from other writers not only of isiZulu as a language but even from other foreign languages. He has used all the expository types of introduction according to this research.

The subject of the exposition may be people, common knowledge things, ideas, a man thinking, informing, interpreting and persuading. This supply of important points about the background of the characters and place are discussed briefly in this aspect of the plot. What happened before or what is going to happen in the short story also forms part of the exposition. Therefore exposition is of great importance to explain by answering questions how, and why? It may indeed seem that a certain amount of prior information about the

characters and the fictive world that may be fully supplied in the work be provided. Sternberg (1978:208) clearly states that:

It is the function of the exposition to introduce the reader into an unfamiliar world, the fictive world of the story, by providing him with the general and specific antecedents indispensable to the understanding of what happens in it.

The above quotation is in accordance with the aim of this study as it seeks to explore the conditions that exist and that pushed the writer to write on his work. Such conditions are indispensable. Writer's artistic way of beginning the story is of great importance. The exposition as an introduction of characters, social milieu, events, times and setting generally raises a lot of questions. Through this research it is evident that there are various ways, which a writer can employ in exposing the story. These are dialogue system or dramatic action, character or expository, event and nature type of expositions. Brooks and Warren (1979:511) define exposition as:

The process of giving the reader necessary information concerning characters and events existing before the action proper of the story begins. It is the beginning of the plot action or setting forth of the assumptions from which the story will develop.

It is imperative to highlight conditions that prevail before an author commits his pen to writing. By so doing the readers are made aware and are fully informed about the characters, events and problems, which spur an author on to write. This information indicates the direction, which the story must take. Such information without being given will jeopardise the reader as to the background and conditions that prevailed before. This part of the short story is essential as it further exposes the gripping problem or situation in which the story will focus on including the main character. Though the short story does not give detailed explanation as a result of compression, which governs its requirements, but such brief information is paramount.

## **2.2 Types of exposition**

Since this genre consists of the literary aspect such as theme it needs an exposition, which will enable a short story to be differentiated from other genres, though there will be

similarities here and there. The writer is not obliged to discuss all the expositions simultaneously but he chooses the best at that particular time. It can be noted that one method is no better than the other. Brooks and Warren (1979:511) observe that:

Preferences change, as older stories are often heavy on exposition and light on dialogue, whereas modern fiction is often more dramatic. What counts is how effectively the author creates the kind of character appropriate to the story's purpose.

The authors quoted above point out the differences, which exist in the arts of writers. With regard to this quotation both Mkhize and Mngadi have leaned too much on a dramatic type of exposition. In section 2.2 under dialogue system, the authors' preferences for introductions are discussed. It can be pinpointed prematurely that dialogue predominates which means the authors have used them most. It must be noted that exposition depends upon the writer's intention and the space, which is available. Long or short narration is highly selective. No narration can tell all at the same time. The writer chooses those details relevant to his purpose and rejects those, which are not. His criteria of selection are based upon his reason for telling the exact meaning of the study that we can see.

### **2.3 Dialogue system**

Dialogue deals with the conversation among the characters. The usage of dialogue in these books is used as a device to bring out their character traits. The characters seem to have been made true to life. When Mkhize portrays Ntozakhe in his short story *UNtozakhe Nezakhe* from *Emhlabeni M'ntanomuntu!* Ntozakhe is seen as having real life. He troubles teachers at schools; troubles older people like Cele and eventually disappear indefinitely. The features of being a social problem are made evident and it is that which makes him breathe. Dialogue appears in almost all stories. The ideal dialogue is not only closely relevant but also even indispensable to the situation. This is so because it does not only reveal the thought or feeling of an individual but it pushes the action of the piece. Holman et al. (1972:91) point out that:

There are three fundamental methods of characterisation in fiction; the explicit presentation by the author of the character through direct exposition, the presentation of the



character in action and the presentation from within a character by the author.

Literary influence of certain elements in Mkhize and Mngadi's works is similar to those found in other author's productions. They describe their characters directly, through action and within a character by the author. Mkhize exemplifies this when he describes his main character Dumisani who fell in love with Bhekithemba's sister. This is in the short story *Unyawo Alunampumulo* from *Emhlabeni M'ntanomuntu!* and this is how Mkhize (1977:14) writes:

*2. UmfokaShangase yena, wungqwaza lwensizwa ehambela phezulu. Isho ngetsaka layo nobuhwanqa bayo lobu obusanganisa izingane zabantu eSanatholi esibhedlela, namathishelakazi lawa athuka ehlangana nawo ezozithengela ngemiGqibelo – nguMashiyakukhalwa wesoka.*

(The son of Shangase is a tall gentleman and who walks very tall. He has a gap in his teeth and is hairy which makes ladies at Sanatoria Hospital and female teachers he meets when they come to buy on Saturdays, mad).

The above extract clearly shows how much sometimes an author can describe his characters, from tip to toe. Through monologue characters expose themselves by their own words and this gives some important information. They present themselves in a dramatic method and both Mkhize and Mngadi use this artistic device so effectively in that the characters introduce the short stories and develop themselves rapidly. They do so mainly to reveal secret incidents in the short stories. Mngadi's main character, Khombisile exemplifies this in the story entitled *Umakhi Wezindlu*. Khombisile's fiancé, all the people concerned know Shongani Ntshingila for the first time. They were discussing the figurative completion of the house, which is love, which Khombisile had finished making. This issue is known for the first time. They say as Mngadi (1995:45) puts it:

*3. Manje usuyiqedile indlu yakho okade wayiqala ukuyakha. Sekuyisikhathi sokuba uyihlale unethezeke, Khombisile. Ukuze-ke ulale obenkosi, ungaphazanyiswa kuyo ntombi kaMphemba, akufanele uphazanyiswe.*

(Now you have finished your house that you built long ago. It is time that you dwell in it in comfort, Khombisile. In order that you sleep like a king, without being disturbed, you daughter of Mphemba, you need not be disturbed).

The above extract reveals what had not been supplied to readers before. The readers were not aware of such a completion of the house. Mkhize on the other hand in *Eyomndeni Ayingenwa* does reveal as well the secret that Mthunzi's uncle was robbing him of his cattle. Mkhize (1977:27) states thus:

*4. Wo, mntakababa, le ndaba eseyenziwa ngumalume muva nje, mina seyithanda ukungehlula. Bheka ngoba izinkomo zamabheka ezavela eMantshalini zasiswa kuye, usezithengise zonke kodwa engasitsheli lutho.*

(Oh, my sister, about this matter, which is being done by our uncle lately, I am getting fed up. Look the lobola cattle farmed out to him from Mtshali's home, have been sold without a word).

The foregoing dialogue gives impetus to the development of the author's theme of pride. From here Pelepele, Mthunzi's uncle drives straight to be quarrel about these cattle. This is the sign that dialogues are not formal and stilted. There are instances in some stories, where he employs dialogues to create a relaxed or light-hearted atmosphere. In the story *Isipho Sakho SikaKhisimusi*, Gumede had always thought of pleasing his wife by taking her on a well-deserved outing. Eventually the opportunity presented itself when after getting enough money, his wife plans a visit to the then Transkei, presently Eastern Province. His dialogue reveals this as Mngadi (1995:107) puts it:

*5. Jabulisile: Kungabe yini lena ekujabulise kangaka, Babakhe? Okungcono ngitshela ngingaze ngizilume ulimi ngidla ngicabanga.*

(What is it that has made you so happy, father? It is better to tell me before I damage my tongue while eating and thinking).

*Mnguni: Dlana wena uqede hleze uze uzihlabe ngemfoloko ulibele wukucabanga ungaqedi.*

(You eat and finish unless you will stab yourself with a fork whilst you are busy thinking without finishing).

Using this dialogue, the author reveals Jabulisile's jubilant mood and her thoughts about what she intends doing with her money, while on the other hand, regards those intentions as being foolish.

Both Mkhize and Mngadi have begun their paragraphs in a very gripping manner in these two quoted excerpts above which are alive and authentic in nature and that the narrator is resting whilst the characters talk. Through this method it gives the writer a whole pause that gives the opportunity for characters to converse for his benefit. Maphumulo (2001:203) in emphasising two important functions, which are performed by dialogue in the literary work, comments that dialogue also reveals how dramatis personae react to the situation that surrounds them.

In the same vein Maphumulo (2001:203) further declares that dialogue serves to interlink people and contributes to the interaction between characters. In its essence the primary function of dialogue is human interaction and its effectiveness sounds the way people talk. An analysis of dialogue as it has been employed by great writers shows that it embodies certain literary and stylistic values. Holman et al. (1972:156) are of the idea about dialogue that:

It advances the action in a definite way and is not used as mere ornamentation. It presents the interplay of ideas and personalities amongst the people conversing.

These writers quoted above further emphasise the idea that it is dialogue that perpetuates and speeds up the process of dialogue. This type of dialogue shows the seriousness it deserves, as both dialogues by Mkhize and Mngadi need serious attention. The action in this regard is a matter of urgency otherwise more harm will be effected.

Hlongwane et al. (1987:126) comment about the length of the dialogue as follows:

*Uma umlingiswa elula kanje, leyo ndawo abakhuluma kuyo ingase ibe isicefe, ngaphandle kokuba-ke kube nokuthile abakushoyo okuvusa umndlandla kofundayo.*

(If the character stretches the talk like this, that particular place in discussion may be overcome with emotion, except if they have something that evokes inspiration to the one who is reading).

To support what has been advocated by Hlongwane et al. (1987) is true in this research, as Mkhize in his short stories has this tendency of a prolonged delay before reaching what he is discussing. This is evident in the short stories like *Umvundla Zawunqanda Phambili* where MaZondi as the main character delays before engaging in a dialogue with her husband. The whole page of this short story is without dialogue only the narrator giving the background. This is similar to *Unyawo Alunampumulo* and even *UNtozakhe Nezakhe*. With Mngadi there seems to be no qualms of this nature. Mngadi seems to direct his intention of his artistic device right from the beginning. His dialogue is begun immediately.

The short story has more in common with the drama than the novel. A short story seems to be influenced by drama where characters are revealed both in speech and in action because whilst he or she is uttering the words, he or she is also acting. It is through limitations of space that compels the short story writer to use dramatic methods, showing the main character a brief space of time. The research shows that the dramatic technique is an adoption of dramatic method of the 20<sup>th</sup> century. It is the traditional way of establishing characters in drama. The novels and short stories have had this tendency that characters manifest themselves through their speech and action as expository device by the writer. Dlamini (1975:65) is of the opinion that various tensions and misunderstandings set up in conversation will affect subsequent behaviour. This dramatic method is generally known as the "Cumulative method" and is of great advantage in that it allows the reader to form his or her own opinions by observing the character's actions and behaviour.

Mtuzi about Brooks and Warren (1986:71) comments ... for what a man is determined is what he does, and it is primarily through what he does that we who observe him know what he is.

The above quotation is in line with what Mkhize and Mngadi have in common when they reveal their characters to us. Mkhize's story entitled *Bhala Mabhalane* reveals his character Mevana Shange as writing letters for his illiterate compound co-workers and is further sent to buy articles for them. On the other hand Mngadi in his story entitled *Ubulele Nobulewe* reveals his character Duduzile being harassed by angry mob that wanted to kill her. Thoughts and gestures are also part of this method and the writers Mkhize and Mngadi use them in many of their short stories. Kenny (1966:81) comments about dramatic action as the presentation in fiction of the actual words of characters speaking to one another.

Pretorius and Swart (1987:7) emphasise Kenny's comments when they say that:

A dialogue is a conversation between two or more characters in a story. Through conversation the story is introduced indirectly. This natural way of introduction can also be called general and functional type of dialogue, which is the one that contributes towards the development of the story.

In affirming what Kenny, Pretorius and Swart have quoted above, Mkhize in his short story *Eyomndeni Ayingenwa* from *Emhlabeni M'ntanomuntu!* reveals his characters discussing the issue of *lobola*, which is mishandled by Pelepele, their uncle. The children put it in Mkhize (1995:27) as they say:

6. *Singathini pho Mnguni omuhle ngoba phela enethunga ayisoze yasengelwa phansi?*

(What shall we say you beautiful Mnguni because one cannot be stranded having enough?)

The writer handles this conversation telephonically. Mngadi also gives direct words to his characters in the story entitled *Ubulele Nobulewe* from *Umbele Wobubele*. Mngadi (1995:22) says:

7. *Nsizw' enye, uyasizwa ukuthi sithini? Sithi uDuduzile lowo owambethela, ongasekho engasaboni nsizwa enye, uyomthola esemathambo.*

(You gentleman, do you hear what we say? We say that Duduzile whom you crucified, who cannot hear nor see, you will find her dead).

Albright (1931: 128) confirms this when she defines dialogue as a composition, which produces the effect of human talk as nearly as possible the conversation that is heard.

The characters will be seen talking to each other under the relevant sub-headings in order to emphasise Albright's definition. In this research dialogue is studied under the following categories namely; general and investigating. The two authors in discussion have used these two categories. It has been noted that dialogue brings in dramatisation to a story and dramatisation in turn gives life to a story. In this regard it removes narration and the narrator remains behind the scene thus giving time to the reader and characters alone. Khathi (1991:93) confirms this when he says that the reader perceives not the characters but what the characters perceive. The reader is locked into the reality of the character.

This dialogue brings dramatisation to a story, which in turn gives life to it. In its essence and effect it is to remove narration from the scene thus leaving the readers with characters only.

### **2.3.1 General dialogue**

By general dialogue we refer to that dialogue which is not effective enough to draw the reader to the story. This method shows characters in action. They are able to reveal actions, behaviour or dialogue. The author in this technique stands aloof, only coming in with a comment where necessary, thus giving them a chance to unfold on their own as the story continues. Knott in Boshego (1993:76) correctly argues that:

... characterisation can be accomplished only if there is effective dramatisation, which only means that the writer achieves characterisation mostly natural, and effectively by

showing his characters in action, and not by telling the readers what characters are like.

Madden and Scott (1980: 208) state that stories, which begin with a lively dialogue of characters, encourage active recognition and this is a modern device. They normally put it as a distinctively modern device for catching the attention of the readers at the beginning of the story with a bit of a conversation.

This research reveals that it is Mngadi who has managed to apply this artistic device in his short stories. This is evident in four short stories namely; *Umakhi Wezindlu*, *Isicelo Somfundaze Ziyawushaya Ngomuso* and *Ubulele Nobulewe*. Mention can be made that this type of exposition has been overemphasised. It is based on discussing normal conditions in the story. Mngadi's short story *Ziyawushaya Ngomuso* begins with a general dialogue, which goes as expressed by Mngadi (1995:1)

8. *Impela, sengicabange ngaze ngafinyelela laphe ngiphelelwa khona yingqondo. Alikho elinye ikhambi engilibona lizongikhulula kuleli jele lomshado ngaphandle kokuba kubo lobu busuku ngeqe.*

(Indeed, I have thought along until where my mind is tired. There is no solution to make me free from this jail of marriage other than to escape tonight).

Although dialogue is flat it is well used to introduce the story. It has a purpose for attracting the reader. Its suspense manner is low. This example quoted above shows that there is nothing much that needs immediate attention. Even the character according to this dialogue is not under pressure. In *Umbele Wobubele* Mngadi's short story entitled *Umbele Wobubele* exposes his story with a rather uninteresting introduction, which reveals Londiwe Bele's condition. She is lying in the hospital unknown to her parents. Mngadi (1995:88) illustrates when he says:

9. *Nakhu laphe ekhona, esibhedlela eNorthdale eMgungundlovu namuhla uLondiwe wayephenduphenduka embhedeni egazingwayizinhlungu zomzimba nomphefumulo.*

(Here she is at Northdale hospital in Pietermaritzburg Londiwe today is painfully sleeping on a bed suffering from body and soul pains).

This conditional situation in which Londiwe finds herself in, was never thought of before. This situation is painful and grossly embarrassing especially when she thinks of her mother's love. She plunges her parents into the conflict situation. Here Mngadi uses the exposition that informs us about the state of confusion and uneasiness that prevails in Londiwe's absenteeism.

### 2.3.2 Investigating dialogue

A short story writer can employ another very important artistic device as far as exposition is concerned. A good opening paragraph in a short story is that which is gripping. Dlamini (1988:18) says that it is very important; it must be gripping. It may present a question, which captures the reader's attention.

It is of great importance that the opening sentence or statement should entice the readers to read further. The short story writer has something in mind and recognises the great value of instant contact with the reader. Sebate (1999:74) notes that the first paragraph describes an action that is fixed, repetitive or constant before the story is told. This type involves questions and answers from the characters. It may be a dialogue, which forces the reader to investigate the information discussed by the characters. This type of dialogue may also involve swearing or contain shocking information. Such type of exposition is so strong that the reader is enticed to read the story. This type of dialogue raises questions from the reader. Mngadi (1995:77) illustrates this rightly in his short story entitled *Inkombankombane* when he writes from *Umbele Wobubele*:

10. *Nqo, nqo, nqo! Bandla! Mama! UMakhosi!  
Wawuqinisa manje umunwe ememeza encenga.*

(Knock, knock, knock! Oh! Mother! Makhosi straightened her finger shouting and begging her mother).

Such a statement as above is bound to arouse interest and tension in the reader and to build the emotional tone of the story. When a person knocks in this way, no one can resist the response as it indicates a matter of urgency. It introduces the problem situation and is



objective in a very gripping manner. Zulu et al. (1988:343) support this statement where they say:

*Uma umbhali eqala ngemibuzo ethile esingenisweni sizothanda ukufunda siqhubeke. Lolo gqozi lokuqhubeka nokufunda ukuze ubone umphumela kuthiwa yilukuluku.*

(If the writer begins with certain questions in the beginning, we will be lured to continue reading. Such inspiration for further reading until the results are realized is called suspense).

They further assert that the suspense ends when all the questions have been answered. The suspense may be lessened when the writer is quick to indicate as to how the story will end. Mngadi (1995:35) does this as cited by Zulu et al. who advocate it thus:

11. *Mhh, konje fanyana bengithe ngalesi sikhathi uzokwenzani?*

(Mhh, by the way my young boy I had said you should come by this time to do what?)

Mngadi in another example accomplishes this requirement in his short story *Ubulele Nobulewe* from *Umbele Wobubele*. The opening sentence is rather shocking and attracts the readers. It begins with the quoted statement and it entices the readers to carry on with the reading until they find out who the deceased is. Mngadi (1995:22) begins the short story as follows:

12. *“Ngeke uphinde umbone!” Amazwi ezinsizwa asho aqaqabula ngaphandle kwamageceke asekhaya lithambeme, lilengele ezintabeni zoNdi noKhahlamba.” Uyomthola esemathambo kanye nawezimvu, nezinkomo namahhashi njengoba umlilo ubosa ubagangada eNtenjwa!”*

(“You will never see him again.” The voices of the young men shouted outside the home yard in the afternoon, as the sun was on top of Drakensberg Mountains. “ You will never find him amongst the sheep, cattle and horses’ bones as fire is busy burning them at Ntenjwa!”)

This type of dialogue definitely grips the readers. The information from the dialogue needs some investigation. To start with *Ngeke uphinde umbone!* (You will never see him again) raises a lot of questions. Who, why and because of what are some of the concerns which would be felt by the readers. This dialogue is attractive and the author has succeeded in bringing the necessary wit, brightness and sheer individuality to it.

One of the most exciting types of dialogue is the one whose statement poses a question or thought. This is actually the investigative type. It does not necessarily need an answer immediately but may or may not require a response in the long run. In *Umbele Wobubele* the short story entitled *Isicelo Somfundaze* the author, Mngadi (1995:35) applies this type of exposition:

13. *Mhh, konje fanyana bengithe u bofika ngalesi sikhathi uzokwenzani? Ibhungu lakwaHlophe, uMpumelelo, kuyihora lesishiyagalombili kusihlwa lalihlangana nalo mbuzo liqeda kushaya insimbi emzini wakwanokusho owawukwelinye lamagquma aseSiphingo. Indoda eyayibubula ilihlaba ngalo mbuzo yayiwumqangabhodwe owawudle insudi eyayinzimakazi.*

(Mhh, my boy I had said you must come at this time to do what? A young man Mpumelelo Hlophe came across such a question at 8 o'clock in the evening when he had finished ringing the bell at the gate of the luxurious house on top of the Isiphingo hills. The tough man wearing an expensive black suit asks this question with a shouting voice).

Though this dialogue presents two ambiguous thoughts but it could be that Dlamvuzo Mabele, one of the main characters and crook in this story, has completely forgotten his last talk with Mpumelelo or he is trying to decide how to present the outcome of the meeting or Dlamvuzo Mabele and Dlaluzuzile Malembe, the main characters and dealers, are transporting drugs in their beautiful cars, a Camry and a Ford Telstar. In doing this they disguise Mpumelelo and pretend as if they are racing cars whereas he transports drugs. This dialogue is investigative since it provokes thoughts and seeks answers. Mngadi seems to be good in using this type of dialogue. An exposition of this sort is of advantage to the writer in that during the presentation of his story he tries to give reasons

and sometimes this grips the readers since they read with the aim of finding out what has been happening up to the opening incident.

In many stories where the writer uses the first person as a narrator, the opening paragraph is made attractive by the presentation of facts in a concise and interesting manner. The facts or solutions come up so easily and gracefully, and the answer is supplied right at the end. It further gives the character who is addressing the problem known to the reader, and reader starts putting his own questions about an outcome in both the first and the second quoted excerpts Magalela and Mpumelelo Hlophe are introduced from the onset.

Madden and Scott (1980:208) support this presentation of facts as they state that stories, which begin with a lively dialogue of characters encourage active participation. For readers to read on it is stressed in this study that dialogue by characters must encourage further reading.

#### **2.4 Character Type**

Some writers prefer to talk about their characters. Everything about a character that defines him or her contributes to the impact on the readers' looks, gestures, attire, social class and view held. This method or technique of character delineation is commonly referred to as the expository technique. Here the narrator or writer presents the character directly involved in exposing or providing certain information and further comments on the character's appearance or personality traits. Wymer et al. in Boshego (1993:63) comment correctly on the direct method or character expository when they say:

In direct presentation, the author tells us about a character through expository, a straightforward explanation, or through comments about a character made by other characters.

For a character to be realistic, his behaviour and what he says should correspond with his circumstances or background. This is the true nature of the essential feature of the short story whereby the main character is immediately presented. Swell as quoted by Mkhize (1990:3) has this to say about character exposition:

There are, however, two kinds of exposition – one in which the character is presented or presents himself in general revelation to the world and to society, and the other in which the character is presented or presents himself merely in terms of facts and feelings of the particular situation...

It seems the character that represents him is presented in a general revelation to the world and to society and is the one whom we can observe easily since he is part of what we are and what we have experienced. This is what Mkhize and Mngadi have done in introducing their short stories in using the character revelation. Mkhize (1977:14) in his book *Emhlabeni M'ntanomuntu!* in the short story entitled *Unyawo Alunampumulo* where he says:

14. *OBhekithemba Yeni benoDumisani Shangase, baphuma kanye kanye e sikoleni sobuphoyisa eWentworth; kanti-ke futhi bazothi nangenkathi sebejutshwa embuthweni wamaphoyisa, bajutshwe ndawonye, esiteshini saseXobho.*

(Bhekithemba Yeni and Dumisani Shangase left the police training college simultaneously at Wentworth, and were deployed by the police force at the same police station at Xobho).

In this opening paragraph, the name of the main character, Bhekithemba Yeni is given. Bhekithemba and Dumisani are well described with regard to their long relations inside and outside the police. Also Mngadi (1995:54) in his *Umbele Wobubele* in the short story entitled *Isibuko* has revealed this in the same manner:

15. *Umfundisi Abela Mhlanga namuhla wayezizwa eyinsini yemigwaqo yalapha elokishini eMehlomadala. Njengoba wayehambisa okwayelahlwe yicala nje, ephuma emakhazeni, wayekuzwela ukuzwana kosizi lokufelwa yimoto nokushonelwa.*

(Today Rev Abela Mhlanga was considering himself being laughter in all the streets of Mehlomadala Township. As he was going like a person found guilty in the court of law, he was painful for his broken car. He seemed sharing these sentiments like someone coming out of the mortuary).

Both of the quoted excerpts show that the authors have begun with the main characters right from the first sentence. Character revelation here is through direct description or expository explanation by the authors. The way they choose to reveal what they know determines how directly they seem to be controlling the characters. Boynton and Mack (1992:246) confirm what they have done when they state that the writer acts as the detached observer and describes the looks and actions of his characters directly.

This is an indication that the writer is not at a distance when writing but he is always close to his work. Characters seldom develop in the story because the writer of the short story has little time at his disposal. The reader is led to make judgements on what a character is thinking but is never told what he is thinking. He infers this from carefully observed behaviour. In *Emhlabeni M'ntanomuntu!* in the short story entitled *UNtozakhe Nezakhe* Mkhize used actions to introduce humour. Mkhize (1977:45) observes this:

16. *Alibuke ibilo lomkakhe uCele – usebitoza wena owabona isele livele emgodini kushisa. Pho nawo amehlo afana nawo awexoxo.*

(Cele looks at his wife's chin puffing like a frog seen through the hole. Even the eyes look the same as the frogs).

The author here describes his character's physical form and behaviour or actions. Zungu (1988:77) noticed that in Mkhize he uses actions and descriptions to give a clear picture of what is happening. He does this to indicate the change of attitude of characters, to give additional information about the character and to lend humour to the story.

In the quoted excerpts, it is true that it is an action that counts. This may be so, but the question is how do we separate action from the character that performs it. It is not in performing these actions that we will be able to determine whether a character is realistic or not. We are therefore inclined to agree that character is the 'axle of serious fiction'.

## 2.5 Event Type

This exposition is characterised by coherence and emphasis. Narration develops by analysing a story into the events that compose it and arranging these in time. This

narration restricts itself to action and does not probe deeply into the motives of characters. An author engages himself in full description and clarification of certain events. He does this by telling a story discussing events in their chronological and natural order. Albright (1909:6) confirms this when he says that a short story uses its series of events in accordance with a dominating motive, to render the impression of a situation.

In *Umbele Wobubele* the place where the events happen and where characters find themselves, is in a town. It is an area, which has been touched in the sense that development has taken place. This is probably the region of KwaZulu-Natal in Durban. The events happen mainly near the Indian Ocean. On the whole, the place in this short story functions primarily as a place where the action can take place.

The events are easily followed because they are presented in the time and order in which they happen. In these short stories readers are helped imaginatively to experience concrete worlds. We read how the young girl observes her surroundings; reeds and trees, which are described in terms of their beauty. Mngadi (1995:65) in *Umbele Wobubele* clearly indicates this in his short story entitled *Ayiqomi Ngosuku*:

17. *Ukuthi nje memfu kwakhe ngonyanyavu lwemoto emzini wakwanokusho ayenawo phezu kolwandle eMgababa uMnu. Vuma Mpofo kwamethusa ngokufanayo nomnyovu wentokazi owawuqhinqe ngaphansi kwesinye sezihlahla zakwakhe. Ngokuphonsana ngamehlo, bobabili bawahlahlisa okwemamba nomuntu bethusene.*

(With the appearance of an expensive car at Vuma's luxurious house at Mgababa, Vuma Mpofo was shocked as he might be with a lady sitting and waiting under one of his trees who makes eye contact with them starring at one another like a disturbed mamba).

It is apparent that when Vuma Mpofo arrived in his house, he was unaware that he would meet such a young lady. The word *memfu* (sudden appearance), which indicates a surprise, shocks both Mpofo and the girl. Another action in the same paragraph Mngadi (1995:65) writes:

18. *Vumbu yasukuma intokazi yema yeyama ngomhlanga eyayiwuphetho. Ngoba umuntu lo wayesemncane nje, eminyaka yayingamashumi amabili nane.*

(The lady stood up and leaned on the reed she cried. This was a young lady of twenty-four years).

The girl was happy that Vuma Mpofu had arrived but stood up where she was sitting in a manner that surprised Mpofu, as they had not yet discussed anything about their meeting. *Vumbu* indicates sudden standing which surprises the onlookers. It was as well for Mpofu also to be disturbed. Mngadi (1995:77) explains:

19. *Nqo, nqo, nqo! Nya, akuphendulanga muntu phezu kokubelesela komunwe ungqongqoza.*

(Knock, knock, knock! Nothing, nobody answered despite that her finger persisted knocking strongly).

The two paragraphs above are interesting to the readers because they would ask themselves a few questions. Mngadi uses ideophones *vumbu* (stand) and *nqo* (to knock) to indicate dramatic actions in his opening paragraphs. These ideophones illustrate and stress how shocking the situation is. These extracts by Mngadi clearly demonstrate the seriousness of an action that is happening. In the first extract the words; *vumbu* (the sudden appearance) and *yasukuma* (stand up) indicate that they cannot be resisted when such an action happens. To worsen the situation the words; *nqo, nqo, nqo!* (Knock, knock, knock), are of paramount importance as they really indicate the dangerous situation. Such a knock draws attention to the concerned people. Authors do this by locating a point of view around a particular event, describing it completely from the beginning to the end. They further put the reader in a questioning frame of mind. This sentence stirs up questions in the reader's mind, which are left unanswered. In the hope of satisfying curiosity one continues to read. In *Emhlabeni M'ntanomuntu!* in the short story entitled *Unyawo Alunampumulo*, Mkhize (1977:25) in this excerpt uses actions and descriptions to give a clear picture of what is happening, when he says:

20. *Sasuka-ke isidumo sebephuthuma uMfundisi bezama nokumkhiphela phandle ukuze ashaywe wumoya. Babodwa*

*abamkhumula izicathulo bemxegisa nokhololo entanyeni.  
Abanye bebephuthuma namanzi.*

(Then suddenly trouble started when they were rushing the priest trying to take him out for fresh air. There were those who were removing his shoes and loosening the collar on his neck. Others were rushing with water).

Mkhize gives a very bad scenario. Dumisani, the priest impregnated Yeni's sister. When Dumisani sees Yeni (a policeman) pointing a revolver with the intention of shooting him, he faints. People could be alarmed when such a man of God falls into such an action. Sometimes the author describes events and moments in a manner, which is so vivid to readers as if they were present when the author experienced them. The author restructures the events to bring about a unified progressive happening, which develops gradually until the climax.

## 2.6 Nature Type

The writer may describe the stage or the setting within which the character moves about and lives in his or her room, home, and place of work. This will attract readers because they want to know why on such a day the author uses weather to put across a message. Both Mkhize and Mngadi have treated this aspect fairly, though in Mngadi's short stories this type of exposition is very common. Here Mngadi (1995:22) gives another very exciting extract which reads thus:

*21. Amazwi ezinsizwa asho aqaqabula ngaphandle  
kwamagceke asekhaya lithambeme, lilengele ezintabeni  
zoNdi noKhahlamba.*

(The voices of young men screamed outside the home yard in the afternoon, at sunset in the Drakensberg Mountains).

The writer gives the time at which the story occurred. The time given suits the timeframe for the people to burn their veld. No fire is lit in broad daylight but this is always done during the cooler conditions of the day. This serves as extensions of the character's personality. This further enables the readers to know more about the characters and common factors that affect him or her and values most. We always bear in mind that the



detailed information and its selection depend both upon purpose and space. Stone et al. (1983:118) state that:

Nothing can happen anywhere. The place where the action happens can powerfully focus the reader's expectations, without place there would be vagueness and uncertainty.

The following extract by Mngadi takes place in KwaMashu where Jabulisile's home was destroyed by an angry mob. Black and Parry (1973:143) begin their short story entitled **A sunrise on the veld** as follows:

Every night that winter he said aloud into the dark of the pillow: Half-past four! Half-past four! Till he felt his brain had gripped the words and he held them fast.

Mngadi (1995:15) has also used the same technique successfully in his story entitled **Kwakuhlwile** as follows:

**22.** *Namuhla kungoLwesithathu emini epholile, ecwathule, kwaMashu. Intokazi enhle yakwaGumede, uJabulisile oseminyakeni engamashumi amabili nanhlanu uhlezi enqwabeni yezitini zanqamuka esekuyizona eziyisikhumbuzo sokwakuwumuzi wakwaMgobhozi.*

(Today it is a cool and cloudless Wednesday midday at KwaMashu. The beautiful Gumede lady, Jabulisile twenty-five years old is sitting on the collected half bricked walls that were broken and which serve as the memory of the Mgobhozi house).

Both titles **A sunrise on the veld** and **Kwakuhlwile** share similarities in their descriptions, namely; day and time. Without these two being described the reader will be would be puzzled by many questions. The title **Kwakuhlwile** has been used by Mngadi to indicate darkness. This word indicates the tone when a number of bad things may take place. The word is also used for a child who is still young to show that he or she knows nothing. Mkhize in his story **Bhala Mabhalane** uses this example to educate young people with words that are familiar. Mngadi (1995:90) writes:

23. *Namhlanje wuMgqibelo izulu liyana kanti futhi nayo imvula leyo iphelezelwa ngamakhaza ashaya emnkantsheni- imvula yasebusika ephelezelwa wukukhithika kwezulu.*

(On this Saturday it was raining and that rain was accompanied by terrible cold, which goes right into the marrow. This is typical of winter rain, which is accompanied by snow).

Words such as *emnkantsheni* (in the marrow) and *ukukhithika* (dropping snow) are not at all used by the young people. Both Mkhize and Mngadi have used the nature type of exposition successfully.

## 2.7 Monologue

Interior monologue is a literary term for soliloquy. It can further be referred to as an internal psychological process, which describes a mode of mental process. Monologue, mainly by the main character is thinking aloud in such a way that this character ends up talking to himself. In most cases, monologue takes place especially if his character has a problem and is in a predicament to escape from this problem. It is further regarded that monologue is the way of bringing out the thoughts in the mind of the character and it can be among the best methods of character portrayal. Veltrusky as quoted by Khumalo (2001:36) maintains that:

This term, which is often used somewhat loosely, ought to be reserved for an uninterrupted speech of a certain length, pronounced by one character and not directly addressed to another... The semantic construction of a dramatic monologue is not affected by the presence or absence of other characters, provided there is no addressee properly so called.

Its presence in narratives remains unspoken and yet can be understood by readers. Monologue is a nother variation of dialogue. Cuddon (1982:661) expresses dialogue as something, which denotes the flow of inner experience.

It is a very good technique if employed properly in short stories. Many writers fall short of this device. The writers who manage to use a monologue in their short stories seem to show a very high standard of writing. Many early writers of Zulu literature did not even attempt it.

Mkhize (1995:1) in his book *Emhlabeni M'ntanomuntu!* in the short story entitled *Umvundla Zawunqanda Phambili* has managed to display thoughts in his character *Thembisile Ndlovu* when she says:

24. *Wabuye wazikhuza umntanomuntu esekhumbula phambili iziyalo zikayise uMabheshu amyala ngazo esigcawini muhla ezombeka lapha kwaNdlovu. Yayikhulume koma amathe insizwa endala lapho isimyala okokugcina phambi kwezihlwele ukuthi ukuze ahlale aqhinsike emzini, angalingi azithungathe " izilingo" zomyeni wakhe; ngoba phela kuwumthetho wendoda ukuba idle yesula umlomo kuhle okwenkukhu, uma iqonde ukuwakha umuzi wayo uphile.*

(She cautioned herself when remembering her father's Mabheshu advices, which he gave her in the wedding scene at Ndlovu's kraal. An old man had spoken in length until his saliva dried up when he gave the last warnings in front of the multitude saying that in order to be comfortable at her home, she must never attempt to search the "temptations" of her husband because it is the man's prerogative to fall in love with other ladies but to watch his wife and avoid her in order to live a healthy life).

It is through this monologue that the readers learn to know about Thembisile's past experiences and what she thinks about the present situation. These types of thoughts have been presented in the story as a flashback or analepsis. The reason being Thembisile's remembrance for the past events is in her life span. This is the technique that shows how the character's ideas move, how a character thinks within her about certain things, which are in her mind.

Out of the two authors Mngadi has written the best monologue in the story entitled *Umbele Wobubele*. This is what Mngadi (1995:89) says:

25. *Abuya futhi amazwi kayise bekulelo kamelo: Nina, umsebenzi wonke wokukhulisa amantombazane ngiwubeka ezandleni zakho. Noma yiyiphi inhlekelele yempilo eyenziwa abesilisa emadodakazini iyosho ukwahlulwa wumsebenzi nenselelo yobuzali. Owami umsebenzi emadodakazini ukuzikhandlela ukuwabona ephezulu, enekusasa. Okumayelana nokukhuliswa kwamadodana kumaqondana nami. Angikabi nankinga-ke ngawo njengoba esemancane.*

(The words of her father came back as they were in that room: Mother, the whole work of upbringing the girls is put in your hands. If there is any scandal attached to your daughters this will mean you have failed to perform your work and challenges as a parent. My own duty to our daughters is to see esteemed highly and with a future. Anything pertaining to our sons is directed to me. As they are young I do not have a problem).

This monologue is far better than the others. From the quotation above, it is observed what this particular character thinks since he has done his best to expose his wife's job descriptions. Bele expects his wife to have performed her responsibilities in protecting Londiwe from the abuse of boys. The method therefore of this character representation is good in that it enforces empathy for the readers to feel sorry for Bele who is in trouble as his daughter has thrown the child into the dustbin. This monologue is also good in that it is philosophical in nature, which is typical of Mngadi's calibre.

Since monologue can be regarded as the way of bringing out that, which is in the mind of the character, it can be among the best methods of character portrayal. If Mngadi did not use this method of character portrayal, it would have been difficult for the readers to understand as to why Londiwe's father had such spiritual agony. It is through this monologue that the readers learn to know about the plans that Bele had for her. It displays past experiences and what he thinks about the present situation.

This process refers to the fact that a character talks to himself because the writer or author takes his words direct from his mind. The writer can further refer to it as a direct quotation of the character's mind. The character speaks on his own without directing this to anyone, which is an interior monologue. This can be seen in the following examples. The short story *Umbele Wobubele* from *Umbele Wobubele* in which Mngadi has

managed in his character Londiwe to reveal an interior monologue well. Mngadi (1995:88) sympathises with Londiwe as follows:

26. *Hawu, bakithi ngaze ngamchitha umama emzini.*

(Good people I have spoiled my mother's marriage).

Londiwe is talking to herself in the hospital. Since she is so concerned about her state of affairs and worried about her mother's marriage, she thinks and utters words unconsciously. All the patients were shocked by her illness and also very eager to know the real cause of her mother's dismissal. In another example in *Umbele Wobubele*, Londiwe's father who displays this as Mngadi (1995:96) writes:

27. *Wathula uBele eyidla eyicaba imihlathi. Wabuka indodakazi wathi "Ngoba kuyacaca ukuthi akekho umuntu obekuqikelele ukulondolozeka kwempilo yakho ngicela ungichazele ukuthi kwenzenjani?"*

(Bele was quiet but thinking deeply. Looking at his daughter Londiwe, he said. "It is clear that no one cared about the safety of your life, please explain to me what is happening")?

Bele was feeling very sorry for Londiwe. It should be remembered that the time of explaining things had come to an end. Londiwe could no longer answer any question. It was therefore obvious that Bele was talking to himself.

Like most old writers, the present writers still use monologue-expressing fear in their works of art. The real interesting mental processes began when the mind was confronted with unsolved problems. Scholes and Kellogg (1971:181) maintain that:

The refinement and development of the technique of the interior monologue in narrative literature really begins when the narrative artist chooses to focus on a mind tormented by dilemma.

In the short story *Ayiqomi Ngosuku*, Mngadi further clearly demonstrates this. The character Vuma Mpofu speaks to himself when he sees the beautiful girl who approaches him for marriage. In his thinking he shows fear as Mngadi (1995:65) relates:

*28. He, namhlanje ngizoke ngizwe ukuthi leli petshisi lentombi lize kubani ngoba phela nomntanomntami uSifiso sewazibulawelwa amahabulo nje.*

(Hey, today I will know what this beautiful lady has come here for because my grandson Sifiso is addicted to alcohol).

It shows that Mpofu belongs to a group that is urbanised. He is no longer familiar with the old cultural practices. Such familiar behaviour of Mpofu fills him with awe. It stands to reason that he should refer the matter to his grandson. It is therefore important for people to acquaint themselves with the customs of their nation especially the adults. These are direct quotations of a character's thoughts, which seem to worry them. Khathi (1991:99) sums up by laying emphasis on the fact that dialogue and monologue are important in that they create a sense of verisimilitude and immediacy in a story.

This situation is mainly a dilemma and takes the shape of argument, reaching a very sophisticated pattern of reasoning. This study may sum up by using monologues mentioned by arguing that in most cases monologues are suitable if the main characters are in trouble especially if they are in a position where they cannot help themselves out. What can be concluded from these two quoted monologues, is that in most cases, monologue is mostly appropriate if the main characters are in trouble and in a situation where they cannot help themselves out and cannot be helped.

## **2.8 Comparison and Findings**

It is of significance to note that exposition is an essential part of the short story. Exposition gives an impression to the reader because it is at this stage of the reading that the reader is able to receive whatever information. The study proves that exposition is that part that cannot be neglected as it plays a dual purpose. The purposes given are the background information and the curiosity aroused of the reader to read on. It is the section of the story, which advertises the story or sells it. If a reader is not captured by this introduction he will easily throw the story away and do something else.

Both authors' introductory paragraphs are in well-written short stories known for their scrupulous terseness and compactness. They introduce the readers to the subject matter of the story, the characters involved and the place of action. They evoke the reader's interest and thus create tension. In this research project, it has been observed that the dramatic type of dialogue is the most effective. This conversational manner is typical of traditional folktales and fairy tales to commence in this fashion. Both Mkhize and Mngadi have made use of dialogue by letting their characters speak with the force and realism of everyday conversation. The character's conversation gives the readers a chance to watch them when they use their inimitable language. Direct descriptions or expository method has been used to explain situations or describing characters' circumstances. This kind of introduction is prevalent and well spread throughout all the read short stories. It may happen that they opted for personal involvement in the descriptions to save time particularly because they are dealing with short stories, which are compressed by nature. Scholars maintain that the author should delineate his characters in such a way that the reader can see them with his mind's eye, can hear them talk and know what they think. Burnett as quoted by Serudu (1974:14) states that the reader should be able to ... identify them by their names or characteristics as actual persons who will be able to carry our narrative along.

This study reveals that Mngadi is able to utilise two expositions simultaneously. This is noticed in the short story *Ayiqomi Ngosuku*. These are events and nature types of expositions. In the excerpt this is evident: *Ukuthi memfu... phezu kolwandle. Memfu* is a serious action (event) and *kolwandle* (sea). Of great importance, this happens in one sentence. What may be discouraged from Mngadi are his long sentences as in this quoted excerpt.

This study further reveals that though dialogue is primarily a communicative device for the dramatic art, its use in prose forms represents the author's style. Mkhize and Mngadi have used very different styles in the introduction of their short stories. Dialogue is created to suit the particular people and their circumstances in the narrative. Mkhize's opening paragraphs are generally long. In many instances a description of the main character or milieu is characteristic of Mkhize's short stories. Both authors have made it

possible in a situation for the protagonist to have been established. This leads to the basic conflict of the story. Enough background for these stories has also been given and this helps the reader to follow the events. The author's skilful blending of dialogue and narration to expose the background information of the story is important to develop its theme, plot and character. This makes readers feel as if they are actually witnessing a real conversation but with someone beside them whispering in their comments concerning the participants.

## 2.9 Conclusion

In a foregoing chapter expositions of the short stories of Mkhize and Mngadi were discussed. Types of expositions were explained. Types of dialogues such as general, event, character nature and investigative were dealt with. The beginning of most of these short stories seems to capture the attention of the readers. This is through the gripping situation that is presented with an aim of familiarising the readers with the story. They are given the necessary background about the conditions that prevails in the story. Various methods have been used to introduce each story. Where dialogue has been used, it brings about suspense and thus forces the reader to be keen to know what the outcome will be. Though Mkhize's introductory exposition is not long in the development the writer lengthens events by employing the characters in direct discourse. Most opening paragraphs of these two short story anthologies show the description of the main character as a common factor. Various methods of introduction have made an emphasis by the authors on dialogue, description and drama. Mkhize is of course very verbose on this description. He seems to have a flaw of over description until the reader gets tired of reading one thing. Anyway this seems to be a device mostly used by both writers. Fenson as quoted by Mabuza (1988:35) about the technique explains it as:

By dropping seemingly unimportant material into the story before the narrator is ready to explain it, prepares us to accept certain facts...

In Mkhize's short stories dialogue has been unreservedly used in which idiomatic and figurative expressions predominate. Mngadi has used dialogue, but in such a way not to supersede narration in which the trend of the short story moves.



## CHAPTER 3

# CHARACTERISATION

### 3.1 Introduction

This chapter attempts to reveal portrayal of characters in Mkhize and Mngadi's literary works. Characterisation is another pillar of short story writing and is a very interesting aspect. Ngidi (1966:38) stresses the importance of characterisation when he relates the issue of events. It means no events, no characters. He asserts thus:

A story is essentially the relating of a sequence of events. It encompasses the elements such as characters, events, settings, themes, point of view and the language in which these are conveyed but in a strict sense it designates the action, which is the sequence of visible physical happenings the characters, undergo.

Ngidi claims what characterisation should entail when he refers to setting as the place where characters (people) live and the period of time during which the story takes place. This further provides the link between personal and environmental conditions of the characters involved. Characterisation includes a number of aspects as mentioned by Ngidi, namely; themes, action and language. These will be dealt with in the following chapters 4 and 5. A special aspect of character is often important in fiction. The short story writer may handle characterisation in various ways; an important distinction is between serious and comic treatment. The thought, dialogue and actions of the character or characters reflect the development of the events. The scholars further classify characters according to generic categories of which the actions, words or feelings are illustrations. More fundamentally, the scholars classify them in terms of functions they fulfill. The domain of fiction is the world of credible human beings admittedly diverse and varied world. Since it is the world of human beings, it can be presented concretely and dramatically. It is defined by scholars such Shaw (1976:51) who says that the creation of images of imaginary persons in drama, narrative poetry, the novel and the short story, is called characterisation.

It means Shaw's definition elucidates imaginary people, that is people that have not existed. In other words it has its main focal point in the understanding of people in it. Heese and Lawton (1968:102) clearly elaborate this when they say that:

The writer portrays characters whose personalities he understands in all complexities but reveals only those parts, which contribute, to his pattern. He places the characters in settings in incidents, which reveal them in relation to other men and women.

Harvey as cited by Makgamatha (1992:84) sums up the functional role of characters aptly when he says:

They are vehicles by which all the most interesting questions are raised, they evoke our beliefs, sympathies, revulsions, and they incarnate the moral vision of the world inherent in the total novel. In a sense they are end products, they are what the novel exists for, it exists to reveal them.

The above quotation speaks of the novel and yet the focus is on the short story. This is rightly so because a short story leans heavily on the novel and they are both prose narrative genres. Some scholars describe it as the heart of prose. Characters are the elements that make and give life to the story. Other scholars such as Burnett as quoted by Serudu (1974:11) think that character surpasses all other elements in fiction. He asserts:

The foundation of good fiction is character creating and nothing else ... style counts, plot counts, originality counts. But none of these count anything like so much as the convincingness of characters. If characters are real the novel will have a chance, if they are not, oblivion will be its portion...

The contention is that a short story is a composite whole, whose components are blended harmoniously. The researcher agrees that the characters should be made to serve the purpose for which they were created. They cannot be convincing if they do not conform to the milieu, which they were created for. Abrams (1971:22) describes character as:

... the person presented in a dramatic or narrative work, who is interpreted by the reader as being endowed with moral, dispositional and emotional qualities that are

expressed in what they say – the **dialogue** and what they do – the **action** ... A character may remain stable or unchanged in outlook and dispositions from beginning to end ... or may undergo a radical change, either through a gradual development ... or as the result of a crisis ... whether a character remains stable or changes, the reader ... expects consistency – the character should not suddenly break off and act in a way not plausible grounded in his or her temperament as we have already come to know it.

Therefore it becomes clear that character and characterisation have to do with the presentation of life-like characters that have to appear convincing to the readers. One finds it imperative to stress that characterisation presents characters in action and dialogue and there is no exception to this. This gives an explanation as to the way in which a person or reader could get to know a character which is usually done through what he says and does. It therefore becomes clear that character and characterisation have to do with the presentation of life-like characters that have to appear convincing to the reader. They always appear within a certain context that seems to have a bearing on their personality. Dietrich and Sundell as quoted by Khathi (1991:54) have this to say about character, as stipulated that it is our first involvement with the story which occurs when characters engage our interest, sympathy or empathy.

Dietrich and Sundell (1983) claim that characters are frameworks around which events in the narrative are formulated. In order to prove their authentic reality they have to share the sentiments that human beings suffer or enjoy in their daily of life. Mkhize and Mngadi like most if not all authors use a number of methods of characterisation. A closer scrutiny of these methods of characterisation reveals that characters may be exposed to the readers and entail different meanings. As discussed in Chapter 2, characters are presented to the readers in two ways. These are direct description (character or expository) where the author prefers to introduce his characters through in a formal way. The second is the dialogue or dramatic where readers are made to see the characters through their behaviour, appearance, habit and conversation. The different techniques of characterisation in this research are explored, namely; naming, plausibility, main and minor characters. This further includes the educative value of characters.

In discussing characterisation four aims of characterisation as propounded by Grube (1958:29) are taken into consideration. These aims prescribe the following facts to discuss, he says characters must be good, appropriate or true to type, true to life and they must have consistency.

### 3.2 Naming of characters

Naming of characters is another major role by the authors. Any discussion of character portrayal centres around two methods, that is, direct and indirect presentations. Satyo (1974:47) considers Sanders who contends that an author is troubled with the question of 'what a man is'. He upholds the constant changes that man undergoes. He therefore stresses that man's changes are fourfold; physical, spiritual, emotional and intellectual as a result of different influences and pressures that confront him. Through this change and development an author gets a rich source of material or ideas to depict or name the characters. Naming of characters is an art in its own right. Western names have no lexical meanings to most white people who use them. A name is an integral part of each individual. It is common knowledge that in African communities name giving is of special significance. In naming it is further known that in some cases large ceremonies are organised on the day of naming a child. Ethnicity here plays a role. It is believed that certain names, which are given to some individuals, may have an influence on their behaviour and personalities. Kunene as quoted by Serudu (1974:15) supports this view when he says:

In naming a child, the Basotho did not as a rule choose a name simply because the parents liked it, but for its relevance to a given situation, or for a certain purpose that the name was supposed to fulfill, this in addition, of course naming the child after someone, usually a relative. There was, besides the belief that when it grew up, a child might act according to its name. The say 'Lebitso-lebe ke seromo, an ugly name makes its bearer behave according to it', reflects this attitude.

Different short story writers use various methods to delineate their characters. According to Satyo (1977:49) there are seven ways of depicting characters but this study has no intention of enumerating these various ways. The researcher may highlight that these include dialogue, description, habitual activities, illumination by other characters, stimuli,

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environment and physical appearance. Naming characters is a technique. Satyo (1977:50) stipulates that:

This technique of naming characters is what O R Dathorne calls “pre-stabilization of characters”. By this he means that the audience can predict from the very outset what the character will do in the end.

Scholes and Kellogg (1971:161) rightly state that to suggest that one order of characterisation is better than another is folly. To recognise that differences exist is the beginning of wisdom. This quotation gives all the writers a license to create their characters according to acceptable standards, which are not binding to strict rules. This further creates flexible room for diversity. It is the judicious blending of these methods that lend effectiveness to the storywriter in delineating his characters. It depends on the theme and plot of the particular work. In this a comparison between Mkhize and Mngadi clearly reflects these differences in their characters as per theme and plot respectively. Dietrich and Sundell (1983:85) sum up this notion beautifully as they say:

In the sense of artistic worth, one method is no better than any other. What counts is characterisation as is needed to convey the theme and moves the plot.

Rimmon-Kenan (1990:59) talks of two basic types of textual indicators of character: (i) direct definition and (ii) indirect presentation. The former refers to the trait whereas the latter refers not to the trait but displays and exemplifies it in various ways, leaving to the reader, the task of inferring the quality, emotions and motives they imply. The indirect method is popularly known as the dramatic method of character portrayal in that the characters are shown to the readers.

The direct method is sometimes more analytical as it tells you what characters think and how they feel. Mkhize has applied the direct method in his character Gumede in the short story *Isipho Sakho SikaKhisimusi* from *Emhlabeni M'ntanomuntu!* He begins his story in an expository manner whereby he describes to the readers about Gumede. Physical description has been employed in this extract. This is how Mkhize (1977:105) puts it:

29. *Nonke niyamazi uGumede – noma kambe nimazi ngaleli lika “Yise kaMakinathi” adume ngalo eSoweto naseGoli? Yindoda leyo ngempela; kanti futhi ikhuthela injalo nje.*

(All of you know Gumede – maybe you know him by this Makinathi’s father as he is popularly known in Soweto and Johannesburg? He is the real man; and he is industrious).

In *UNtozakhe Nezakhe*, the reader expects peculiar actions that the physical appearance is prone to be. Such names pre-stabilise their roles and such names further give bad results on their personalities as they play the part of evil forces. Zulu et al. (1988:350) comment rightly when they articulate that Zulu writers sometimes name their characters according to what is going to happen in the story. Ntozakhe’s name is a good example. The name Ntozakhe refers to a person who does not share anything with anyone. Ntozakhe in the short story acts as he pleases. He is disobedient, stubborn and delinquent. In other words, the personality of a person is shaped by his personal name. Ntozakhe has been named according to his way of life.

Msimang (1986:100) states that through the use of environment, characters’ words and actions, the reader is put in a position where he can deduce for himself what kind of a character he is presented with. The stream of consciousness technique is also used when the readers do not see the character doing things or hear him saying things but the readers are introduced into his very psyche so that the readers may know what he thinks or feels. By observing the characters’ actions and behaviour the reader is able to form his own opinion.

The creation of characters is probably the most remarkable achievement of most short story writers. Sometimes the reader cannot remember the plot or story of short story but can remember numerous characters. Makhado (1980:26) states that character depiction in Black languages is rather a foreign creation, which originates in European literature. He further states that Black writers have so far not fully succeeded in presenting characters, which are worthy of the name. It is noted that characters are identified not necessarily by their words or actions but also by their names. Makhado’s assumptions are refuted in this regard by authors as Mngadi who has managed to locate his characters aptly. Mngadi has

come up with a new device for identification of his characters. The name given has a meaning and is contextual. In his short story from *Ziyawushaya Ngomuso* from *Umbele Wobubele*, Mngadi has two characters with Christian names and surnames. The names are Hlengiwe (a girl who is offered marriage) and Thembile (a sister in the monastery). The surnames are Mvula (rain) and Maluleka (advisor). Mngadi (1995:1) clearly shows this when he exposes Hlengiwe.

30. *Leli tshitshi elaliwuHlengiwe Mvula lalikhala lomela esifubeni sentokazi eyayisiqinile, uThembile Maluleka owayeyisisitela.*

(This young lady who is Hlengiwe Mvula was crying at the chest of a lady who was old, Thembile Maluleka who was the monastery's nun).

The names and surnames explain themselves, Hlengiwe (saved) from *-hlenga* (save) and Thembile (one who has hopes) from *-themba* (hope). Mvula, this surname is derived from *imvula* (rain) but it refers to *izinyembezi zikaHlengiwe* (Hlengiwe's tears) that were pouring and flowing like the rain down Hlengiwe's chest. Maluleka is derived from *-luleka* (guide or advised) hence Maluleka is an advisor to Hlengiwe. In other words the meaning would be "I hope I will advise in order to save the crying tears" of Hlengiwe as she continuously refuse to marry Sicelo Bophela. Mngadi (1995:10) further explains it in this following extract when he writes:

31. *OHlengiwe noBophela abase bebune bephelela emehlweni, behushuke ngosuku, babekhalelana ezimathonsi. UHlengiwe wayecela ukuhlengwa othandweni lomendo uBophela ayecela ukumbophela kulo. Kumlamuli owayenguThembile owayeshaye ezakhe zobusisitela, aya ngokuya amazwibela edukela ngakuye.*

(Hlengiwe and Bophela whose eyes would not dry, that were crying deep tears. Hlengiwe was pleading the company should protect from marrying Bophela who was asking to marry her. But the mediator who was Thembile and who was wearing her nun's garments was more to be blamed).

Another example can be given where Hlengiwe is supposed to marry a wealthy man. This rich man describes himself to Hlengiwe as to who he is. Mngadi (1995:8): explains his intention in the following manner:

32. *Ngeshela uHlengiwe nje ngoba ngithi ake ngizihlengi ebuhlungwini bokungabi nankosikazi.*

(I court Hlengiwe because I want to save myself from the pains of having no wife).

In *Isicelo Somfundaze* from Mngadi's book *Umbele Wobubele*, Mngadi explains the names himself and uses poetical implications. The names of criminals are Dlamvuzo Mabele and Dlaluzuzile Malembe. These two criminals are dealing with dagga and other drugs. Dlamvuzo explains to Mpumelelo Mpofu that he must work hard in order to succeed. Dlamvuzo himself in pursuing Mpumelelo to take a risk tells him that their names are self-explanatory. (Mngadi, 1995:38) writes thus:

33. *Kungcono ngoba namagama ethu kule nkampani ayazisho kwaDlamvuzo nakwaDlaluzuzile. Ungavuzi, uzuze, ungenzanga nolunci?*

(It is better because our names in this company are Dlamvuzo and Dlaluzuzile Company. You can benefit or win without doing a thing).

The surname is taken from Shaka's praise poems

*Ilembe eleqa amanye amalembe.*

(A hoe that surpasses other hoes).

*Ilembe* (hoe) refers to Shaka who was born above other *amakhosi* or kings (hoes). In this context, Dlamvuzo and Dlaluzuzile in smuggling dagga and other drugs hire Mpumelelo to transport them and they pretended that they were racing cars – Toyota Camry and Ford Telstar, the very speedy cars. Dlamvuzo uses Malembe's surnames to encourage Mpumelelo to take an offer. Mngadi (1995:37) clarifies this as follows:



34. ...savumelana nangokuthi uwena mahluleli ngobuchwepheshe bakho ozonquma ukuthi yiliphi i lembe eleqa elinye.

(... we agreed with each other that its you who is the technical judge of who is going to decide which hoe surpasses which).

In English when naming a character one only talks of William, James and Steven without giving their explanations of the meanings of these names. The reason for this being that a foreign writer does not know much about the European background. A writer who opts to use these names, does not know how the children play, he does not know the talk that goes on at breakfast, at lunch-time, and at night. That is, he does not know the European character in his own home, which is very important. This is similar to writing through a medium as it creates a number of problems. Problems are in style, content and of what a person wants to say.

Even Zulu writers who have based their works on English have a problem with characters whose names have no meanings. The researcher notes how this view has limited character portrayal in many Zulu short stories and has produced many stereotyped and unconvincing characters.

Msimang (1986:101) gives critical comments on these two methods of naming characters. He asserts that the dramatic method is very useful in delineating main characters. It fills them with life and the reader can feel their pulse as they move through the pages of the short story. This is mainly manifested where they are dramatised in interaction and counteraction with other characters. Mngadi clearly shows this in his character from the story *Umbele Wobubele*. Londiwe who has thrown away her child says this about her, Mngadi (1995:92):

35. "Kazi koze kube nini umuntu elokhu abukana nalezi zimanga!" Kwasho yona iqhweba enye. Mzondeki, awuzongizwisa lapha! Kunengane ekhalayo ngaphansi eklabishini.

("I wonder when a person will always look at these wonders!" said a man beckoning the other. " Mzondeki,

come and hear this! There is a child crying under this cabbage”).

Msimang (1986) on the other hand gives caution about this method saying if it is over-used it tends to be tedious and boring. It should further be maintained that this method is most suitable for minor characters as it lends clarity quickly. Certain critics regard the descriptive method of character portrayal as the lowest form of art. This reduces the reader’s imaginative participation and interpretation. It is detrimental to the pace of the story since all forward flow stops while the description is inserted. This is critical in the short story for character delineation where everything must be concise and compact. In almost all his short stories, Mkhize has applied this expository description. Mkhize’s short stories are often disturbed by long character comments. In the story *UNtozakhe Nezakhe*, the writer has spent a long time describing MaSithole. In actual fact the discussion is between Cele and Zungu. The interaction and counteraction is disturbed by the interference of MaSithole. They discover that Ntozakhe smokes dagga and MaSithole (his mother) denies this. The author Mkhize (1977:49) describes this character as follows:

36. *UMaSithole umile uyabukela. Uma emile kanje, wawungathi wumshayi webhola eselindela ukulisusa ibhola elindele nje impempe! Izihluzu lezi ungathi uma zizophekwa, zidinge ukulaliswa emanzini abilayo izinsuku ezimbili ukuze zivuthwe. Isho ngemithambo eluhlaza exakazile. Uthule omdala.*

(MaSithole is waiting and looking. If she is standing, she looks like soccer player waiting to start the game and waiting for the whistle! When muscles are to be cooked, they need to be kept in boiling water for two days before they are right. The veins should be kept apart. She is quiet).

MaSithole is a fully rounded character, alive and life-like and is described with humour. In this short story a great deal of the talking is directed to a round character (MaSithole) and not Ntozakhe as a main character. This gives Ntozakhe an impression of a spoiled child. On the whole the relationship between MaSithole and Ntozakhe reveals MaSithole as having an overprotective attitude towards Ntozakhe’s notorious activities. All this long explanation does not contribute to the development of the story and it disturbs the flow of the story and is superfluous. Otherwise the commentator-narrator takes the whole time as

researchers normally refer to him as unrealistically interrupting the story over and over again. He steadfastly refuses to let anyone read straight through. The reader is not covered to search, deduce or infer, he is zealously guided towards a specific goal. Mkhize further labels his character MaSithole. The labeling is such an important feature of these detailed descriptions of characters that this even affects the structure of the sentences. These descriptions show a particular preference to relatives formed from nouns, they are as follows: *wumshayi wesibhakela*, *izihluzu* and *imithambo ... exakazile*; meaning “ a soccerite”, “ tough muscles” and “ different veins” respectively. The author here pretends to describe the character for his readers as if he is telling the story of real people he knows. Mkhize depicts a normal feature in reality. People do tell others about the people whom one has no chance of seeing at that particular moment. Sometimes it is very fair for a speaker to inform the listener or reader to furnish the details, which the reader has no access to by means of picturesque descriptions.

Although Mkhize is very careful in his choice of incidents and details, there has been some exaggeration. He has pushed himself too far into his stories. Other character traits are external appearance as he has done to MaSithole, and environmental situations. Rimmon-Kenan (1990:65) writes that since the beginning of a narrative fiction, external appearances were used to imply character traits. Even at this time the relation between external appearances and character trait remains a powerful resource in the hands of many writers, and Mkhize and Mngadi are no exceptions. This is what Mkhize (1977:77) says:

*37. Nonke niyamazi uStifani; niyombona ngalo lelibhantshi lakhe elicwazimulayo emahlombe ongeke usasho ukuthi labe linjani ngamhla lithengwayo. Engani phela lingcoliswa yibona otamatisi laba namawolintshi abolileyo abasuke sebewathwala beyowabekela ingomuso angathengwanga.*

(All of you know Stephen, you will see him with his shinning coat on the shoulders the colour, which is no longer obvious. The rotten tomatoes and oranges that they carry in preparation for the next day destroy it).

At times the external description speaks for itself and sometimes the narrator explains it. A character's physical surrounding (that is room, house, street or town) as well as human

environment (family or social class) is used as trait-connotating metonymies. The environmental factor plays a very important part in the presentation of the characters. This is what Mngadi (1995:88) says about this issue:

*38. Uma umfica embhedeni wawungaphika ukuthi wayesegunjini lababelethile. Owawungakuvumela phezulu ukuthi wayesegunjini lezinhlanya. Wayelala andwaze sengathi wayebalekelwa yingqondo. Wayeyibuka, eyifunda ezindongeni imvelaphi yakhe. Wayezalelwe, wakhulela kwaMachibise, emgwaqweni uMabulala. Ikwabo kwakuyikamelwana elaliqhashwe wuyise ngaleso sikhathi okwakunguyena yedwa ekhaya owayesebenza, ondla. Babebane ekhaya, kunguyena omdala, elanywe enye intombazana uMbali, bese kuba abafowabo oLindelani noMusa.*

(When you find her on the hospital bed you could not deny that she was in the maternity ward. You could easily name that she was in psychiatric ward. She would sleep stirring as if she her mind was running away. She would look, and read her origin on the wall. She was born, and grew up at Machibisa, at Mabulala road. Her home was a one room hired by her father who by that time was the only breadwinner and the only one working. They were four, Londiwe being the eldest, followed by a girl Mbali, and two boys Lindelani and Musa).

The readers of this short story *Umbele Wobubele* from *Umbele Wububele*, sees Londiwe as a disappointing element to her parents. Londiwe grew up in Machibise Township in Pietermaritzburg, which is a cosmopolitan area that has an influence on young people and involves them in many mischievous activities of this particular nature. The name Mabulala road where Londiwe lives is an indication that life is unbearable. The house has one small room, which was rented by her father who is the only breadwinner. This houses six people; two parents and four children. There are two boys and two girls. The parents have no privacy, which means everything is open.

### 3.3 Plausibility of characters

It is remembered that characterisation is a sum total of techniques employed by an artist in presenting characters in a literary work of art. Readers perceive such characters as

persons endowed with moral, dispositional and physical qualities. Reading good short stories is one way of enhancing the readers' understanding of the people the readers read about. The beauty of the story lies in the presentation of the story through characters. The focus in this sub-topic is on different types of characters. The researcher is keen to refer to round and flat characters. These are two main distinctions in characterisation. Forster in *Satyo* (1977:48) views flat characters as the purest form (flat characters), which is constructed around a single quality.

Though they are human beings, but they are supposed to be like human beings. The most enjoyable fictional characters seem very lifelike. This study establishes that many good stories have been written containing two important or even three characters though others are faceless.

They are good because the story is still seen from their point of view. The best characters are those that are to be true to the pattern of the human nature. Shaw (1983:146) states that:

A round character is one, which is fully developed ...thus taking on such added dimensions that, as readers, we come to know and understand him as a living, breathing being.

In the same vein, Forster (1968:223) points out that in characterisation:

We are concerned with the characters in their relation to other aspects of the novel; to a plot, a moral, their fellow characters, atmosphere, etc. They will have to adapt themselves to other requirements of their creator.

These two writers Forster and Shaw share the same sentiments in that round characters must be true to nature and whose heartbeat the reader can almost feel. This is a true reflection that characters must be plausible and resemble people who are familiar and who appear quite convincing to the readers. This is so in that they have life. The round characters have a greater part, which they play in fiction.

Ntuli (1997:122) maintains that the accuracy of pronouncements of the character in question can be verified since the others answer him or her. This self-characterisation occurs when a character talks of him to others. There are numerous examples that can be cited as proof to convince readers that Mkhize and Mngadi's books have characters that depict real people in life. In Mngadi's short story entitled *Umakhi Wezindlu* from *Umbele Wobubele*, the main character Khombisile is seen being in a dilemma because she has choose whom to marry amongst the three admirers, being Shongani, Mfaniseni and Mandlesizwe. She eventually marries Mandlesizwe, the prince. All the effort that Khombisile puts in at Ndawo's home as she financed Mfaniseni's education, are typical of a person who is alive. On the same score Shaw (1983:145) commenting about flat characters that describes them as having minor participation in fiction and are characterised by only one or two of the five basic methods that reveal them as characters: action, speech or words, thoughts, physical appearance and what other characters say or think of them. Shaw (1983:145) further elucidates this when he writes:

Yet the character must be definite, true and life-like ... By what is said, much that is left unsaid may be suggested ... A character represents a whole man. It consists of the sum of man's habits, physical, mental and spiritual.

From the above quotation it becomes apparent that the author of a short story has a difficult task of presenting life-like characters in a genre that is characterised by some constraints and restrictions, which include a limited number of characters and pages.

The study cautions the readers to be careful in that the readers cannot in real life fully understand another human being and cannot expect even the greatest short story writer to give a total portrait of a complete person. Characters may be important at different levels just as people are to everybody at all levels in real life. Some writers try to portray some characters in depth and some will be seen from one angle only. Boulton (1975:76) is of the idea that the novelist is not always aiming at simply a lifelike picture.

He relates this to a photographer who puts some objects in focus but has some objects in softer focus in the background. Similarly the short story writer selects as in real life and gives his characters varying degrees of importance but may use them as spokespeople and

symbols. It is important that the characters depict some people in the society. People will always differ even if they do the same job, which means they have the same social position and status. This uniqueness emphasises that they are alive and real. In *Emhlabeni M'ntanomuntu!* Mkhize's short stories *Unyawo Alunampumulo*, there are two policemen doing the same job, but it is very interesting to see their differing actions, behaviour and attitudes towards the love of girls which are totally different. Yeni and Shangase are great friends but when Yeni's sister becomes a regular visitor in their barracks, Shangase is tempted to fall in love with her. That creates an enduring hatred which ended when Shangase is a priest and after confessing his sins to Yeni. The point that Mkhize is trying to make here is that according to his own understanding of the world, people are unique in their own ways.

Complexity is part of being fully human. Abrams as cited by Msimang (1986:102) defines a round character as someone who is complex both in temperament and motivation. He is more like people on a real life, capable of surprising us and not easy to describe with any degree of adequacy. Great characters in short stories are seen as complex human beings and come to life with such vitality that they can be seen in other situations. The greatest created characters give the impression that they had a real past and have a real future. As he changes under the changing circumstances that means this character is sometimes described as a dynamic or revolving character, motivation for changes is emphasised by Forster as quoted by Msimang (1986:103) when he states that:

The test of a round character is whether it is capable of surprising in a convincing way. If it never surprises, it is flat. If it does not convince, it is flat pretending to be round.

Mkhize in his story *Usuku Lwesethembi* has displayed this in his character *Tholumuzi*. He is both the main and round character. He is portrayed as someone who is engaged to Zodwa but all of a sudden he is engaged to Thembi (the eldest sister of Zodwa) due to the fact that he has a child with Thembi and yet never knew they were sisters. No one ever knew that such an incident could ever happen. Almost half of the story discusses the preparations of Tholumuzi and Zodwa's engagement. Sanders as cited by Msimang (1986:103) are definitely correct when he talks of three types of characters in fiction: rounded or main, stock, which is mere stereotypes and foil, characters which are designed

to illuminate characters. There is no way in which Tholumuzi cannot be classified as round and a main character. He is the centre of things and he is there to promote the interests of the theme. He receives the most attention from the writer and the other characters.

### 3.4 Major and minor characters

Mkhize and Mngadi's works show various methods of character presentation. Mostly these are descriptive (Smith and Hart, 1981:40). There are two main kinds of characters: those which change and those which do not change. In a short story, as Mabuza (1988:54) points out, our attention is focused upon one central character, and the conflict revolves around him. The essence of a short story usually lies in the way in which the central character changes or fails to change. If the story reveals a character that does not change, there must be something unique either to the character or in the situation.

In Mngadi's short story *Ziyawushaya Ngomuso*, Hlengiwe Mvula is revealed as a main character because all activities seem to affect her or be affected by her. She is introduced as a protagonist by means of an event description. Her revelation is as follows in Mngadi (1995:1):

39. *Yebo, kungoLwesihlanu kusihlwa, kusesigodlweni ebandleni leNkosi, eMuseni, le ntokazi yakwaMaluleka yayimethuke esetheleka uHlengiwe emvimbi wezinyembezi. Yamduduza, uHlengiwe wayilanda indaba.*

(Yes, it is Friday night; it is in the monastery of the Lord at Museni, where a lady of Maluleka accepted Hlengiwe crying tears. She comforted her, Hlengiwe related the story).

In this description both Hlengiwe and the surroundings where she has gone to are being described. It is the monastery. Hlengiwe is given and the reader is told that she is *ingodusi* (a bride to be). As Smith and Hart (1981:148:55) put it, at times it is necessary for the author to say something about the protagonist's past as well. They comment thus:



The author then relates an incident from the past that explains, perhaps by implication, the origins of the protagonist's current predicament.

This plot device is called flashback. This flashback is in the mind of Hlengiwe who imagines what is happening back at home where the wedding arrangements are underway. Even Sicelo Bophela's engagement ring was given to Thembile, the nun. Hlengiwe explains in full why she forsakes the marriage's offer. She explains this in Mngadi (1995:4) thus:

40. *Ngasichazela isikhathi eside ukuthi ngiseyingane elambele neyomele imfundo engilokhu ngagcina ukuyidla nokuyiphuza kushone umama.*

(I explained to him for a long time while I was still a child who was eager and yearning for education, which I last ate and drank during my mother's death).

It is the reason above that she is forced her to reverse her decision. Hlengiwe states clearly to Bophela the reasons behind her refusal to accept the marriage proposal. She expresses her need for education, which she had longed for during her mother's existence. The other point is an age factor. She stipulates that she is still very young to get married.

Brooks and Warren (1979:71) regard characterisation not only as an important element of fiction but also a basis, a starting point in the appreciation of a literary works. They maintain:

So important is character to fiction that one-way in which to approach the basic pattern of a story is to ask: "Whose story is that?" In other words, it usually is of first importance to see whose fortunes are at stake – whose situation is settled by events that are described.

Its importance is due to the fact that fiction deals with changing human relationships. A short story does not have room for many characters and it is not a medium for exploration or long-term development of a character. As a result of the compactness of the short story,

characters are limited to only a small number. There is a dire need for compression in the work of art.

As in real life the developing character is naturally more interesting in the story. The researchers classify characters in terms of textual prominence and simply distinguish between main character/s and secondary ones. In general, the main character is qualitatively different from the other characters. He is also functionally different. The best short story is the one that presents the main character in a crisis. Mkhize in his short story *Bhala Mabhalane* presents Mabaso from Makhabeleni as the supervisor who works in the Progress City Centre Building. He is the main character, as all activities seem to affect him or be affected by him. He is working with a young man, Mevana Dumakude who can be described as a round character. Mevana plans to kidnap Mabaso's wife, Nobelungu MaNtuli. Mevana vows that he will show Mabaso his true colours. This is what Mkhize (1977:97) says:

41. ...wayifunda incwadi kathathu esenqekuza nekhanda ukuthi induna uzoke ayifundise iGoli ngalo makoti wayo.

(... he read the letter three times nodding his head thus stating that he is going to teach the supervisor Johannesburg about his wife).

This is typical of the drama style. It eliminates the minor character, which is Mevana, and it is observed in the climax, which makes the main character transparent. Mevana is presented as a round character in this story since he changes. Mevana starts as a young, obedient, educated and helpful man. Later on he gets a car, which influences him to get involved in activities such as kidnapping, which was discovered thus destroying his job. To effect this, the situation is adapted to display the author's conception of his hero. The main situation has been the necessity for the action of the story to present stages in the development of the main character. In this description both Mabaso and Mevana's surroundings where they live have been described. Kidnapping Mabaso's wife actualises Mevana's thoughts.

When reading a story it is always important to use imagination to complete the picture, which is the mind of the writer. Mngadi in his short story *Isicelo Somfundaze* presents

Mpumelelo Hlophe as a round character who travels the whole night smuggling drugs from Isipingo near Durban to Newcastle. The drug dealers Dlamvuzo and Dlaluzuzile are the main characters. They allow Mpumelelo to race with their luxurious cars; Toyota Camry and Ford Telstar. When the police catch them, the readers are not told of the outcome and the rest is left to imagination. The concluding remark by Dlamvuzo is indication enough of what happened. Mngadi puts it as follows (1995:44):

42. *“Hhawu, kodwa bafowethu, bodadewethu nabantabami, sengimdala kangaka ...”*

(O, but my brothers, my sisters and my children, I am now old like this ...”)

He does not supply the outcome of the cross examination by the police. The possible answer is left to the readers’ imagination and speculation. The readers actualise this by being given a hint or two and the rest left to their imagination as readers. Mngadi has succeeded in doing this.

It is noted that the writer does open a short story by describing the surroundings before introducing the characters. In these two books Mkhize uses this device often whereas Mngadi seldom does this. Mkhize in his short story *Bhala Mabhalane* begins by describing the place where they live, places where they come from like Msinga and Makhabeleni. Mkhize and Mngadi concentrate all the action on one character. This is how Mkhize (1977:90) puts it:

43. *Ngisho nezimoto lezi ezisuka koMsinga nakwaZulu zifikela lapha eProgress. Engani ngisho noma iNgonyama yamaZulu izofika, isaziso sifikela khona lapha eProgress ...*

(Even cars that come from Msinga and Zululand arrive at Progress. Even when His Majesty the King of the Zulus has to come the notices are directed to Progress for everybody’s attention).

It is summed up that in Mkhize’s work description is commonly used. Character and surroundings are highly regarded as common factors. Milieu’s description has a bearing as well as characters. This is what Mkhize (1977:105) says:

44. “Ngiyeza, khona manje Babakhe!’ Kuphendula isiphaphala sikamakoti ozibonela nje zisuka phansi ukuthi asikawuqedi unyaka safika lapha kwaMnguni – empeleni, lona wunyaka wesibili bashada. Akusiyena unina kaMankinathi lona abizwa ngaye uMnguni yilabo abamaziyo.

(“I am coming, now my darling Father!” replied the bride with lovely eyes who could be seen as having not finished a year in the Mnguni home – in actual fact, this was the second year after marriage. This was not Mankinathi’s mother as Mnguni knows and commonly calls her).

Characters may contain a lesson for the readers. All of us are interested in people in their motivations, in fascinating variety and complexity that make up the human psyche. For that reason any character is likely to be a pleasant task for the writer and a pleasant task to the reader. The minor characters are often more articulated than the central figures. It is worthwhile to consider how the minor characters are differentiated largely by what they say.

### **3.5 Educative value of characters**

Apart from the fact that Mkhize and Mngadi’s short stories are so interesting to read, there are also some good lessons in their themes. This subheading is divided into three subsections; event, character and story. The educative value is not a characteristic of short stories but Mkhize particularly appears making it dominate his short stories. This is mainly so as Mkhize has written many folktales which have an influence of moralizing children. Though this may have a negative impact on short stories there is also a good side to it, which is the language component.

#### **3.5.1 Event**

The event as an element of the modern short story emphasizes that the story should be realistic or something that had actually happened or could have happened. Action is a result of a number of events with unity and significance. The end of an action shows that some point of stability has been reached; the conflicts among forces that have been brought into place have been resolved.

The conflict of a story emanates from the development of the action. In *Umbele Wobubele* Mngadi's short story *Umbele Wobubele* Londiwe from Machibise has failed to manage her life. The story is dominated by the internal conflict of the main character who thinks about her parent and the scandal of giving birth before marriage. This further creates suspense. The series of events develops gradually to a climax, which ends with a twist as Londiwe expects her father to expel her from home. Instead her father counsels Londiwe as he senses that she was never brought up in a positive manner.

Conflict of whatever form makes a basic ingredient for a story. The absence of conflict hampers the development of the story. This element of fiction provides the reader with an unsolved problem, which exercises his mind. The concentration here is on short stories whose endings are imagined. Most events and scenes in these short stories have been dramatized. These dramatic scenes attract readers because they easily imagine and even form pictures of what is taking place in the scenes. In the short story entitled *Isicelo Somfundaze* from *Umbele Wobubele*, the researcher finds a dramatic scene coupled with dialogue. Mngadi (1995:43) relates it as follows:

45. *Baphuma, wangena wayidumisa uMabele lisamile iphoyisa limbuka. Wathi lapho ethi uyahlehla nje, lagxuma lammisa. "Uyithathephi le moto?" "Eyomngane wami." "Ngoba le moto eyaseNyukhasela ifike nini, kanjani lapha?" "Yafika nami. Ngayithatha khona ngesonto eledlule engeboleka." Hhayi bo, musa ukuphosisa umdala. Le moto kade ibizwa emoyeni kuthiwa yebiwe khona eNyukhasela ebusukunje."*

(They got out, Mabele entered and started the car while the police were standing and watching. When he reversed, the policeman jumped up and stopped him. "Where did you get this car?" "Its my friend's car." "This car belongs in Newcastle when and how did it come here?" "I bought it. I took it last week when he lent it to me." Never, I do not tell lies when are so old. This car was reported over the air and it is suspected that it was stolen from Newcastle this evening").

### 3.5.2 Character

An author establishes the illusion that the persons created through his words have specific traits and personalities which the reader can recognise and even be in the position to

analyse. The characters are generally subservient to the ideas that the author wants to illustrate. The characters seem to be important in this illustrative role often to the detriment of psychological motivation.

When scholars study characters, the first step is to recognise them as being lifelike or real people and then to analyse them. The characters used in these books also behave like real living people. Zulu (1986:14) says time, conditions, as well as the surrounding environment affect them. Kenny (1966:27) supports this idea when he says a character is obviously relevant to us and to our experience if he is like ourselves or like others who we know. The fact that they are like real people means that their speech and actions are realistic resembling those of men and women with whom people share daily life experiences. This is no wonder when characters like Londiwe in *Mngadi* are in great spiritual agony and sick in the hospital as well as Mevana in *Mkhize* who kidnap other people's wives. Therefore this convinces the readers that they are reading about real people.

The actions of characters in a story mirror life and what is seen pictured in a story is a reflection of human experience. A character influences events in a story. This is observed in a great deal of the character's actions. The study takes note of the way the character behaves in different situations as well as in trying to solve his differences with others. This is what the real situation shares from daily life. The main character and the problems of the stories are exposed, sometimes in the opening paragraph or even in the first line as in *Mngadi's Inkombankombane* from *Umbele Wobubele* where the problem is introduced right from the beginning. KaMahlobo and Makhaza refuse to open the door when the police knock due to a hangover. The problem is solved through the constant hard knocking. *Mkhize* also shows this in his main character Bhekithemba Yeni who is introduced at the beginning of the first line. This is what *Mkhize* (1977:14) writes:

*46. OBhekithemba Yeni benoDumisani Shangase baphuma  
kanye kanye esikoleni sobuphoyisa eWentworth...*

(Bhekithemba Yeni and Dumisani Shangase left police  
college simultaneously at Wentworth ...)

These two characters quarrelled due to the fact that Dumisani fell in love with

Bhekithemba's sister. The names of characters used in these short stories have a connection with the story. In other words, the meaning of names of characters is revealed to readers as the story continues. The authors give the characters' names that are fitting to describe them as characters that are plausible as they are seen to be drawn from living families. Here the research refers to Makhaza and Bhekithemba who have been quoted. It can be seen why Mngadi named his character Msawenkosi Xolo, because he has the grace of the Lord and he is peaceful. Through this readers may even name their children Msawenkosi implying forgiveness. Mkhize on the other hand has his character Ntozakhe meaning he does as he pleases. This may have a dual purpose. According to the story it means he is mischievous and yet it may refer to a selfish person. This cautions readers with such names and never to behave in a manner, which is not befitting their status.

### 3.5.3 Story

McAdams (1993:19) contends that stories create influence on the people, those stories give rise to still others, and soon people find meaning and connection within a web of story making and story living. Storytelling seems to be a fundamental way of expressing the real people as characters, and the world to others. The personality, cultural values, concerns, interests and biases as regards the narrator, do proceed out in the story narrated. Through the naming method, the reader is able to get some clues as to what the character may do during the progression of the story. This enhances the creation of suspense and interest.

Most of the stories have no ugly scenes such as numerous deaths, vandalism and uncontrolled chaos. Even though they appear in some short stories, they are very limited and found in very few stories. Readers therefore, read these books with excitement and derive pleasure. It can be pointed out that, stories told create a shared history that links people in time and events as characters, narrators and readers. The people in all communities share their experiences with others so as to entertain and enlighten one another. A number of short stories have humour. Although jokes do not only attract readers but they keep them in a happy mood. It may be argued however that jokes still contribute towards the development of the story. Mkhize shows this in his short story *Isipho Sakho SikaKhisimuzi* from *Emhlabeni M'ntanomuntu!* when Mkhize (1977:109) writes:

47....*Isipho okuyothi noma sengedlula lapha emhlabeni, usale ungikhumbula ngaso, swidi lami lasebudaleni bami.*

(...a prize which will remain even when I have passed away from this world, it will serve as a reminder, sweetheart of my olden days).

Mnguni was unaware that his wife was going to die that very afternoon. The words *swidi lami lasebudaleni bami*, (my sweet heart that belongs to my adulthood), fits in very well in this regard. All life's events whether normal or unusual, amusing or solemn, or ordinary deserve some importance in lending substance to the record. The trivial happenings that are encountered on a daily basis, add up to build the stories that are narrated. It can be reiterated that stories mend us when broken hearted, heal each other when sick, move each other to fulfill the goals and nurture the others to maturity. So then these stories express human development. Human beings make sense of life through stories. Human beings change their characters, and grow, and the human mind, which serves as a library, keeps these experiences to be downloaded later in the stories.

### 3.6 Comparisons and Findings

Despite other weaknesses, the characters in their books are real, alive and richly portrayed. The reader can identify with their problems. Their books should be judged as a work of art, and not what readers would not want to hear. Human experience is real. Tensions, and at times, irresponsible behaviour, are part of this experience. Mkhize and Mngadi have demonstrated this. The writers have allowed the characters a life. The characters have been made dynamic persons who are true to life and whose actions have their mainspring in their personality.

Mngadi has compressed his material into the essentials. He has restricted his other characters to only a small number. In *Umbele Wobubele*, he has only three characters namely; Londiwe (main) character, Bele (Londiwe's father) and her mother who is not even mentioned by her name. His subsidiary characters do not come into the main events but only feature partially to build up the plot. There is unity of characterisation in his short stories.



Mutiso (1974:57) asserts that powerful women characters are relatively rare in African short stories. Unlike in isiZulu novels including short stories where there are numerous subjects that deal with *Mihaniya*, *Mkabayi* and *Nandi* to mention but a few. Larson (1978:149) maintains that in many West African narratives, the female characters play almost no significant part. It further appears that in the African narratives, both oral and written, the role of women characters is to be available to men for marriage and procreation alone. He further maintains that in modern literature nameless characters are used as a technique for minimising the number of characters, more especially in short stories.

Both of these authors have nameless characters. Khathi (1991:66) says such authors who use these characters are influenced by folktales. By a nameless or faceless character is meant that type of character who has no particular or personal identity. The writer for whatever purpose he wants to put across a message during that particular moment uses him. Nameless characters are typical of folktales. Both Mkhize and Mngadi have numerous nameless characters in these anthologies of books. Mkhize in his short story *Isipho Sakho SikaKhisimusi* describes a nameless bride who has recently married a Gumede. Mkhize (1977:105) describe her as follows:

48. *“Ngiyeza, khona manje Babakhe!” Kuphendula isiphalaphala sikamakoti ozibonela nje zisuka phansi ukuthi asikawuqedi unyaka safika lapha kwaMnguni – empeleni, lona wunyaka wesibili bashada. Akusiyena unina kaMankinathi, lona obizwa ngaye uMnguni yilabo abamaziyo.*

(“I come, now my darling Father!” replied the bride with lovely eyes who it could be seen had not finished a year in the Mnguni home – in actual fact, this was the second year of marriage. This was not Mankinathi’s mother that Mnguni is commonly known as).

Mngadi on the other hand has nameless characters in his short stories. Mngadi (1995:93) exemplifies this in such a manner:

49. *Babebuza nje umhlikwe wendoda owawusanda kuminya ikhathoni lomqombothi, uKhahlamba, usasula*

*intshebe ukhotha namadevu, wawusumhlahlele amehlo uLondiwe. Wabhavumula wabuza uthi, "Bathi bonke abantu bebuka ingane etholwe emgqonyeni ntombazane wabakaza nje wena? Ntombazana, asihambe nathi siyobuka!" Yelula nengalo ifuna ukumdonsa. Hhayi bo, ningakhathazeki ngonina wengane!" Kwakumemeza wona umhlikwe. "Bophani le ntombazana!" Wayikhomba.*

(They were asking a bearded man who had just finished drinking the sorghum beer, Ukhahlamba and who was wiping his beard and moustache, he stirred his eyes on Londiwe. He growled at her saying, "How come that all the people look at the child who was found in the rubbish bin and you look nervously? You girl let us also go and see!" He stretched his arm with the intention of holding her. "Hey, do not worry about the mother of the child!" shouting the bearded man. "Arrest this girl!" He pointed at her).

*Umhlikwe wendoda* (a bearded man) is never given a name. He is described as being very frightening to Londiwe who could tell the truth about the child's mother. It is not accurate to state that a short story must always have few characters. Some of Mkhize and Mngadi's stories have many characters but their main characters are limited to less than five. The authors have preferred to shy away from names instead they refer to them as faceless characters. It is sometimes possible to cut down the number as they also play a role. The argument points to the incomplete of milieu without them.

The researcher reads Mkhize's characters as being of a good mixture. They represent all the periods, traditional like; UNtozakhe, Zodwa, Pelepele and modern (western names) like Steve as opposed to Mngadi who uses only isiZulu modern names. These include Hlengiwe, Londiwe, Mpumelelo and Vuma. This is a clear indication that Mngadi is a pure product of modern civilisation and further resides around urban locations. He has nothing to do with the English names, which are in the spirit of modern times. This further promotes the language names and it shows that he is the hard worker, extensive reader and good researcher. It is remembered that short stories are written according to parallel times and their happenings. This can be compared to Ntuli's short stories, where he uses characters such as Sinqindi, (short) Dunguzela, (sick) Mpiyakhe (his war) and Salayedwa (left alone), which represent the primitive period as characterised by assegais,

ancestors and enchanters. Ntuli has these characters in his *Uthingo Lwenkosazana* that shows him as someone from a typical Zulu home with such names.

The researcher is not happy with the number of characters that Mkhize has in some of his stories. He further tends to describe his major characters directly and at length. They are rather too many. Mkhize is more of a narrator than a creator. He does not give an analytical or penetrating examination of characters, as does Mngadi. His is rather descriptive. Yet the work is interesting in revealing the writer's views of the Zulus.

Dialogue has been used enormously in these books and it gives the readers lessons from the characters as they refuse to say, their habits in their environments and their internal and external appearance.

These characters are presented as being liberated from tradition. The literature makes it clear that women can function as individuals in a modern society, free from any man's domination. This is more common in the cities than in the rural land and traditional areas. The most liberated women characters in the cities are not presented as admirable in terms of moral values, for they are often presented as prostitutes or mistresses. In other words they have negative attributes, they are mischievous, unreliable, disobedient and vain.

Mngadi builds up the impression of a character by letting it unfold much as one gradually gets an impression of people in real life. He does sometimes make a comment. *Saze sajabula Njabulo ngethuba abanye abangalitholanga!* (We are so happy Njabulo about the opportunity that others did not receive) (Mngadi, 1995:87). It is noticed that Mkhize's characters are different from those of Mngadi. More often his characters keep some of the ambiguities of real life and are revealed by what they say and do, or what others may say, not always about them. The study notes how Mngadi gives a description of a character via a third person. It is felt that the person is not seen by him but by another character.

Mkhize and Mngadi have a sense of creativity, which has enabled them to vary their techniques to a great extent. Most of their characters are relevant to our experiences and us because they behave like people that are common in our daily lives.

On the other hand, to many black Africans, western names do not have any lexical meaning. The connotation of a name depends on one's knowledge of the person. Mkhize seems to give his characters any name that he feels like doing without actually considering its proper lexical meaning. Unlike Mngadi who gives name to characters, which suit them and are in most cases self-explanatory. Mngadi has reasons why he chooses certain names rather than others. He gives purposeful names like Msawenkosi Xolo in *Isibuko* and Vuma Mpofo in *Isicelo Somfundaze*. The name Msawenkosi Xolo is derived from a possessive noun and is made up of two parts of speech; *umusa* (grace, a noun) and *inkosi* (Lord) hence Msawenkosi. The surname Xolo is derived from the noun *uxolo* (peace). Contextually, Msawenkosi Xolo means Lord's grace is peaceful. The author has given this character such a name implying that he is a man of peace irrespective of his career as a policeman. Even when gangsters had stolen his grave where he would be buried his family decided to buy a new grave. They realized that he was a man of peace. In another character given, Vuma Mpofo has the same story. *Vuma* is a verb meaning to agree. Mpofo is a qualifying relative meaning poverty. Vuma Mpofo is an old barren man whose wife had passed away a few years previously. He was good-looking and well built. When Lungile approached him for marriage, he eventually agreed because he had no option, as he could not defend himself.

We must bear in mind that in a short story compression is stressed in all aspects. Ntuli (n.d.) stresses emphatically that:

We have said repeatedly that the short story is compressed. This means that it cannot accommodate many characters like the novel does. It is often said that in the short story there should be only about three to four characters.

This study has noticed that the writers have three groups of characters being; good, bad and miscellaneous. Good and bad characters are mainly the main characters while in miscellaneous group are only unimportant and minor characters.

### **3.7 Conclusion**

In this foregoing chapter, the study has illustrated how characters are delineated. The emphasis has touched upon various techniques involving physical descriptions, direct

descriptions and indirect descriptions. The study has also examined the plausibility of characters. It has looked at how much they are like real people. The research has studied the major and minor characters focusing on the protagonist and the antagonist. The study has examined the educative value of the characters, story and events. Finally, it has explored and observed the comparisons and findings of the chapter and eventually reached a conclusion. The short stories are Mkhize and Mngadi's forte. They reflect on people, places and events, which have had a bearing on their life. They seem prepared to tackle problems, which are widely known perhaps to inform those who are aware of them. This is done in a simple and entertaining manner, as there is a sense of humour in their stories.

Jafta as cited by Zungu (1991:204) expresses the view that writers must reflect cultural changes of the people, their religion, political system and social life in their works. This is so because literature externalises man's feelings of joy, sorrow frustrations, aspirations and the entire goings on in life. One can further see that Mkhize's short stories do not reflect the deep political aspirations of the people.

Both Mkhize and Mngadi's characters in their anthologies have been clearly exposed to the readers. Characters have been described and portrayed through their actions and dialogue, which are products of their personalities. This has been a true direct method of characterisation as the authors directly describe the character in the body of the narrative. There are no irrelevant references in their short stories. It is a common notion that names must always contribute to the understanding of the story itself. The names given have led to questions from the readers for their choice but the answers arise as the characters reveal themselves through their actions and speech. They have been made to true to life.

A conclusion can be drawn that Mkhize uses actions and descriptions to give a clear picture of what is happening. This indicates the change of attitude of characters, to give additional information about the character and to lend humour.

However, the characterisation in these two short stories book anthologies are of high standing. Characters are rather shown than being told. This avoids a greater illusion of reality.

## CHAPTER 4

### STYLE

#### 4.1 Introduction

The aim of this chapter is to discuss the style used by Mkhize and Mngadi in their texts. Elements of style such as diction, phrases of sentences, use of proverbs, figures of speech will be discussed in detail. Focus will be on figures of speech such as simile, metaphor, personification, symbolism and climax. Style is all-important in the short story. Good style makes a short story. A good style transforms the narrative into satisfying entertainment. Style characterises the way in which a writer expresses himself in a language. Here a work of art is enriched by the writer's mother tongue. The study of language in the analysis of style plays a very important role. This variation takes place either written or spoken within a language or any dialect of a language. Each time a writer does so he applies his style deliberately chosen with the sort of consideration in mind. This is done with the considerable range of skills in exploiting all the resources of a language. The study of style is very wide. For research purposes the researcher has selected aspects of language, which are more directly relevant to the analysis of Mkhize and Mngadi's works. This includes: diction, use of proverbs, use of stylistic figures of speech and sentence constructions. The attention given to each aspect will depend on whether it is reflected in the short story. This is the material of literature, which comprises a writer's technique, and application of language.

In this section the researcher looks at the application of language as an aspect of style. Literature is essentially regarded as of permanent worth. Style can be treated in different ways. Researchers maintain that an author is recognised by means of his style. Lucas (1974:49) asserts that style, is a means by which a human being have contact with others; it is personality clothed in words, and character embodied in speech.

It is true that the style of using words reveals the behaviour and character of an individual because through the speech of somebody you are able to know whether that person is rude, religious, educated or uneducated. In such instances, attention is directed at

linguistic features that differ from every-day language usage. In this view Mtuze (1986:99) agrees with Lucas's definition and about the elements of style:

Style pertains to an author's choice of words and their arrangement in Patterns of syntax, imagery, and rhythm. These arrangements of words constitute the author's imaginative rendering of whatever thoughts, emotions, situations or characters he chooses to create and communicate.

Mtuze in the abovementioned definition talks about the author's words as a forceful element of style, which includes syntax, imagery and rhythm. He further talks of characters the author chooses in his literary work. In this study, the chosen short stories of Mkhize and Mngadi are examined in order to establish the extent in which they have used the elements of good and bad style.

Mtuze (1986:104) quotes Turner again who seems to be in full agreement with the idea of laying down criteria of excellence, searching for them in the particular writer's work and evaluating them. He says style is described, a criterion of excellence announced, the presence of that criterion found in the style and the evaluation made. The discussion of Mtuze about style involves a criterion, which the author uses as part of the excellence in his work, which further helps for evaluation purposes.

Notestein (1974:174) expresses serious reservations about laying down binding rules on style but admits that some general principles are essential:

The best style for a given story is that which is the most perfect expression of what the writer intended to say and the impression he wishes to convey. To attempt to lay down any binding rules for short story would be foolish and hazardous. Yet there are certain general principles upon which even the variations are based, principles derived from the essential nature of the short story as a form of finding art...

The above definition highlights the fact that the author's intention of writing a good story relies on the precise choice of words. He states that an attempt to lay down rules would be a futile exercise. Mkhize and Mngadi's styles are varied and fresh. Both authors have a

good command of language and a very subtle sense of humour. The elements of style are examined.

#### 4.2 Diction

Diction means someone's choice of words or his way of using them in speech or writing. The words, which an author uses, are clearly the means by which he communicates his meaning to the reader. It is the language of the story, the words, and characters. The researcher acknowledges the difference that exists between the word and diction. For the purposes of this study the researcher intends not to separate the two, as there are similarities. Diction is more collective as it refers to all the words used in the short story whereas word is specific. Dietrich and Sundell (1978:222) categorically in the following way put it:

So much for diction in general. More specifically, one of the principal functions of fiction is to form imagery. An image is verbal expression of a sense experience, a word or phrase, which creates a picture in the reader's mind or stimulates a sensory response.

The quotation above stresses the principal function of imagery in the short story, stating that without imagery there is no work. Imagery will be discussed in books chosen at a later stage. It is generally expected that the author must have a keen sense for using words. The point is that without a careful choice of words, the story ceases to be a good work of literary art. This is so as precise words reveal clearly all the elements envisaged by a literary piece of work. A researcher can say that Mkhize and Mngadi's choice of words is good because their language is simple and clear and further reflects a concern for writing language as spoken by the people.

Diction goes hand in hand with the times. This means the author or writer should be able to use the words of that particular period. The text is clearly the basis on which everything rests. The writer must be someone with a thorough knowledge of the language concerned. He must have done research into the language before attempting to write. It is important to define the term diction. Many scholars agree that the word is derived from the Latin word, "decree" meaning, "to say". Maphumulo (2001:248) quotes Serudu who explains



the importance of word as the tool of a writer. The writer is able to realise his emotions and to bring the images of the mind through the written word.

Ricco as quoted by Zulu (1994:72) defines the term “diction” as he says in its simplest definition; diction is the selection and arrangement of words in a literary work. This puts diction at the forefront in the literary work. It is strongly emphasized that well chosen words make a good story.

This means that the author does not write anyhow, but he/she selects the appropriate words, which convey the exact message. In his definition of the same term, Abrams (1971:140) further clarifies the concept ‘diction’ by mentioning some of its qualities:

The term diction signifies the choice of words, phrases, and figures in a work of literature. A writer’s diction can be analysed under such categories as the degree to which his vocabulary and phrasing is abstract or concrete ... colloquial or formal, technical or common, literal or figurative.

As discussed above Ricco and Abrams put forward the importance of words in literature as the basis. This makes a point that a writer without a good vocabulary and poor phrasing results in the underperformance of the writer. Aristotle’s remarks in Dorsch as quoted by Zulu (1994:33) concerning the current and unfamiliar usage in the diction in a work of art is noted. He asserts thus:

The greatest virtue of diction is to be clear without being commonplace. The clearest diction is that which consists of words in everyday use ... On the other hand, a diction abounding in unfamiliar usage has dignity, and is raised above the everyday level.

The quotation tries to lay a foundation to caution the writers to use everyday language by employing common words, which can be understood by all. This scholar (Dorsch) is also concerned with the usage of unfamiliar words as he asserts that they result in a dignified work. The short story writer sometimes uses informal diction. Mkhize as well as Mngadi

use everyday discourse and leans mainly on denotative words like ... *eyidla eyicaba imihlathi* by Mngadi and terms which are more popular than learned like (*umbazo: imbazo*) by Mkhize. Mkhize further borrows from dialect words such as *ngokumkhwexela* and not *ukumkhwengxela*. This is an unknown word in the isiZulu language.

The readers must be able to recognise and to decide for what purpose the writer uses such words. The function of diction is to provide a means for communicating the characters' thoughts and ultimately they convey the writer's total meaning to the reader. He uses them to portray the particular situation, which can involve characters, or reflect period, which could be the remote past or present. The following extracts are from Mngadi's work:

In the short story *Ziyawushaya Ngomuso* from *Umbele Wobubele* such words are found in Mngadi (1995:1):

53. ...*uHlengiwe emvimbi wezinyembezi.*

(...Hlengiwe crying tears).

*Umvimbi* is a continuous heavy rainfall or rain that never stops. The author chooses to use *umvimbi* and not *ukukhala* (crying). He emphasises that Hlengiwe's tears are pouring like rainfall. Tears are a light word. This is how Mngadi (1995:5) puts it:

54. ... *sasimxhawula ngegolide.*

(...he was shaking her hand with gold).

*Igolide* means gold or wealth. The author uses gold, which means he is bringing wealth. The hand is very light and does not carry the intended meaning and *ngegolide* means he shakes a person with wealth. Mngadi (1995:9) comments thus:

55. ... *waguqubala noThembile.*

(...Thembile changes her face).

*Ukuguqubala* means the change of weather. The word is used as a strong force, which symbolises looking at a person with dislike. Thembile looks at people with a strong sense of dislike. Mngadi (1995:11) puts it this way:

56. ... *ulidle idili lomphfumulo.*

(... enjoyed the spiritual party).

The word *idili* means party. The author uses *idili* instead of *injabulo* (joy) or *ukudla* (food). *Idili* is more appropriate than *ukudla* (food) as it refers to immortal life as Mngadi (1995:13) puts it.

57.... *uzwa uthothlwane wobuntu.*

(...he feels the spirit of the people).

*Uthothlwane* is a very unusual and difficult word mainly used by few IsiZulu speakers and readers. It is somehow a dialect word. Its understanding and usage in the book refers to *umoya wobuntu* (spirit of the people). The author has used it in two short stories from *Umbele Wobubele*, namely; *Kwakuhlwile* where it refers to the people who were in good spirit or mood when the sport of bowls was launched in KwaMashu for the first time. It specifically indicates freedom, joyous mood. It is also used in *Ziyawushaya Ngomuso* where people were very happy in the hotel during the celebration of the wedding between Hlengiwe Mvula and Sicelo Bophela.

In *Isicelo Somfundaze* from *Umbele Wobubele* in Mngadi (1995:41) words like *imbava* instead of *insangu* meaning dagga are found. *Imbava* means *insangu* (dagga). Dagga in IsiZulu has several words ranging from the standard language to *Tsotsitaal*. These words include; *umthunzi wezinkukhu*, *izoli*, and *intshokovane*. It is commonly known as *insangu*. The author has chosen *imbava (Flaaitaal)* for dagga in order to deceive the police who were busy fighting with drug dealers. Only the people who know and understand it and nobody else contextually use it. This is how Mngadi (1995:41) describes it:

58. ... *yinkanyezi eyayisizicaca ... izintaba.*

(...the star that moved ... in the mountains).

*Ukucaca* means to climb. The word refers to the manner in which the cars were ascending the mountains when their drivers were smuggling drugs and dagga as a very high speed. The author may have used *ukukhuphuka izintaba* but it is very light because it does not indicate high speed. *Eyayisizicaca* is very fitting and appropriate.

In *Ayiqomi Ngosuku* in Mngadi (1995:71) from *Umbele Wobubele* words like *ithala lamazwi*, which means many words, is found. *Ithala* refers to a bunch of spears put together. These spears are very dangerous when they are thrown simultaneous. *Ithala lamazwi* is contextually used referring to many words especially unpleasant as they are directed at person and mostly do not need an answer. Lungile, the policewoman was throwing or uttering words to Mpofu who was puzzled when being courted by the girl instead of him courting a girl.

In the short story *Umbele Wobubele*, from *Umbele Wobubele* in Mngadi (1995:88) these words *embhedeni egazingwa yizinhlungu* meaning she suffered great pains in bed are also found. *Gazinga* is synonymous to *thosa*, which means to toast. The word - *gazinga* is a powerful word, which refers to great agony felt by Londiwe in her spiritual bed in the hospital suffering from thoughts, because she would fail to answer her parents as to why she was lying in the hospital. These have been well thought out and precisely relevant words, which are *eyidla eyicaba imihlathi* meaning that she was pondering and chewing teeth. *Idla* means to eat. *Caba* literary means to gnaw a bone. *Eyidla eyicaba imihlathi* figuratively refers to deep thinking and thought, which includes asking unanswered questions. This is how Mngadi (1995:60) shows it:

59. ... wababuka bonke *ngezinsungulo* ezaziyiwo...

(... she looked at everybody with big eyes...)

*Usungulo* – literally means a needle for piercing. In this context, *ngezinsungulo* means big, sharp and bad looking eyes. These are fearful eyes as they stare at a person. Ordinary looking eyes do not feature but *izinsungulo* fit well.

Mngadi has chosen unfamiliar and familiar words that fit very well in order to carry his themes. Such an author displays his vast vocabulary, which changes even familiar words into relevant unfamiliar usage. This is a good writer.

In *Emhlabeni Mntanomuntu!* Mkhize (1977:91) in the short story entitled *Bhala Mabhalane!* has such words:

60. ... *nayo imalasi idla amathambo bese yejwayela.* (*imalasi* instead of *inja*).

(... also the dog eats the bones and gets used to them).

*Imalasi* refers to a dog (*inja*). *Inja* is also called by many terms such as *ingcanga*, *umgodoyi* and *umhogwane*. *Imalasi* seems to be dialect in nature and specifically used with a *hlonipha* connotation. The author Mkhize (1977:91) has used it in this short story for decorative and jocular purposes. *Imalasi* is further picked up from the isiZulu popular proverb *Inja idla amathambo yejwayele*. (The dog eats bones and gets used to them). This refers to a person who is used to bad habits without being found out and once he is found out people use this proverb. In this text Mevana was refusing to be sent to the shop and this was a tendency of his.

61. ... *benizoyizila incosa* instead of *inyama*, *ngoba nje nenqena*...

(... you would avoid meat because of laziness ...)

*Incosa* means *inyama* (meat). In this context it has been used referring to *hlonipha* (respect) or is used for fun (*tekula*) purposes. In this case the word poses a question whereby Mevana wants to know what would happen if he did not show his face.

In *Unyawo Alunampumulo* from *Emhlabeni M'ntanomuntu!* Mkhize (1977:19) such words are found:

62.... *unina waze wambambela icogwana* instead of *ixogwana*) *lenkukhu*.

(...her mother caught her a chicken).

*Icogwana* means a half-grown chicken, a cockerel. It has been used to make fun. The author might have used also *ixogwana* which has a similar meaning but which is a correct and common word for a half-grown cockerel. Contextually *icogwana* relates to the provision basket that would be carried when Ntozakhe leaves the next day.

So far Mkhize (1977:96) has used *imalasi*, *incosa* and *icogwana* mainly for decorative purposes but they do not disturb the message he intends for his readers. This is what they are used for:

**63. *Iyembe lona, inyoni kayiphumuli.***

(The shirt is pure white).

*Inyoni kayiphumuli* means a herd of white cattle. This term was very popular prior to the Anglo-Boer War 1879 when Sir Theophilus Shepstone, Administrator of Natal demanded only *inyoni kayiphumuli* (white cattle only) from King Cetshwayo. It is in actual fact not relevant in this situation as the author talks of one white shirt. This can be understood if they are many. It may happen that the author is trying to qualify the whiteness of a shirt where he may use *elimhlophe qwa* (pure white) and many more.

In another example Mkhize (1977:23) uses a word in an unfamiliar manner. This is how puts it:

**64.... *wabahlangabeza yena qatha lakhe eGlencoe.***

(... he met them personally at Glencoe).

*Iqatha* is a word that refers to a chunk of meat. In this contextual usage it means *siqu sakhe* (in person). The author should have said ... *yena siqu sakhe* (meaning him in person) and not *qatha lakhe* (chunk, meat). He is jocular and joking with his readers thus creating fun. It further implies that he met them personally without the help of another person.

In Mkhize (1977:42) in the short story *UNtozakhe Nezakhe* from *Emhlabeni M'ntanomutu!* such words are found:

65. ... *bethinte ichoboka lakhe elinguNtozakhe.*

( ... they touched a delicate Ntozakhe).

*Choboka* means soft, weak or that which breaks easily. *Ichoboka* here refers to a child who is brought up under kind conditions (*ukumtotosa*). Ntozakhe has been brought up under too friendly conditions (*utotosiwe*). This word therefore refers to a weak and a bad mannered child.

Mkhize (1977:44) in describing the atmosphere between Cele and MaSithole puts it in this way:

66. *Acobebele ipipi lakhe aliphembe ngesineke.*

(He loaded his pipe and lit it).

*Phemba* means to make fire. It means the pipe was loaded and smoked steadily. This kind of action goes together with deep thinking. *Aliphembe* (being kindled or lighted) is fitting for smoking as it produces smoke from tobacco. It however describes the relationship between the couple, Cele and MaSithole. Ntozakhe spoils it as his mother favours him. Cele thinks deeply otherwise.

In the short story entitled *Usuku Lwesethembiso* from *Emhlabeni M'ntanomuntu!* such words are found in Mkhize (1977:57) as he describes the situation:

67. *Imukhe kamnandi uZodwa ngamehlo.*

(He looks at Zodwa with beautiful eyes).

*Ikha* means to take like fruit. In this sentence *imukhe kamnandi* means to look (*bheka or buka*). In this passage it refers to looking at a person politely like a new bride who does not look the in-laws in their faces. *Umakoti* (bride looks at in-laws politely without eyebrows. It further refers to respect, and is a euphemism. It has been well chosen in this context.

Mkhize (1977:60) discusses the engagement, which did not have to take place at Thabethe's home. That is how he puts it:

68. ... *esemfake indandatho leyo yengeji athembisa ngayo umshado.*

(...he puts on her engagement ring to promise marriage).

*Ingeji* is an English word for engagement. *Ingeji* has been used humorously to entice readers to find fun in what they read. It has been used as a symbol that the marriage will take place on a certain day.

Mkhize (1977:62) describes the height of Zodwa and Tholumuzi in this manner:

69. ... *kanti ziwushiyile umhlabathi ...*

(... and they are very tall ...)

*Shiya* means to leave something. *Kanti ziwushiyile umhlabathi* refers to tall people. This is a fitting word for tall and giant people coupled by a sense of humour referring to respect. A common one is *ulishiyile igabade*, which means he is very tall. The words used in these short stories are properly selected to give the desired meaning. Terms used are effective and relevant to that particular condition. The selection of words does not only make understanding easier for the reader but this also increases their vocabulary. Whilst it is recommended that Mkhize uses language correctly he nevertheless uses neologisms such as *-isidleke sothando* (meaning love –nest in *Umvundla Zawunqanda Phambili* from *Emhlabeni M'ntanomuntu!* Such words and many others do not give Mkhize a license to form his own language. There are many words as stated before which are unknown to the isiZulu readers as they are found in Mkhize's short stories. This is certainly what Shakespeare did.

#### 4.3 Phrases and sentences

Many definitions of a sentence have been given according to personal inclination. It is a therefore generally agreed by most linguists that a sentence must be of a "complete



thought” or must be of a “complete utterance” (Hlongwane 1976:3). This is in accordance with the independence of human utterance. Phrases may be described as short, telling expressions. The writers mostly use them as parts of sentences. It is important that they harmonise with the work. Sentence means: a self-contained expression of thought in a group of words, usually containing a verb, and beginning with a capital letter when written. According to the Oxford Classical Dictionary (1986: 751), a sentence is a series of words in connected speech or writing, forming the grammatically complete expression of a single thought.

The sentence construction means, the manner or process of constructing a sentence. Blackman as quoted by Msimang (1986:178) cautions about sentence construction, which tells what to bear in mind. He says:

The strength of a sentence consists in such disposition several words and members as may tend most powerfully to impress the mind of the reader with the meaning, which the author wishes to convey. It must be free from all redundant words.

This quotation above stresses that powerful words impress the reader’s minds as they bring a clear meaning that the author intends conveying. It is necessary in this study to accept two types of sentences, that is, the contextual sentence which includes responses, exclamations, copulatives and questions. White in Strunk (1959:ix) comments that many words in a sentence cry for omission but the huge task will never be accomplished if such words are omitted. He states that:

Vigorous writing is concise. A sentence should contain no unnecessary words, a paragraph no unnecessary sentences, for the same reason that a drawing should have no unnecessary lines and a machine no unnecessary parts. This requires not that the writer makes all his sentences short, or that he avoids all detail and treats his subjects only in outline, but that every word tell.

Strunk in this quotation makes a clear choice of words, lines and paragraphs that constitute good literature. He also notes that this cannot be achieved unless there is a strong elimination of unnecessary words and sentences. Writers must never write for the

sake of writing. In the words of Current Garcia (1974:10) who agrees with White's comments when he says every word tells, and there is not a word, which does not tell.

A word, groups of words, a sentence or even a name in an African language one can say indicate the social norms, attitudes and values of a people. Any book perfectly written will always display clear, brief and bold sentences. Boldness is its chief distinguishing mark.

When it comes to paragraphs Msimang (1986:179) cites Stone and Bell who emphasise that the author must realise that paragraphs are not:

...just hunks of prose marked by indentations, they are the basic units of thought, out of which the essay is composed. They are building stones, parts of a large whole. They are in fact inseparable from the whole. They must be written in such a way as to make effective – an integrate whole.

This quotation stresses the importance of paragraphs saying that it is important that they harmonise with the work. About the short sentences Sebate (1999:137) cautions that the short story writer avoids utilising monotonous and boring sentences so that he can achieve lasting effect and impression. As far as phrases and sentences are concerned Mkhize and Mngadi are equally at home with either hypotactic, paratactic or co-ordinated sentences as typified in the sentences that will follow in the discussion.

Mkhize uses long sentences, which are mainly employed for detailed descriptions and explanations. The following sentence clarifies this from Mkhize's short story entitled *Eyomndeni Ayingenwa* in *Emhlabeni M'ntanomuntu!* Mkhize writes (1977:30):

70. "Uma ngabe uzimisele ngempela ukuyobonana naye umalume, ngikuyala ngikudonsa ngendlebe Mnguni ukuthi uze uqaphele into oyoyidla khona ngoba mina umalume angisamethembi nakancane – angenza noma yini umalume njengoba uyisithikamezo wena ekubeni izinkomo lezi alobolele uMdelwa ngazo – uqaphele impela mntakababa."

("If you are really prepared to see the uncle, I warn you carefully Mnguni that you will have to be careful about what you will eat there because I do not trust our uncle

anymore – he may do otherwise as you are disturbing him because of cattle that were given to Mdelwa as part of the *lobola* payment – you must be careful my brother”).

This type of a sentence is mainly co-ordinated. A compound sentence does not necessarily need a conjunctive connection. A compound is known to have two related sentences or clauses. It should be stated that a co-ordinated sentence might consist of three to five sentences without a conjunctive connection. This is typical of Mkhize in the short stories under discussion. His sentences are very long indeed. The study further notes that these sentences are a subtype of a compound, which is a paratactic sentence. A paratactic type cannot stand on its own but it is subordinated to the co-ordinated sentence. There are therefore numerous types of sentences in Mkhize's short stories.

Such a complex sentence elaborates clearly and the author explains more about the predicament in which Mthunzi and Zabanguni find themselves in. It is a paragraph on its own. With this kind of explanation, the reader is able to understand vividly the warning, which involves bewitching of which their uncle was suspected. The message carried over by Zabanguni warns Mthunzi to be careful and if he should fail to take the warning he might die. It is observed that long sentences are often used to ease the tempo of events in the story and to feed readers with more information about characters and their circumstances. It can further be said that the sentence involves a number of things and yet the author punctuates his ideas with commas instead of full stops. Sebate (1999:142) states that though long sentences are used to achieve a specific effect and to illustrate a particular atmosphere and mood, it is equally important to use correct punctuation to make these sentences intelligible and comprehensible. Mkhize seems to have succeeded in using punctuation marks in this very long sentence, which has only one comma and two hyphens. Ideally these punctuations mark the different thoughts in the sentence.

It must be stated that the short stories under discussion have rhetorical questions as in them well. Sebate (1999:137) describes a rhetorical question as:

A rhetorical question has a built-in answer. It seems to leave the decision up to the reader, but it is worded in such a way that only one answer is possible.

Rhetorical questions as shown by these sentences below do not evoke a reply but effects emphasis and directs the reader's line of thinking. Mngadi uses the rhetorical question to great effect in his short stories. He forces the reader to participate in a more active way in the solution of the problem in the story. The narrator-character in this short story *Ubulele Nobulewe* from *Umbele Wobubele*, is trying to free himself from the ghost, which is pleading that they all spend the night together. Mngadi:(1995:27) writes the sentence as follows

71. *Uma ngiyisona, uthi angipoke nobani uma ungishiya?  
Awuyi ndawo.*

(If I am the ghost, with whom am I going to haunt if you leave me behind? You are going nowhere).

It is further evident that rhetorical questions empower the writer to impress and convince the reader that the narrator-character is acting wrongly when he refuses to remain together with the ghost. Mngadi has numerous rhetorical questions in this short story. Here the reader is able to visualize the movement of the narrator-character as he fights with the ghost, which forces him to step down from his horse. Sometimes the reader may even try to sympathise with the narrator-character as he experiences difficult moments during the night in the veld. In another example from the short story *Ziyawushaya Ngomuso* in *Umbele Wobubele*, Mngadi (1995:5) writes thus:

72. *“Umfisa ekuliphi izinga mntanami?” “Izinga e...”*

(“In which level of life do you wish him my child?” “The level e ...”)

Here H lengiwe was trying to run a way from marrying a wealthy man. Now she poses questions, which might be difficult to answer.

These short stories contain short sentences of which the simple sentences in the work reveal (anger), disgust and amazement. Long sentences have a specific effect on the organization of short stories but Mngadi's sentences are short because a number of them are simple sentences. The reason behind this lies in the fact that he wants to capture the

concentration and attention of all readers across the language spectrum. The sentences in the short story *Isibuko* from *Umbele Wobubele* exemplifies this in Mngadi (1995:55):

73. *Akusenani Mfundisi. Inqobo nje uma uzingwabele kahle umntanakho.*

(It does not matter Reverend. As long as you have buried your child properly).

These sentences are short simple and straightforward and everybody can read them without a problem. Serudu (1993:192) summarises the significance of the utilization of short and simple sentences when he says these sentences assist the writer in achieving economy of expression and touch upon serious thematic issues in a compressed manner. In a good short story, every word has its value and every sentence carries home its message or suggestion. It goes straight to the point without hesitation. While short sentences are concise descriptive devices, long sentences are usually employed for detailed descriptions and explanations. Mngadi mainly uses short sentences for quite a number of reasons. On a number of occasions, he has a peculiar way of introducing stories using short sentences in such a way that the reader finds himself compelled to read the whole story to discover the fate of the characters concerned. Let us examine the following examples as shown by Mngadi (1995:77) in *Inkombankombane* from *Umbele Wobubele* where he writes:

74. *Nqo, nqo, nqo, nqo! Nya.*

(Knock, knock, knock, knock! Nothing).

Mngadi in this sentence has relied on ideophones. He has used repetition for emphasis purposes. This sentence is brief and concise but it carries the message across which indicates that the door should be opened. Such a sentence is hypotactic or simply put it is a simple sentence, as it does not involve many intricacies. Mngadi ends up his short story *Ziyawushaya Ngomuso* from *Umbele Wobubele* with such exciting short sentences. (Mngadi, 1995:14):

75. *Lasuka ibhanoyi. Laphakama. Nantiya!*

(Here goes an aeroplane. It rises. There it is!)

These sentences force the readers to respond. The firing up of an aeroplane's engine attracts all the attention of the onlookers. As it is rising up it invites comments. Lastly they cannot avoid the exclamations as used by Mngadi; *Nantiya!* (There it is!) which means they have been watching it.

Such short sentences as these dramatise the events and even add to the taste of the language. All the sentences are independent sentences and they are grammatically complete before the end. They are all loose sentences. All sentences between the first and the last are parallel. In most cases, short loose simple and compound sentences including the use of ideophones, which are a feature of short stories. Balancing, periodic and parallel sentences is not a feature of the short stories in these collections as the writers are realists and thus objective.

#### 4.4 Use of proverbs

Proverbial expressions are the sayings, which resulted from certain observations. The New Webster Dictionary as quoted by Zungu (1988:73) defines the proverb as:

a short pithy, popular truth, practical precept, or useful thought in expressive and often picturesque language, an adage.

The above definition states that a proverb represents in its essential form some homely truth expressed in a terse manner in order to convey meaning

The Zulus belong to a traditional society, which are strongly class and age conscious. As the Zulus are monarchically organised, the supreme authority resides with the King. So in this type of organisation all members of the society are expected to participate fully in the affairs of the society and in the debates of the nation. For such universal participation to take place in any society where class and age consciousness exist certain forms must be established and be observed by all. When they are violated a crisis of communication develops which could threaten the very survival of society. One of the many safeguards

and one of the most effective is the use of proverbs. It is quite true that they are the remote past. Owomoyela (1981:12) is of the opinion that:

The great popularity of proverbs among African peoples, the Yoruba notable among them, is a measure of their effectiveness in conveying even the most delicate and potentially exceptionable message in the most unobtrusive, innocuous and economic manner.

This quotation considers the importance of proverbs as a force for conveying even the delicate message among the African people. Proverbs are ordinary, everyday words and statements, which arise, in a conversational context. They are brief, and their oblique approach to the subjects make it possible for the speaker and the hearer involved, who both know what has happened, to necessitate discussion. This becomes a way to shut off other listeners who are privy to the matter. In this respect proverbs are like a code whose message is available only to those who can decipher it. Even if other listeners do understand what is being conveyed, the fact that it is ciphered in a proverb is a discreet warning to them to direct their attention elsewhere.

Maphumulo (1998:28) in his lecture notes from Pretoria states that they cease to be ordinary when people begin to accept them as clever expressions of some "truth" and because of that, give them a place apart. He further asserts that the people must accept an expression in order to give it the status of a proverb. The acceptance is spontaneous and they use it because they like it, as it appeals to them.

Their significance is the preservation of language and as a component of culture have a role in shaping the future of our people in instilling and improving the people's morals. They are a useful means of studying people. This clearly shows how observant the people are, about the environment, habits, birds, animals and behaviour of nature in general. They contain wisdom of the past, which will be impossible to be substituted. As they attach to certain persons, places and heroes, they are a collection of the experiences of people, experiences which have been learned the hard way. Scholars of isiZulu language claim that it is amongst the languages, which are highly rated as the richest in proverbial expressions.

The basic function of the proverb is to instruct. Proverbs as the readers are aware reveal what it is that people adore, and what it is that they hate, and what they respect or what they despise. They also reveal people's outlook on life, and can provide the student of human nature with a peep into the character of the people. The philosophy of communication begins with the premise that the best message is one that accomplishes its immediate task of transmitting ideas from one entity to the other, and the ultimate task of preserving social harmony.

Mkhize enjoys using isiZulu proverbs both for a title and within the short stories. In *Emhlabeni Mntanomuntu!* he entitled his short story *Unyawo Alunampumulo* (The foot has no nose). Mkhize (1977:25) writes:

76. *Wawazi ukuthi unyawo alunampumulo*

(You knew that the foot does not have a rest).

This proverb serves the dual purpose, as it is the title as well as used inside the story. This is a Zulu proverb, which is used in warning a person who ill-treats other people. This usage of the proverb as the title has a link to the traditions of the Zulus, and has an exact meaning. Mkhize as compared to Mngadi appears to have employed more proverbs and idioms excessively not only in titles as he normally does, but also in his narration. Mkhize's use of idioms and proverbs may be viewed from the cultural point of view, as highly influenced by the Zulu culture and customs, which easily show the author's identity in the African context. These displays the author as someone loving humanity, which is attached to culture thus, coupled by the love of nature. They follow each other in the juxtaposed sentences. This is an example that Mkhize (1977:109) gives:

77..... *bathi ubucu obuhle obuhamba ngabubili.*

(... they say one turn deserves one another).

*Kanti-ke nje, ngisho namasongo akhala eshayana emabili.*

(Whereas rings knock each other if they are two).



These are two related and synonymous proverbs, which have been used to indicate that, the couple needs guidance. Mnguni intends giving his wife Jabulile a present. He wants Jabulile to choose between a car and money. In using these two synonymous proverbs, he is seeking Jabulile's opinion and choice. He states that when a couple lives together it is imperative to share ideas and also helps each other wherever required. In a nutshell these two proverbs are used for emphasis.

At some stage Mkhize employs more than one proverb in a single sentence. This is how Mkhize (1977:45) displays it:

*78 . ... sesoyicela ivuthiwe.*

(... we will ask for it when it is ready).

This proverb refers to hardheaded person who does not want to listen when he is cautioned. Such a person learns the hard way. It was the case with Ntozakhe whose mother spoiled him. He stole a white man's radio in the car and troubled Mr Dlamini the teacher. Mkhize (1977:45) puts it thus:

*79.... kanti akasabuzanga elangeni.*

(... whereas he did not know).

This proverb refers to a person who often messes up other people's property. When one has been caught, he pays a heavy price hence the use of this proverb.

Mngadi (1995:7) in his short story *Ziyawushaya Ngomuso* from *Umbele Wobubele* shows this when he writes:

*80. Asichithe amanzi. Ibalekile lenkukhu.*

(Let us forget the chicken is no more there).

Mngadi has used this proverb to get his message clearly. They have been used to indicate despair or lost hope. The chicken has run away. Nothing can be done anymore because it has run away. They mean exactly the same thing and they are synonymous.

In *Ayiqomi Ngosuku* Mngadi (1995:103) further writes from Umbele Wobubele:

*81. Ingwe idla ngamabala-ke.*

(The leopard shows its good colours).

The proverb refers to a person who does good things to others. Many admire such a person. It emphasizes that a person is loved through good deeds. It is amazing that Mngadi in his short story *Ulimi Lomqilazi* has employed many proverbs in an unusual manner. The researcher picks up three in one short story. This is unfamiliar in Mngadi's works. Mngadi (1995:103) writes:

*82. ...babemncenga kwanhlanga zimuka nomoya*

(...they begged but it was in vain).

This proverb indicates that when something has been tried let it be forsaken or simply it means losing hope. In the text Magalela's parents tried to persuade Basson, the farm owner to release Magalela from schooling but he eventually refused. The parents' efforts failed so they lost hope. Mngadi (1995:106) further puts like this:

*83. Isalakutshelwa sibona ngomopho.*

(He who fails to listen gets the reward).

Magalela asked everybody to lie down so that innocent are not killed but some refused. He has used it to caution those who refuse to listen and so they reap the consequences. That is how Magalela in Mngadi (1995:106) cautions:

*84. Yanqunywa umlomo kuMartin, wanduluza.*

(Martin could not talk, and looked dozed).

It refers to somebody who has been disappointed after having made many efforts. As they were kneeling down they could no longer say a word.

Mngadi has been very successful in using proverbs that are directly related to incidents in the story.

#### **4.5 Figures of speech**

The writer of a short story needs to know all the nuances of the language so that he can use them properly. Language does not consist of grammar and vocabulary only, but especially it consists of the idiomatic and proverbial use of words and expressions, which carry with them a baggage of cultural elements. Amongst others are figures of speech and images. Fowler (1995:111) makes important remarks about the figures of speech in the literary works of whatever genre. He refers to it as the figuration and he states thus:

Figuration is one of the several actions performed by readers upon literature. The reader looks for a certain repeated pattern or overall structure, beneath the surface of the text, in relation to which all the various elements that make up that text can be understood.

This quotation seeks to expatiate that figuration intends to reveal the deeper and hidden meaning of the text. Using figurative language can deepen the author's understanding ability to help his readers and enrich his or her writing. Therefore a writer who uses figurative language is on target. The major value of figures of speech is to enrich works of art. They are not meant to stand apart as jewels or ornaments.

As Kunene in Nzuza (1988:21) puts it knowledge is of the ancestors. The secret of ancient words lies in the names of things and their forgotten meanings. Kunene contends that figures of speech have got to do with the search for meaning in literature. Therefore figures of speech are vehicles to find out and clarify certain meanings of the story.

The purpose of imagery is to make a style more concrete and definite. It further gives strength, clarity and speed and can add humour, wit and individuality. Mkhize engages himself so much in humour and wit. It is not clear whether his humour is intended, or just the quietness of his wit or whether the readers are laughing with him or at him. Naturally he may get into trouble for it with the critics.

As Maxwell-Mahon (1984:58) points out, images can either be literal or figurative. He declares thus:

With a literal image, the writer represents his subject in actuality so that the reader can picture it directly ... Figurative imagery depends on shifts in literal meaning of matter –of- fact description that enables us to see things in new and more striking ways.

As discussed above by Kunene, Maxwell-Mahon also stresses the issue of meaning that figures of speech bring to the story. They seem to be concurring with the same thing. Zulu (1994:74) points out that although imagery may be found in prose, it is generally held that imagery is more concentrated in poetry than in prose. This constitutes one of the major differences between the two styles of writing. Zulu (1990:11) states that imagery on poetics either in poetry or prose is manifested in personification and symbolism. Zulu and Zulu concentrate on the figures of speech as focusing mainly on poetry and less on prose. Heese and Lawton (1968:103) define imagery as ... a reference to or a description of something concrete by means of which the writer wishes to tell you about something else. These two seem to single out one aspect of figurative speech which is metaphor which stresses the description of objects.

Ntuli as cited by Zulu (1990:11) says that imagery can range from purely denotative descriptions to highly figurative ones. When Ntuli speaks of figures of speech he concentrates mostly on poetry. It is here on poems where interpretation of the images has to be attended to.

Concrete imagery refers to those images that can be perceived by one or more of the senses. In reference to the above quotation, it becomes evident that in narratives of whatever period, is made use of word pictures. These pictures are directly or indirectly related to the pictures of the senses.

Scholars maintain that most of the images are very effective and succeed in clarifying and enhancing what is being described. Dietrich and Sundell (1967:141) add yet another element of fiction which can help the writer to have more clarity in style, namely imagery. They say:

Beyond making setting, character or action vivid and memorable, images serve frequently as a means of conveying feeling to the reader and creating an atmosphere to the major elements of the story – plot, character and theme.

Both Dietrich and Sundell and Ntuli have a common concern that images mainly reveal the author's feelings with regard to character, theme and the plot of the story. Mkhize and Mngadi are successful as writers because they seem to have devoted a great deal of research into the language. Their use of figurative language is splendid and it appeals to the readers. A short story must not be openly dialectics, but the reader must be left thinking. Here the researcher considers the other artistic forms of writing coupled with the different ways in which the authors have used language in order to make their short stories a success.

Mkhize and Mngadi's language is rich in figures of speech, proverbs and idioms. They do not just employ images but they actually formulate their own. Figurative language is normally used with the intention of drawing the attention and giving clarity to that particular passage or phrase. Heese and Lawton (1968:105) have put it better:

What the novelist's apparent approach, be it ironic, light hearted, serious or witty he has at heart something important to communicate and a vision of life he wishes to project.

These writers emphasise that images aim at bringing poetic issues to light so that readers manage to get a clear vision and message. The brief highlights will be made under the subheadings, namely; simile, metaphor, personification and symbolism.

Mkhize and Mngadi used many figurative expressions to show the wealth of the language or to better illustrate events. Those who have no gift for metaphor and imagery are doubtless wise to keep clear of writing but those who have it, whether in writing or in speech, will find few qualities that better repay cultivation. The figures of speech are discussed under the subheadings:

#### 4.5.1 Simile

A simile is a direct comparison between things, which are not particularly similar in essence. It is introduced through a connecting word that signals that a comparison is being made. In the main the connective formatives that are normally used are: *njenge-* (like); *nganga-* (as); *okwe-* (like); *na-* (like); *kuna-* (like).

Fowler and Fowler (1969:772) define this figure of speech as:

Writer or speaker's introduction of an object or scene or action with which the one in hand is compared for the purpose of illustration ornament, passage effecting this.

The above definition tries to highlight a simile, which is mainly to compare two different things, which are particularly dissimilar. Writers make use of comparisons extensively in order to make meaningful communication of concepts to the readers. Radebe (1991:4) states that a writer is expected to demonstrate his ability to put his originality behind such a figure of speech. It is believed that a simile in its structure is likely to sound more arranged and formal, and is less startling than a metaphor.

From *Umbele Wobubele* Mngadi shows this in his short story entitled *Ayiqomi Ngosuku*. Mngadi (1995:65,99) says:

85. ... *bawahlalisa okwemamba nomuntu bethusene.*

(... they looked as if it was a mamba and a person having disturbed each other).

...*igcwala ilukuluku samamba igcwalisa amazinyo ngesihlungu.*

(... it was full of anger like the mamba filling its teeth with venom).

The above discussion focuses on the comparison of a snake to a human being. No animal can match the mamba's anger and if a person is at that level of mamba, he becomes

dangerous, as a mamba is a dangerous snake. Mkhize (1977:92) in *Emhlabeni Mntanomuntu!* writes the following in the story entitled *Bhala Mabhalane!:*

86..... *kanti ugugela ezinsisheni okwamavovo.*

(... whereas you grow old like beer dregs).

These expressions are usually used to signify a person's change of behaviour. These writers like to comment on human's strange appearance or behaviour. Mngadi displays this mainly in his short story entitled *Ayiqomi Ngosuku* where he compares the face of Lungile and the picture of an angel. Mngadi (1995:67) writes:

87..... *wafana nomfanekiso wengilosi.*

(...he was like an illustration of an angel).

*Ingelosi* means an angel, which is a typical symbol for peace and beauty. As Lungile was sitting down and keeping quiet she looked so very beautiful like an angel. It refers to peace and being quiet. Mngadi (1995:68) puts it thus:

88. *Njengedayimane negolide, maningi amanye ayegqibekile.*

(Like diamond and gold, there were many that disappeared).

Diamond and gold are obtained deep down the earth. It is very difficult to unearth them. In this context they have been used to complain about other suppressive cultures. Therefore the customs and cultures are very dear and they must be protected like diamond and gold. The text mourns their disappearance. All the quoted examples are of similes, the authors have used various kinds of similes, which cover all daily walks of life. Both Mkhize and Mngadi have used similes in their works.

#### 4.5.2 Metaphor

Metaphor is a simple comparison but it is not made explicitly. It is the figurative use of words without indication of their figurative nature in context to which they are not literally applicable. Metaphor is important in the study of prose and narratives both as a

communicative device and an interpretation technique. Metaphor is not just a matter of language or the use of words but it has relations that are directed to both thought and action. Thipa (1988:72) comments that the conceptual system plays an important role in defining everyday realities. It concerns perceptions and how they relate to other people. Thipa (1988:71) makes an interesting point by saying that the conceptual system in terms of which we think and act is fundamentally metaphorical in nature.

The above comment emphasizes that the way people think everyday can be thought of as being metaphorical. In this regard language plays an important role in giving indications of the nature of people's conceptual system. This reveals that people's everyday activities and people's experiences are very much of metaphor. Lucas (1974:193) rightly sums up its importance when he says:

Metaphor is an inveterate human tendency as ancient perhaps as the mammoth, yet vigorous still in the days of the helicopter. Why then should it be banned from prose?

In this study the researcher endeavours to explore this fact and to probe the vital role metaphor plays in the interpretation of poetic text. Many scholars consider metaphor as the basic poetic figure. Thipa (1988) who has done extensive study on metaphors comes to the conclusion that there are three kinds of metaphors, namely structural, orientational and ontological. Thipa (1988:80) concludes that each kind serves to structure the readers' conceptual system, which in turn plays an important role in defining the readers' everyday realities.

Ontological metaphors for instance, arise out of experience with physical objects. The most obvious example of an ontological metaphor may be referred to as personification where a physical object is equated with a human being. Mkhize (1977:91) writes an example of this metaphor.

89. ... *balizwe ikheshi lizamula lehla naye.*  
(... they heard an elevator yawning down with him).



It refers to the movement of the elevator as he it carries Mevana down the floors as he goes to buy meat. Such an example from Mkhize's short story *Bhala Mabhalane!* from *Emhlabeni M'ntanomuntu!* is a typical characteristic of personification as it has a physical object which is an elevator. Here the elevator is personified as it is equated with a human being. Such an equation makes it possible for us to understand a wide variety of experiences with non-human things in terms of that which are human attributes or activities. This means metaphors have relations with personification. Orientational metaphors relate to spatial orientation. It is observed that they vary from culture to culture and are based on physical and cultural experience. Mngadi (1995:38) writes thus:

*90. ... sasiba yinkanyezi eyayisizicace yaziqeda izintaba.*

(... he was like a moving star on the mountains).

The above example can be associated with progress or honour. It was a n honour that Mpumelelo Hlophe climbed the mountains and his soul was filled with pride. This metaphor by virtue of spatial experience makes it possible for the readers to understand a concept. Katchadourian as cited by Sebate (1999:137) states that:

Most of the views that are current regarding the nature of metaphor logically rest on an unquestioned assumption: namely, that all metaphors have a common nature, so that a single account of all metaphors will be adequate.

The above quotation declares the nature of metaphors as being common and further stresses that they have a single account of activity or action. The effect of a metaphor depends on seeing a point in two differing things. It implies that one is like another. This is done stating that one thing is another. It makes a comparison between two things, which would not normally be thought of as similar to each other. Mngadi (1995:36) shows this in the following sentence:

*91. Wakhipha amehlo emamba wawahloma embhalweni.*

(He looked the writing with a mamba's eyes).

It is used to signify surprise. Dlamvuzo was amazed that he had spoken to Mpumelelo about the smuggling of the drugs. The mamba's eyes always indicate danger. It was a dangerous effort to drive a car all the way from Durban to Newcastle at night when there are so many policemen on the road.

Untermeyer as quoted by Radebe (1991:5) places metaphor above simile. He says:

A metaphor is usually more effective than a simile because it makes an instant comparison and an imaginative fusion of two objects without the use of explanatory prepositions.

This quotation compares the effectiveness of simile and metaphor and comes up with the fact that metaphor brings more clarity to the objects or human being under discussion. Mngadi (1995:100) in *Umbele Wobubele* from the short story entitled *Ulimi Lomgqilazi* displays such examples:

*92. Esikhotheni kwavuka izindlondlo zezinsizwa ezimbili*

(In the long grass there appeared two horned vipers young men).

*Indlondlo* means a horned viper and is very frightening. *Izindlondlo zezinsizwa* refer to the frightening men. This means they were feared because they were huge, tall and looked very fearful indeed. Mngadi (1995:100) further continues:

*93. Indlondlo yendoda eyayifake i-ovalolo*

(A horned viper man who was wearing an overall).

This one has the same meaning and same connotation as the one above.

Narrative writers agree that the main function of metaphor is to discover truth. This means that the metaphor must reveal all the hidden issues as can be seen in this statement when Mkhize (1977:103) writes:

*94. \_\_\_ kanti niyizinja zangempela nina bafana.*

( \_\_\_ it is true that you are real dogs you boys).

It was a hidden agenda that Sipho and mainly Mevana were planning to kidnap MaNtuli with the aim of Mevana to rape her. Such a brutal action is associated with dogs and this action surprises everybody. It had never been thought that Mevana for all the years that he spent with Mabaso, Zuma and others would end up a criminal. At the end Mevana showed his true colours in that he used his education negatively and the truth came out. Some writers' use of metaphor is or may be a random affair, but in good short stories the reader usually finds that major themes are shown through the persistent use of particular metaphors. Mkhize (1977:97) shows this:

95. *Bangamathe nolimi noMevana.*

(They are saliva and tongue with Mevana).

This idiomatic expression refers to people who are close friends. The whole theme of this short story centers on Mevana and Sipho. Mevana is a scribe at Progress Building and used his position on a negative note by writing a letter to Mabaso's new bride telling her to come to Johannesburg. When she arrived he knew what he would do to her. The researcher finds these two authors Mkhize and Mngadi saying one and the same thing in a comparative way. Like in poetry, especially the praise-poems, it is a key device for allusion and comparison. In *Umbele Wobubele*, the short story entitled *Isicelo Somfundaze*; Mngadi (1995:38,71) confirms this when he writes:

96. ... *sasiba yinkanyezi eyayicace izintaba.*

(... he was like a moving star on the mountains).

It means success. It expresses the joy Mpumelelo had when he had climbed all the mountains successfully. Mngadi (1995:71) states thus:

97.... *yaya ngokuya yembathwa yindida.*

(... it moved slowly until it was puzzled).

It refers to confusion. When Lungile the woman police had insisted that she wanted to marry Mpofu, an old man his mind became more confused. Lungile realized that he was in a state of confusion. It is metaphor that the comparison is implied because the association of one object with another is not direct. A simile likens a thing to something else or makes a direct comparison whereas a metaphor implies a comparison.

Sebate (1999:137) quotes Black who states that the view of comparison takes the imputed literal paraphrase to be a statement of some similarity or analogy. This means that this view usually makes an explicit comparison between things, which are naturally not compatible, and in some instances finds expression in similes. In this case, comparison is not global but refers to a specific attribute, mannerism or behaviour.

Mngadi in his short story entitled *Ulimi Lomgqilazi* from *Umbele Wobubele*; the researcher finds the following examples in order to clarify this statement. Mngadi (1995:95) writes:

98. ... *wababuka bonke ngezinsungulo ezaziyo, edla imihlathi.*

(...he looked everybody with big eyes, chewing his jaws).

*Usungulo* is a sharp metal for piercing shoes. It means he looked at them with sharp eyes, which indicate danger and anger. Mngadi (1995:102) expresses thus:

99. ... *usi lwayo impepho (inyama) yase- Afrika.*

(... its smell is an incense (meat) of Africa).

The incense smells nicely when it is burnt. In this context the author associates the smell of Basson the smell of incense. It is likely that the way they looked for him he smelled meat as it is commonly eaten in Africa. In another short story entitled *Umbele Wobubele* from *Umbele Wobubele* Mngadi (1995:93) writes:

100. ... *kazi lesi sikhohlakali sentombazana simtshinge*

*sashonaphi.*

(... I wonder where this notorious girl is).

The study concludes by comparing two related figures of speech, namely; metaphor and personification. Personification is seen as a general category that covers a wide range of metaphors. Each example isolates different aspects of a person or way of looking at a person. As the conceptual system is seen as being metaphorical and plays a central role in defining what a reader can describe as a person's worldview.

#### 4.5.3 Personification

Literature as the work of art has a tendency to assign human characteristics to non-human objects, ideas and abstractions. Many scholars maintain that personification is a kind of metaphor. Heese and Lawton (1968:133) define it as ...that kind of image where the 'something concrete' relates to human beings, while the 'something else' is not human.

Deducing from the above statement, it proves beyond doubt that personification deals with inanimate objects, which are given human attributes. The writer personifies qualities or describes them as if they were in fact people. Mngadi (1995:38,77) clearly shows this in his short stories entitled *Isicelo Somfundaze* and *Inkombankombane* as follows:

101..... *sawushiya ubabaza uMsunduzi.*

(... we left the Msunduzi river shouting).

The Msunduzi River is personified with the person who is amazingly left stranded. The sound of water, which is caused by the ever-flowing waters of the Msunduzi, is just like a person who has been abandoned indefinitely. The car, which smuggled drugs, was moving at high speed from Isiphingo (Durban) to Newcastle. As it passed the Msunduzi River, the river had no option but to remain surprised that the car moved at such a high speed. That is how Mngadi (1995:77) exemplifies it:

102. *Libaphethe lidlala ngabo ibhabhalazi ...*

(They woke up being full of a hangover...)

**106. ... walushaya (upiyane) lwabanga usizi**

(... he played it ( piano) and it created grief).

When a well-trained pianist plays some of the hottest hits, it brings grief to other people. The piano sings in such a way that it causes grief. The Bible says that when someone is sad let him sing. In this case the piano is made to create more sorrow for the grieved.

**107. ... bengizonishadisa nontangayethu nezinsimbi**

(... I would marry you with your peer and the handcuffs).

Maphumulo (2001:294) talks of animalisation in which a human being, an object, or even an abstract concept is endowed with animal instead of human attributes. Zulu et al. (1988:310) in this case compare personification with animalisation as they state:

*Isenzamuntu yilesa sifenqo okufaniswa kuso into ethile nomuntu, kanti isenzasilwane yilesa okufaniswa kuso into nesilwane.*

(Personification is a figure of speech in which a thing is endowed with human qualities, and animalisation is the one in which a thing is endowed with animal qualities).

This quotation tries to instill in us the fact that there is a slight difference between the two terms. Personification deals with human attributes whereas animalisation deals with animal attributes. In the textual excerpt quoted above Mngadi (1995:76) talks of marriage. The farmer cautions that had if he found the farm trespassers, he would marry them with handcuffs. This implies that handcuffs are elevated to the status of a person which implies their being the marriage officer.

The use of personification is highlighted in Mkhize and Mngadi's works of short stories. This figure of speech arouses interest in the reader. In addition to this, these writers are able to teach the readers the correct use of poetic language in isiZulu.

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The use of personification is highlighted in Mkhize and Mngadi's works of short stories. This figure of speech arouses interest in the reader. In addition to this, these writers are able to teach the readers the correct use of poetic language in isiZulu.

#### 4.5.4 Symbolism

When a person talks of symbols he regards things, naturally typifying something by possession of analogous qualities, association or thought. This in isiZulu goes with mythology. Many scholars consider symbolism as the basic poetic figure of speech. Scholars argue that as soon as the author makes use of material from the culture of his society, his work derives from the code of symbol and modes of expression specific to the people of that culture.

It is noted with great concern that most of our authors still shun this device of which Mkhize and Mngadi are no exceptions. Yet this figure of speech is one of the very interesting devices of style.

Dietrich and Sundell (1983:226) offer this definition of the concept stating a symbol is an image that serves not only as an important description, but also as a sign or suggestion of something larger. These writers emphasize the issue of symbolism as a sign that serves in the literary work.

In *Emhlabeni Mntanomuntu!* and in *Umbele Wobubele*, a number of symbols are neatly linked by the natural progress of plot and theme. These symbols represent specific facts. Abrams (1971:168) writes that a symbol in the broadest sense of the term is anything that signifies something else whereas Chiari as cited by Radebe (1991:10) defines symbol as ... a form of indirect, metaphorical speech meant to carry or suggest a hidden reality. Both Abrams and Chiari are trying to highlight similarities that exist between a metaphor and personification. In a similar vein, Brooks and Warren (1979:688) say an object, character or incident, which stands for something else or suggests something else, is a symbol of that thing. These writers are of the idea that symbolism is a word that has meaning, which is linked to something.

The researcher concurs with the views expressed by scholars cited above. In applying the definitions the researcher shall heed the advice by Kriel in Qangule (1974:109). He cautions thus:



When interpreting symbols it is generally safe to take the scope and field rather wide, narrowing down as qualifications and associations in the story itself warrants this.

From the above definitions and explanations the researcher draws the attention to the fact that in its simplest form a symbol is something that stands for something else or a word that is linked to it. An example may be that which Khathi (1991:71) refers to a bare skull on an electric line, which symbolises danger. As regards the function of symbolism in literature the researcher notes Zulu's quotation (1994:101) from Ricco who makes a succinct statement that:

The importance of symbols in narrative, or literature in general, is that they afford the writer with the opportunity to exploit their connotative meanings in a wider sense for purposes of intensification, tightening expression. Symbols serve to enrich literature through their radiation aspects.

Ricco tries to maintain that symbolism aims at giving conceptual meanings in order to intensify and tighten the expression. He also upholds another value of symbolism whereby it enriches the standard of language. Mngadi (1995:65) in *Umbele Wobubele* in the story entitled *Ayiqomi Ngosuku*; attempts this:

*108. ...leli petshisi lentombi lize kubani ngoba phela nomntanomntanami uSifiso usazibulawelwa amahabulo nje.*

(... to whom has this beautiful lady come because my grandson Sifiso is intoxicated).

Mngadi's *Umbele Wobubele* in his short story entitled *Umbele Wobubele* (Teat of generosity). *Umbele* (teat) symbolises love from the mother who feeds her child. In this short story Mngadi talks about the mother who did not show love and care for her child who later on gives birth to a child and throws him or her into the dustbin. This is how Mngadi (1995:89) states her frustration:

*109. Nonina kwamdida ukuhlupheka kangangoba alukho kangako ayelushilo nayelwenzile olwalumaqondana nokukhuliswa okwakushiwo.... Nakhona elokishini lapho babexinwe yizindleko zakhona ezazenze ukushuba kokuthula kujiye.*

(Even the mother had been puzzled by the trouble in that not much she had said and done as far as bringing up the child which was said ...Even at the location they were troubled by the expenses and tensions which destroyed the good atmosphere).

In another short story *Ulimi Lomgqilazi* from *Umbele Wobubele*, Magasela Magasela bears a grudge against Johann Bacon who owns the farm named Skiet Vereeniging. Magasela spent most of his life on this farm and intends getting revenge. He walked during the night in darkness. Darkness symbolises bad evils or bad aims. He walked in the darkness because he did not want to be seen doing evil things. Mngadi (1995:99) puts it:

*110. Wayecathama emnyameni nje ngoba igama lepulazi nelomninilo lalimnukela, limvuthela esweni, limntinyela ezindlebeni.*

(He was standing on tiptoe because the name of the farm and the owner smelled him; saw it in his eye, and bit his ears).

Mkhize and Mngadi in their short stories use symbols to signify something. *Ukucathama emnyameni* meaning walking on a tiptoe in the dark signifies something evil is to be done by Magasela.

#### **4.5.5 Climax**

The term climax is derived from the Greek word "*Klimax*" meaning a ladder is quite relevant in the short story study as it regards the final and the most important of a series of events. Every focus of the short story is in the climax. Climax is the accumulation of crisis in a story developing through the story's plot and is a peak or the highest point. Every writer begins the work of construction with a climax. Notestein (1974:57) describes the climax as the point of highest interest, the happening, and this outcome, of the short story.

Notestein (1974:58) explains climax in the following manner:

But among those short stories which differ most thoroughly from ordinary short narrative, or from the novel with its different view-point, a single impression, a vivid realisation for the reader of that which moved the author to write, be it incident, be it emotion, be it situation, this is the conscious purpose of the story, and this is the climax.

Both Notestein's descriptions prove that climax is the turning point of the story which is influenced by the complication that the main character experiences. The crisis and climax simultaneously occurs in the story. Cohen (1973:69) is of the idea that climaxes in a story where the character that previously knew a moment of disaster, of joyous discovery or sober recognition of a truth changes his mind. Hlongwane et al. (1988:332) comment thus about climax:

*Lapha kuvuthondaba sithola kuhlengene isiqongo sesixakaxaka, kube futhi sekukhona nezimpawana ukuthi ingase iyophela kanjani indaba.*

(In this phase of climax, we find the crisis coming together and then the signs as to how the story comes to an end is also predicted).

From the above-mentioned definitions and comments about climax one can deduce that climax is one of the most important components of the story. Its importance contributes to the development of the story because it is where the story has been moving. The ending of the story is predicted here.

Mkhize's *Emhlabeni M'ntanomuntu!* In his short story *Bhala Mbhalane!* shows Mevana having no more alternatives but to face the legal charges laid against him for kidnapping Mabaso's wife, Nobelungu. In Mkhize (1977:104) the following incident occurs:

*III. Iphoyisa elinsundu yilona elabachazela osekwenzekile lapha: lomakoti ofike lapha endlini ngoba ethi uze kumyeni wakhe, lensizwa abesele nayo, lena enye isahambile, yathi*

*iyambamba kwase kusuka isidumo. Umakotu lona ovela emakhaya, ukhale lapho wamemeza kwaze kwavuka abelungu sebezobheka. Lensizwa elimele umlenze ithe izama ukubaleka, umlungu wayinemba ngenhlamvu esithewni.*

(A black policeman is the one who explained about what had happened here. This bride came into this house with the intention of seeing her bridegroom, this young man whom they left behind, whilst the other one had gone, tried to rape her and pandemonium started. This bride comes from rural a home, cried and shouted until the Europeans woke up and came to see. This young man whose leg is injured, was trying to run away and the European man managed to shoot him in the leg).

From the above excerpt given it shows that even if Mevana is released from jail his life is at a turning point as his leg had been amputated owing to the gunshot wound that he had sustained. In *Umbele Wobubele* the climax is found in the short story entitled *Inkombankombane*. In this short story the author warns about the abusive use of alcohol. KaMahlobo and Makhaza are alcoholics whereby they spend their lives in hotel bars. After heavy drinking they drive carelessly on their way home in such that on this particular day the police who accompany them to their home arrests them. In its essence climax is the highest point and most dramatic moment in the story. This is the moment of greatest tension whereby the decision taken by the character determines his success or failure in resolving the problem and solving the conflict. It can be two fold: a moment of disaster or joyous discovery or recognition of truth previously unknown to the character. Nothing is left unexplained; the story is in its sufficient comment. Mngadi (1995:85) relates the story dramatically thus:

*112. Nibatshela ukuthi sithe uma ngabe abehlukani nophuzo, bazogugela emajele. Nokuthi bafikile lapha izolo, bafike ngoba sebeluswe yithina. Siyabuya. Sashayeka isivalo. "Kumbe kuseyiwo amaphoyisa," kusho indodakazi. Bobabili abazali bahlahla awezikhova. Indodakazi endala yathi lacu yavula. Yabuyela ocansini. Ngeniyane umufi!*

(You must tell them that if they do not stop drinking, they will die in jail. The mere fact that they arrived yesterday, it was because we monitored them. We are coming back. The door banged, "Maybe it is still the police," said the daughter. Both parents raised their eyebrows. The eldest

daughter rose up quickly and opened the door. She went back to the mat. There entered the one who was presumed to be dead!)

Here KaMahlobo and Makhaza who had slept on top of Njabulo, their small son who became unconscious and was sent to hospital. At this point the parents had no alternative but to face legal charges and more further be responsible for social embarrassment. Fortunately they learn a lesson of which the offence will never be repeated as Njabulo managed to survive. It is evident that both Mkhize and Mngadi have arranged their events in an ascending order to their importance culminating in the point of no return.

In its focus climax is the point of highest suspense to which everything has been leading, its effect would normally be lost if it were followed by extended conclusions. Therefore the essential of good plot is climax. The materials are character and action. It is the business of plot to find how these two elements can be most effectively played against each other for climax. Character and action react against each and the result is climax. A climax may be a physical event, or it may be mental or emotional.

Climax is stamped upon the principal character that is the main character. It is always prepared for a complication of the story. Other writers construct circumstances or crises, which will lead up to complication and climax effectively. Circumstances of this nature are made strong enough actually to justify the complication. There is no one best way of ending a short story. A reader is normally guided by the nature of the story and of the single impression to be presented. One story may stop abruptly at the moment of climax but other stories continue for a few sentences or paragraphs.

In other stories climax and conclusions may be simultaneous. Often the nature of the story is such that climax and conclusion cannot be made to coincide. The climax itself introduces new questions. Until these are answered, the story is not complete. Devices so subtly concealed that they become evident only after the story is reviewed may further progress towards climax.

In some stories the end comes when a reader is still in suspense. Suspense may be relieved while interest in the effect of climax is sustained. In fact, the climax is the

turning point in suspense. KaMahlobo and Makhaza's lives changed greatly after this event. The study observes that the story begins with a recurrence of happy events forming the exposition and developments as Khathi (1991:41) concludes. Both quoted excerpts from Mkhize and Mngadi have unhappy endings but their beginnings have promising and happy moments.

#### **4.6 Comparison and Findings**

The motive behind the study of style in Mkhize and Mngadi's short stories is that they both write under the same source of inspiration. In doing so they use their inborn talents for narrating. Rules of literary appreciation are of great importance for the categorisation of their work and also for the relevance of their style.

This research study has revealed that these two IsiZulu writers; Mkhize and Mngadi show a degree of vastness in their choice of words and the language usage. The abilities and skills thus differ greatly as far as word manipulation is concerned. Their style is simple, direct and understandable. It is capable of showing the narrator's and characters' emotions.

Regarding the authors' style, syntactic structures seem to be worthy of the name. There is also a high frequency for the usage of sentences. The power of style lies in the fact that the author uses a vast number of the intricacies of the IsiZulu language as raw material, for his artistic way of writing. This gives rise to a number of peculiarities in his manner of writing. What is more interesting is that to a very large extent he makes use of generally accepted features to special effect Chapman (1973:15).

Mkhize tends to use long sentences as compared to Mngadi who resorts to a good branding of short and long sentences. This study on style has demonstrated that the artist is at liberty to choose words, proverbs and figures of speech from the rich vocabulary of his or her language.

Styles of course change from period to period, no two writers can write exactly the same way, and in every age writers appear who can change the shape and sound of prose. In

selecting these authors the researcher illustrates the most common techniques of expressing ideas and displays a variety of purpose and point of view.

Proverbs do not only make the speech colourful but they are a source of language enrichment and add interest. Good use has been made of proverbs, proverbial and idiomatic expressions. Zungu (1988:75) noticed in Mkhize's works that he uses idiomatic expressions more often than proverbs in his short stories. He mixes his proverbs and idioms with humour. Presumably he does this because he intends bringing home his meaning or message in an effective way. This makes the story interesting and understandable.

The authors have been successful in the concreteness of their sentence constructions in which dialogue abounds. Word division and other technical errors do not occur in this author's sentences and phrases. Regarding language usage both authors' style is such that readers of all ages might be in a position to understand the content.

Proverbial expressions have been used mainly for warning in Mkhize's short stories. That is Mkhize's style of using isiZulu expressions. Figurative expressions have been used unreservedly. This gives witness to what was observed by Lucas (1974:192) when he said he would own that a style without metaphor and simile is to me like a day without sun, or woodland without birds.

Firstly, metaphor facilitates the unearthing of the richness of symbolism and other images used in a poetic text. The meaning of symbols becomes easier to interpret as one progresses with the reading of a poetic text. This study has put it clear that in every expression that is employed is metaphor. Metaphor helps to contextualise the poetic text within the relevant domain, whether it is social, cultural, historical or otherwise. Unless this is done, the poetic text cannot be interpreted, adequately. It follows from this that the way a poetic text is generally interpreted is guided by metaphorical references used in the text.

Mngadi has used very little simile and metaphor. Such a writer who is reluctant to apply these two figurative expressions on the whole is unattractive and depressing. On the other hand his few metaphors seem to be used rather by necessity than choice.

#### **4.7 Conclusion**

In this chapter, style has been discussed in the works of Mkhize and Mngadi. Mention has been made that the style of writing is individualistic or personal by nature. The study has proved that style cannot be used without words. All the chosen words have been used in these short stories serve specific purpose. They portray the particular situation, which can be characters, or reflect period, which could be the remote past or present. They further serve a dual purpose namely; to increase the vocabulary of the readers and to fulfill a desired meaning of the story. All ideas and life experiences are communicated effectively to the readers of the written word, which the writer chooses and use in a particular manner to achieve a certain result. Mngadi's artistic skill and purposeful use of the language have brought new life to the short stories in general. In Mkhize's work the reader's interest is captivated throughout by the author's humorous tone and dramatic presentation.

The study observes that there are both short and long sentences and that they range from simple, compound and to complex. Mkhize uses predominantly long sentences while Mngadi's sentences range from simple to compound and to a lesser extent complex. It has been expressed that sentences used dramatise the events and even add to the taste of the language.

The study on proverbs has shown that there is no evidence of their etymology but that they are codified and transmitted to the new generation by means of traditional proverbs. Nyembezi (1974:xi) explains that we do not find any people whose special task it is to evolve proverbs. Proverbs are not made in the same way as jokes. This quotation compares the formation of jokes and riddles as they differ from the way these two originate. This is in line with Ntshangase (2001:58) who comments about the function and their composition. It is concluded that they are widely used to make speech colourful and memorable. It is generally agreed that they are composed according to the oral compositional devices of the oral style.



The study has managed to declare climax as the supreme moment of the story as it is also known as the Grand Crisis that comes when suspense will no longer stand the strain.

## CHAPTER 5

### THEMES

#### 5.1 Introduction

In this chapter general and specific themes are discussed as they are covered in these two anthologies of short stories. A clear distinction is made between the general and specific themes as the researcher differentiates them. The general themes refer to those themes that are common to both authors whereas specific themes refer to themes that are only covered by the individual author. It further aims at exploring and examining some of the themes that are found in Mkhize and Mngadi's works. The theme is the core or essence of the story. Sometimes it carries a lesson, the message of the story. It is something, which has caused the writer to commit his pen to writing that particular story. This is achieved by looking at the historical background of the authors. Cunningham in Khumalo (2003:1) stipulates that literature can help us to see or feel the right things at the right time, to the right degree and towards the right objects. This indicates that apart from entertainment, literature should also carry moral lessons. A definition of the term 'theme' is given. The presentation of themes is studied as well. The moral lesson of these short stories is also analysed. The comparisons and findings by the researcher are also attended to.

In this chapter a close examination of the wide fields in which Zulu writers find their inspiration is carried out. The nature of themes that are handled by Mkhize and Mngadi in their short stories is investigated. The central ideas in their works are examined. Zulu literary works under discussion deal with a variety of themes. Most of the short stories contain four aspects: human behaviour, history, nature and social changes. Thus the study makes an attempt to draw lines of demarcation between these four groups of thematic aspects.

#### 5.2 Definition of the term "theme"

Theme is another important element of any literary work. This refers to all the genres that are common to our languages, for example isiZulu, short story, essay, poem, folktale or novel. Many scholars are of the opinion that a theme should first and foremost be regarded as what prompts the writer to write. Kenny (1966:44) says theme, by definition,

is the meaning of a work of art in a broad sense. Nyondoro (1994:93) asserts that since theme occupies an important place in literature, it is worth probing.

Short stories, by their very nature are didactic and make statements, so these terms fit the nature of the short story in this manner. Terms like moral, lesson, doctrine, thesis, have been taken to be synonymous with theme. In the words of Nyondoro (1994:94) in writing you cannot escape from teaching. In teaching, the author is informing the people about culture. Such mentioned terms fit well in this discussion. Critics disagree over this. Msimang (1986:133) says:

Theme is the central idea in a story, its subject of discourse. The fact that theme is central, implies that everything else, including plot, setting, characters and their action, is concerned with conveying that theme. Moreover, if the story is a work of art, the thematic structure will draw all these elements into a unity.

The above definition implies that theme is at the central point of the story. All the other aspects such as plot, setting, and characterisation are embedded in the theme. Theme therefore unites all the other aspects. Scholars such as Davis et al. as cited by Nyondoro (1994:93) concurs with Msimang in their understanding, when they put it that theme is the central idea or understanding around which a story is constructed.

On the other hand scholars like Sibiya (2001:73) are of the same opinion as Davis et al. and Msimang as they further give the vital role it plays in a literary work. They declare theme of a piece of fiction is its controlling idea or its central insight.

Boshego (1993:24) expatiates on the significance of theme when he says:

This controlling theme selects and arranges everything that goes into the story, the characters, action, the resolution of the conflict and everything else used by the writer to dramatize their total meaning.

Boshego elucidates other functions of theme in the story when he stresses that theme selects and arranges everything that goes into the story and indicates the action which

dramatizes the total meaning of the story. Therefore one feels obliged to support these scholars who maintain the notion of the theme as the central idea of a scriptwriter. In other words it is theme that gives meaning to a story and, as Brooks and Warren (1979:178) assert where there is no theme there is no story.

Some scholars refer to theme as the main topic the author has to deal with and is likened to the central nervous system of the body. Thwala (2000:12) is amongst scholars who purport this idea when he refers to theme as the tool used to show important subjects and experiences of our public and private lives. Kwetana (1987:243) contends thus when he regards theme merely as a subject of writing, thought, conversation or argument.

The fact that a writer writes any work of art is an indication that the author has something in his or her mind. Chinua Achebe, a distinguished Nigerian social anthropologist, believes that the functional role of literature in Africa is to give some kind of message. Authors do not easily and often shy away from stating their themes directly. They are often implicit in their presentation. The issue of theme being implicit is shared by Willis (1967:81) who views theme as having two different definitions. Firstly, he states that the term theme is often used to denote the basic subject matter of a short story. Secondly, he gives this clarification, which is the second way in which theme, may be defined to describe it as a statement about life that is implicit in the action of the short story.

Though this research does not deal with the play it has a concern with theme, the definition seems to be uniformly in its explanation. Most authors attempt to bring the following themes to our attention: marriage, corruption, violence and war. The intention of expressing such themes is that the authors also cover such themes though they differ here and there. This is mainly done to prove that they live in a concrete world. This is rightly so in order to expose the existing conditions by means of informing and educating.

Short stories by their very nature are didactic and make statements, so these terms fit the nature of short story in a manner, which is fitting their status. Themes are discussed not as a subject; the aim here is to regard the short stories relating to the same theme groups and to handle them as such. Theme in this study is understood to be that central element that

determines the unity of the story and gives it its meaning. All the actions and events that are described are related to the theme to ensure the unity of the story.

Theme is an important aspect of the short story as the reader focuses mainly on the theme of the book. In other words the short story includes theme, idea and meaning. Ntshangase (2001:25) maintains that theme should not be presented in the exposition of the story as the reader easily loses interest in it. The various themes are differentiated according to the contents of the short story. The themes deduced from the short stories studied thus far demonstrate the impact that western civilisation has had on the life style of the African people in general especially the blacks. This is similar to what effect it has on the individual mind in particular. Msimang (1986:33) states that theme is broad. It is therefore vital to view theme in a narrow sense. If the theme involves a certain issue or significant problem in society, it is natural that the audience or readers would expect the short storyteller to give, or suggest a solution to that problem.

During the 1960s common themes dealt with colonialism (the clash of culture, exposure of exploitation and pre-independence dehumanisation) and history (pre-colonial past, the social and ethical norms of traditional African society). The latter is somehow very rare in these books but it does occur. Of the greatest interest, apart from the disintegration of tribal society, there is also a remarkable clash between things such as marriage according to Christian and tribal rites Lenake (1967:51). This is because in that authors generally were stimulated by social and political events. The themes usually indicate the importance of what the author ponders upon as a person. Duerden and Pieterse (1988:VII) concur with what has been said above when they comment as follows:

Authors in Africa today often write from a strongly felt social position that is akin to the position of the dedicated prophet. For him or her it is often the large social themes or questions or problems that are to be dealt with, not only as citizen or politician, but also as poet, playwright or novelist. And it is for this reason that the enduring question of “ Why do you write about these matters is asked so often and so insistently by interviewers”.

This quotation above tries to remind writers of the authenticity of the writings. In dealing with themes one has to take into account the quality of the author's message, that is, the quality of the content of the book.

### 5.3 General themes covered

Various techniques can be used to facilitate the delineation of theme in a literary work. The study of themes reveals that there is always a great deal of overlapping. Mkhize and Mngadi's themes, which are generalisations about life, reflect vast experiences about social problems, which beset all people of all status and degree in the society. These themes circulate around the problems that are experienced by people in this modern, and in the former South Africa. The title, for instance, may be used to suggest the theme of a short story, as Mkhize has done in his *Unyawo Alunampumulo* from *Emhlabeni M'ntanomuntu!* Bhekithemba Yeni eventually caught up with Dumisani Shangase despite several years being apart from each other. He was forced to pay the price for impregnating his sister. This technique presents two opposing streams of these plays. It has been very important for the readers to understand the meaning behind this title, more especially as it is idiomatic. Readers know the most popular idioms. This technique is sometimes dangerous to the readers as it may distract the readers' interests as it is easily predictable and thus discourages the readers from reading on. As in *Unyawo Alunampumulo* it becomes easy to predict that the theme will deal with the revenge. The same can be said of a self-explanatory title like *Umvundla Zawunqanda Phambili*, which shows that the main character was caught napping. Having said this, the plot and how events would unfold is not disclosed. The purpose of the technique is nothing else other than an effective way in arousing the readers' interest and the keen interest in reading the story. Mafela (1997:25) categorises issues that themes address. He says:

Theme can be categorised in different ways. Firstly, they can be classified according to time and place in which the actions occur. These themes can be divided into two types, that is, topical and universal themes. In topical themes, events take place in a specific limited time and spaces ... there are also themes that are universal, that is, which cover events taking place in unlimited time and space.

Such an explanation taken from the above quotation positively shows that writers may address issues that are particularly concerned with a specific society. Mngadi in his story *Umakhi Wezindlu* from *Umbele Wobubele* indicates that such a short story cannot be read and be understood by everybody but that this short story is solely directed to a particular class of people. This emanates from the language used. Very few sections of the people who can follow such language and the philosophy of the writer who is so involved, like him. This is how Mngadi (1995:45) displays his talent:

*113. Indlu yakho nawe uyayazi. Wayithola isemanzini, ingumncithi, iyifokozi. Wayifunza, wayiqala phansi wayakhela edwaleni. Namuhla iyisitezi esifiswa yizwe lonke. Wasikhomba isitezi, noKhombisile wasibona siyindlulamithi enhla kwamakhaba.*

(You also know your house. You found it being wet, dirty, and shabby. You demolished it, started it afresh and built it on the rock. Today it is double storied building that is desired by all. He pointed at the upstairs building and Khombisile saw that it was like a giraffe above all the plantations).

The quotation above is Mfaniseni's words of appreciation for what Khombisile did for him. This short story discusses the love affair between Shongani Ntshingila, who is a well-known gentleman who is always in a suit and Khombisile Ntuli, a teacher. The title "*Umakhi Wezindlu*" reads as if the author talks of the literal house builder but is figurative. It discusses the moulding of a person's soul until the real houses are built. Khombisile, the main character is a teacher at Sibonelo High School, KwaMashu. She originally comes from Orlando, Soweto in Johannesburg. On her arrival she was given a cottage at Ndawo and MaMndaweni's house. This couple is old and very poor. The couple has a neglected son, Mfaniseni who was thrown into their house by relatives. Khombisile is sympathetic to the boy. Khombisile persuades Mfaniseni to go back to school to study electricity. Mfaniseni's return is marked by the electrification of the whole KwaMashu location and Mfaniseni becomes rich. He realizes that it was Khombisile who helped him a great deal so he wants to marry her but unfortunately she marries Mandlesizwe the king's son. All in all Khombisile had built Mfaniseni's house.

One of the common themes treated in modern Zulu short stories is the clash between the value systems of the Europeans and traditional culture. This clash is evident in religion, marriage, polygamy and related problems or love affairs.

A large number of short stories in these chosen books show the deep concern of the two authors about human behaviour. Short stories such as *UNtozakhe Nezakhe*, *Unyawo Alunampumulo*, *Usuku Lwesethembiso* and *Isipho Sakho SikaKhisimusi* from Mkhize's collection are examples of this. In Mngadi's collection such short stories as *Umbele Wobubele*, *Kwakuhlwile* and *Ziyawushaya Ngomuso* contain themes or subjects dealing with human behaviour. These motifs seem to be at the central point of these themes. The authors discuss practices of people, which are done with the aim of bringing about success to the person concerned. It is evident that amongst other short stories such practices are of no interest especially for Mkhize. Mkhize believes that such people are not willing to respect others. These people suffer at the end of the day, as they believe that respecting others is lowering one's status. In the short stories, by Mkhize from *Emhlabeni M'ntanomuntu! Usuku Lwesethembiso*, Steve meets Thembi whom she last saw in Kalafong Hospital in Pretoria. Thembi has Steve's son who resembles his father. Thembi is by now in love with Mduduzi who is turned down by Thembi because of Steve's arrival. Steve continues his affair with Thembi but also abandons Zodwa. Mkhize (1977:72) displays Thembisile's feelings and embarrassment as follows:

114. " *Baba nomama, uyena-ke uyise kaSimphiwe-lo...*"  
*kusho uThembi ekhala izinyembezi ebambelela ekhanda ...*  
*" Yini ongathi uyayikhuluma leli humusha e lichitha i mizi*  
*yabantu? Kimina uzibiza ngokuth unguTholumuzi Nonkosi*  
*uthi nokusho uzofika uzongicela ngendandatho kanti uyazi*  
*wena uzizela kudawethu lona owamonisa efundela*  
*ubuhlengikazi umkhohlisa uthi unguSteven Msimang*  
*waseMamelodi kodwa kimina uthi ungowaseThokoza ...*  
*kanti eqinisweni ungubani igama lakho langempela*  
*nekini?"*

("Father and mother, this the real Simphiwe's father ... " says Thembi crying and shaking her head ... " What do you want to say you crook that destroys people's homes. To me you call yourself Tholumuzi Nonkosi and you even say you will come and get engaged to whereas you know that you are visiting my sister whom you disturbed whilst training for nursing. You said you are Steve Msimang of Mamelodi



but to me you say you belong to Thokoza ... by the way what is your real name"?)

In this quoted excerpt, Mkhize discusses the shift of traditional way of marriage to the western type. Here Steve who is about to go overseas intends to get engaged to Zodwa but changes his mind. This engagement is done before marriage. This is a serious issue, which takes everybody by surprise. This is not what the Zulu customs used to be. Zodwa is denied and disappointed in front of her parents. Mkhize in another short story, *Isipho Sakho SikaKhisimusi* discusses bad human behaviour and an immoral life. He further gives certain reasons, which make people misbehave. He cites the feeling that married women blame themselves for marrying people who are older than them. When women become have a guilty conscience about this they behave immorally. With Mkhize, this is very bad.

Spending R5000.00 that Mnguni her husband won in the competition at the furniture shop where he works excites Jabulile Mnguni. She plans to spend this money with her lover at Mgababa instead of in Umtata. Women believe in bluffing men and further deceive themselves when they misbehave. Mkhize (1977:116) cites the story as follows:

*115. UJabu Gumede, lowaya obekhwezwa wuGumede emini, kuthe uma isitimela sithi xinti lapha eGermiston, wazehlela nezimpahla zakhe eselindele lesi esiya eMdu. Ngisho nalo ithikithi laseMtata, wehle nje lingakashaywa nakushaywa. Usezihlalele manje uJabulile wansondo ehleka yedwana, ezinciza inqulu ngale nhlakanipho yakhe ayenzile! Emqondweni wakhe munye kuphela umuntu asemcabanga- uSteven Khuzwayo ukuthi kazi uphumelele na ukuba ayobhalisa ehotela.*

(Jabu Gumede, who was put on the train by Gumede at midday, got off when she reached Germiston station she with her luggage, she thus waited for the Durban train. Even the Mtata ticket was never punched. She was sitting laughing alone, clenching her buttocks with her cleverness. In her mind she was thinking of Steven Khuzwayo wondering whether he had succeeded in booking the hotel).

This short story deals with adultery. Gumede's wife Jabulile is given the money to be spent on a holiday but she is involved with another man and they die on the way to the holiday. The other common themes that emerged lately involve rape, drug abuse and crime. This clearly indicates that literature deals with the times. Changes take place day by day. It must be submitted that this outlook towards life may have literary implications, but it should be remembered that life is not static. As a result of this change, writers propose, in addition to entertaining, to give direction to the aspirations of their people. Good literature is entertaining, inspiring and instructive.

A historical theme is a story based on events that took place in the past. In approaching this sub-theme the researcher bases his discussion on Msimang's observations, where he handles theme and motif (Msimang, 1986: 135). He contends that it does happen that the narrator, while concentrating on the central idea of the story, also comments on peripheral but related issues. He regards these as motifs especially in long stories. In *Kwakuhlwile* a short story from *Umbele Wobubele*, Mngadi does apply this technique. This short story has two related themes, which are historically and politically based. It is further discussed under sub-topic 5.5 when politics is handled.

There are two central ideas in *Kwakuhlwile*, namely, political and historical themes. History is recorded here right from the beginning of this short story where the author, Mngadi (1995:15) relates it in this manner:

116. ... uJabulisile oseminyakeni engamashumi amabili  
 nanhlanu uhlezi enqwabeni yezitini ezanqamuka  
 esekuyizona eziyisikhumbuzo sokwakuwumuzi  
 wakwaMgobhozi.

(... Jabulisile who is twenty five years old is sitting on the pile of broken bricks, which remain as a symbol of what used to be an Mgobhozi home).

The text reveals that the bricks that were broken remain as a reminder that such a house of Mgobhozi existed. Jabulisile, who is a round character, looks at the informal settlements that have been demolished and new and proper houses which have been built. She remembers what had happened when the KwaMashu inhabitants fought for a better

life for all and were even prepared to die. To her it was further history, which would remain in the minds of the people that she established the bowling grounds. Today the races are never separated as happened before. It is sport that united people from different cultural backgrounds.

Mkhize is amongst the pioneers of Zulu short story writers. As his career began in 1972, he did not make any attempt at political themes due to political turmoil that existed at that period. The political figures were never named let alone including in the literary works. The scripts would be scrutinized and destroyed. Moloi (1973:18) asserts that many good manuscripts were thrown into rubbish bins because of the political climate and censorship on literature was very strict.

Mngadi in his short story *Ulimi Lomgqilazi* from *Umbele Wobubele*, attempts to discuss political issues which were introduced through the complaint of unfair language usage. This short story deals mainly with a vendetta. The main character, Magalela Magasela was a tenant in the farm called Skiet Vereeniging under the ownership of Johann Basson. Magalela as a tenant who lived with his parents was expected to work for six months on the farm and six months at his chosen place. This is commonly known as *Isithupha* (meaning six months work without pay). This came as result of the Land Act of 1913.

Magalela's parents had a desire for their son to be educated. They had realised that education in the long run would be of great importance. Magalela managed to escape from the farm with the intention to further his studies. As an adult, he remembered the terrible pains he sustained when Basson who was known as Magazini (ammunition) tried to prevent such opportunities. He came back with the intention of killing Magazini in revenge. As he was going slowly in the dark looking for him, serious thoughts came into his mind. This can be exemplified as follows since Mngadi (1995:103) puts it:

117. *Bemzingela ngawamakati efasiteleni, uMagalela wambona akamngabaza ababembiza ngoMagazini. Izilonda zesithupha zathunukala. Wayekhule nabakwabo besibamba. Babethe ngokumfisela inkanyiso bamabalekisa bayombhacisa emishini. Wayenele wawuhogela lowo moya uMagazini lwagcwala ulwandle. Wamfuna ngodli*

*esithupheni nakuba yayingakahlangani iminyaka. Kucaca kwaMagasela ukuthi yayizokuba sobhokweni uma bengamlandi, babemncenge kwanhlanga zimuka nomoya. Kunokwahlukana nesikole ayobamba isithupha, wayekhethethe ukulidela ikhaya ege imingcele.*

(As they hunted him with cats' eyes, Magalela saw the one without doubt whom they called Magazini. The sores the system became painful. He had grown up with his brothers working it. When his parents wanted him to escape from this they hid him in the mission. When Magazini heard that he lost his temper. He demanded him back at work despite his age. When it became apparent to the Magasela family that they would have to leave if they did not return him, they had begged him but in vain. When he realised that he could not forsake the school and be involved in the tenant system, he opted to forsake his home and went away).

He says that when he saw Magazini inside the dancing hall *izilonda zesithupha zathunukala* (sores of six months work became painful). He remembered that as his parents had a wish for *inkanyiso* (enlightenment) they took him and hid him in the school mission. When Magazini knew this, he became too angry. He (Magazini) stated that he wanted him to work for *Isithupha* despite his age. Magalela had been taken at a tender age. When they met face to face this is what he stressed to Magazini. Mngadi (1995:104) writes it as follows:

**118.** *“Ukuze ngikuthole namuhla basi uBasson.”  
Wayembhinqa emqhweba ayengamngabazi ukuthi wayenguBasson. “Uma ungafuni ukubulalisa abantu abaningi, sukuma uze lapha!”*

(“I have found you today boss Basson”. He was sarcastic and beckoning the one who he did not doubt was Basson. “If you do not want to kill many people, stand up and come here!”)

Magalela says these words sarcastically. He beckoned ironically to the one he had no doubt was Basson. He stressed that Magazini (Basson) was not supposed to die with many people. What saved Basson from being killed was his attempt at using Magalela's language. Other Europeans who were inside that hall tried other languages such as French, German, *Xhosa*, *Venda*, *Swazi* and many others but the first speakers complained

about their languages, which were used to fulfill other hidden agendas. That is how Mngadi (1995:107) puts it:

**119.** *Njengabanye noRoy wahlangabezana nembibizane.  
Bathi bazama isiXhosa, isiVenda, isiSwazi, isiFulentshi  
isiJalimani, ini nani, bahetshezwa.*

(Like many others Roy was never successful. As they tried Xhosa, Venda, Swazi, French, German, and many others, were frightened).

The understanding of many languages saved many souls on that evening as many people may have been killed for nothing.

It is important to comment about the social context of the story. Msimang (1986:135) highlights a story as not a mere literary expression. He regards the story as a mirror of the culture from which it originates. The significant contribution, which is made by the story, is to teach members of the society the cultural norms and values of such a society. However, it may be correct to consider the short stories as moulders of ideals. It is the expression of life and the philosophy of life, which the author is trying to express. Socially, all stories, which fall under this sub-topic, tend to be descriptions of various crimes committed by characters that enact the plot. The actions and activities, which are committed by the characters, unfold through simple plots. These characters are subjected to differing conflict situations. The crimes are committed no matter how long they continue with their criminal activities and eventually they are caught up with and punished.

Mkhize, recalling the glorification of the past, notes that it has been shaken and weakened by western civilisation. This is cited in *UNtozakhe Nezakhe*. He elaborates on the parents' loss of control over their children and even suggests remedies. The seriousness of lack of discipline and the proportions this has reached in this generation is shown in the fact that he campaigns for strict discipline on children; Ntozakhe is jailed for stabbing Cele with the knife. Mngadi (1995:56) writes:

**120.** *UNtozakhe waphuma lapho ejele weduka nezwe akaziwa kuze kube*

*namuhla lapho ayocasha khona.*

(When Ntozakhe came out of the jail he disappeared and it was not known where he had hidden himself up until today).

When Ntozakhe had done all his mischief, he was imprisoned and on his release never came back home but instead he disappeared and up until today his whereabouts are unknown.

#### 5.4 Specific themes covered

The short story is an art of moral revelation. Mngadi in his short story *Ayiqomi Ngosuku* from *Umbele Wobubele* has attempted successfully to blend culture and crime. Lungile, a policewoman from the police station disguises herself as someone who needs to be married. She stresses the practices of the *balekela* custom. The *balekela* custom is an old Zulu custom where a young lady would go to a young gentleman to be offered in marriage without being courted but the young man was chosen merely because of his wealth (mainly cattle). The police had heard that the robbers would flock to an old man's house and rob him. When the police had that information, this policewoman decided to go and protect him. On her arrival she insisted that she had come in order to be married by this old man. The old man became very annoyed and disturbed by this action. In her argument she expresses her main desire for the marriage. Mngadi (1995:66) relates the debate as follows:

*121. Iphoyisa Lowesifazane: Ilungelo lami nami muntu wesifazane engalabelwa wokhokho, kepha eseligqibeke iminyakanyaka.*

(**Policewoman:** It is my right as a female that was bestowed to me by the grandparents, but which has been neglected for years).

*Vuma Mpofu: Yebo, ungalisebenzisa, inqobo nje uma izithelo ezinobumtoto kuwe zingebe nobumuncu kimi.*

(**Vuma Mpofu:** Yes, you can use it, as long as sweet fruit in you will not become bitter fruit to me).

After a long debate Mpofu agrees to accept the offer. She is given a room to sleep in. At midnight the robbers knock and she wakens Mpofu and the others who are fast asleep in

this house. After an exchange of words between Lungile and the robbers they demand property and money, she intervenes by phoning and calling the police. The robbers are arrested and only then is she revealed as policeman. She reveals now to Mpofo that she has obtained information that the criminals would attack Mpofo's family. Eventually the desire for marriage is actualised but in this case the marriage is between the robbers and the handcuffs in Mpofo's house.

The theme in the short story *Isibuko* from *Umbele Wobubele* is specific in the sense that it is the only one that is presented in this manner. Reverend Abel Mhlanga has a notorious son who is engaged in many sorts of evil doings, involving thuggery, robbery, stealing, just to mention a few. The theme of this short story deals with revenge and the humbleness of Rev. Mhlanga who is full of pride. Rev. Mhlanga has been refusing to conduct the burial services of the fallen Christians. He refuses even to let them use the church. He is not in the company of all people who do not belong to the church and that he cannot conduct their services in his church. The members of the congregation are in great pains when the minister rejects their family members in this fashion.

The minister's son, Nkosingiphile dies in shootout shooting with the police while he was stealing. Rev. Mhlanga remembers his words and actions. The members of the congregation delay before coming to sympathise with the bereaved Mhlanga family up until Friday, which is the last day before his son is buried on Saturday. The women-folk come for a night vigil beside the corpse. When the service started the congregation arrived, and then they leave the service one by one until the Mhlanga family is left alone. The churchwardens refuse to part with the church keys and on the following day Nkosingiphile's comrades break the church door so that the service can be conducted inside. In all this, Rev. Mhlanga eats humble pie. He has no words to say except emphasising Nkosingiphile's activities. Mngadi (1995:60) expresses his ill feelings thus:

122. *“Bangani bakaNkosingiphile, ezinsukwini eziningi umntanami lo eshonile, phose ngavumela ubuhlungu ngalahlekelana neNkosi. Umntanami ulele nje naye uyalazi iqiniso. Ubeviva nababi, eyisela. Kumanje nje ulele endlini yakhe yokugcina enhle esingazi ukuthi ithathwephi. Uqethuke esontweni eligqezwe, nalo ligqezwa ngokokuqala ngqa ngoba kuvalelwe yena.” Ngemuva*

*kokuntinyela amasela nabanye ayebabiza ngonhliziyotsh  
ababengaphenduki, wayivala inkonzo kuqunywa kububulwa  
ngenhliziy.*

(Nkosingiphile's friends, after many days when my child has died, I admitted pain which made me lose my Lord. As my child is sleeping, he knows the truth. He mingled with the evil people, and he was a thief. As it is now he is sleeping in his last beautiful house, which we do not know where it came from. He is in church that has been broken and it is broken for the first time simply because he is inside. After biting the thieves and those that he called hard hearted because they did not repent, he closed the service because the people were complaining in their hearts).

What a brave man Rev. Mhlanga is. To Mhlanga's amazement, the coffin is stolen from the funeral parlours' company that belongs to Japhet Higgins and Nkosingiphile's gangsters steal the grave for Sergeant Xolo's funeral. In doing so they emphasise the notion that Mngadi (1995:58) makes when he states thus:

**123.** *Baba ungakhathazeki. Konke okwehuzu kwehla phezulu njengemana.*

(Father, do not be worried. All that belongs to robbers comes from the heaven like manna).

Here Mngadi in this excerpt reveals that a person's ways follow him even after death. Nkosingiphile's friends state that all that they used to bury him was stolen. Mkhize has successfully displayed the use of humour to achieve his main goal which is that of teaching moral lessons. Here there is a discussion of various methods he has used to introduce humour. An attempt is made to give a lesson as to how storytellers couch their moral teachings in humorous terms. It is possible to get an author who relies heavily on "social and moral norms of the society". When this is done, the author makes use of the value systems of the given people. Satyo (1977:9) argues that some artists may prefer to use both methods in order to achieve a particular goal.



### 5.5 Presentation of themes

Nyondoro (1994:95) rightly observes that authors usually avoid stating themes explicitly but they emerge through the use of characters. This is normally in the way they behave and interact. In the words of Davis et al. in Satyo (1977:151) they support this when they write in many stories that the theme remains implicit or unstated. The fiction writer often works through indirect presentation; he chooses to show, not to tell. This statement by the authors emphasizes that the writer should remain behind whilst the theme and action happen smoothly and undisturbed.

The description of geographical features of the environment to which the authors introduce their readers are in accordance with what occurs in such areas in the Republic of South Africa or in KwaZulu Natal.

The chosen authors merely concentrate on trivial issues and avoid so-called controversial ones. They seem to have been conditioned not to delve deeper into the meaning of life in urban areas. Some short stories just give highlights of what urban life is all about. They choose only the negative side of urbanisation and turn a blind eye to the other good features. Although Mkhize has been very careful in his choice of incidents and detail, there has been some exaggeration and he has pushed himself too much in his stories.

Social problems of yesteryears such as polygamy and complications in human relations resulting therefrom have received less attention. None of them have bothered to illustrate polygamy as a way of living in the past or refer to its more positive aspects as means of social regulation.

Mkhize lived and wrote during colonialism and apartheid periods and some of his themes were forced to be social in nature and a little bit on economy whereas Mngadi wrote in the apartheid and also fortunately in the post-apartheid eras and in the new democratic society. Mngadi's themes are strongly influenced by the past South African political situation. To cite one out of so many is the short story entitled *Kwakuhlwile* from *Umbele Wobubele* which clearly depicts the past political situation of South Africa and its effects on black South African families. In this political theme, jealousy, envy, forgiveness and

reconciliation prevail. The Mgobhozi family has a small girl whose thinking rose above those of the olden inhabitants. As a result of this, her family home was demolished by the misinformed youth who was organised by an old grandfather, Sigegede. Sigegede being puzzled by the newly established bowling ground for the elderly people, was angry and jealous. The incident caught the attention of the public, which dominated the front pages of the newspapers and television.

Before the launch took place, the motivated angry mobs marched down the streets of KwaMashu against Thabisile Mgobhozi. They were by that time puzzled by the green neatly cut grass for the bowling club. Thabisile who fled for her life had been helped by a certain gentleman who opened his car for her in order to escape the stone missiles, and survived. The launch of the bowling club is seen opening the curtain of uniting and amalgamating all the races of the Republic of South Africa. Jabulisile Gumede who relates this short story and who had watched and noticed everything at a distance comments thus as writes Mngadi (1995:18):

*124. Kumnandi kudelile. Mhlawumbe kwayena uThabisile lapho wayekhona wayengazange acabange ukuthi ngalezi zinkundla zakhe wayesakha i bhuloho lokuxhumana koyise nonina, nomkhulu nogogo ababekade behlukahlukene bebizwa ngaBantu, amaKhaladi, amaNdiya nabeLungu. Ngokuvakashelana kwabo nasemakhaya, njengoba benza, ukuxhumana kwabo ukuxhumana kwezizukulwane.*

(It is pleasing indeed. Maybe Thabisile, wherever she is never thought that by establishing these sports grounds she was making a bridge for communicating between fathers and mothers, grandfathers and grandmothers who were separated apart being named as Bantu, Coloureds, Indians and Europeans. By visiting each other in their homes as they are doing, communication was established).

This Bowling Green opened the way for racial reconciliation. All the races irrespective of colour or creed visit each other at will. Later on when all people are in the jovial mood Jabulisile wonders what her enemies say. She comments thus as Mngadi (1995:18) puts it:

*125. Kazi uphi umkhulu uSigegede! Ngabe kunngcono ukuba useduze ubukela ontanga yakhe abangemanikiniki njengoba wayenjalo mhla ehola umshungu wababengabashisi nababhidlizi. Njengerayisi likhukhumala, nenkundla iya ngokuya igcwala hlome, nobuningi bezimoto kusengathi ngobabeze emcimbini wenkosi.*

(I wonder where is grandfather Sigegede! It would be better if he was nearer watching his peers who were not clumsy, as he was on the day when he led a group that was going to burners and demlishers. As rice swelling, so was the sport field as it started to fill up and the cars were piling up as if they were attending a king's ceremony).

They are now able to visit each other in their homes freely. What is interesting in this short story is the realisation of Sigegede had mobilised the youth against development, jeopardising the opportunities for socialisation and the togetherness of all races in this country. When he noticed the success of this he realised what he had done. He apologises mainly in that the occasion opens better opportunities for him as today he flies everywhere to overseas countries mainly campaigning for fundraising for the projects of development. Sigegede bows down and apologises not only to Thabisile but the KwaMashu community in its entirety. The ending to this short story is as follows. He directs these words to Thabisile through Mngadi (1995:19) who writes.

*126. Siza kuwe nokuzithoba nokuxolisa. Sicela intethelelo. Sasingazi. Kade kwakumnyama kithi. Ngicela nokuxolisela izingane lezi engiziholayo. Namuhla sezigxekwa ngokuthi zashisa umuzi wakwaMgobhozi ngenxa yokungezwa. Zawushisiswa yimfundiso yami eyayinkoloze. Sicela ukuzwa izwi lakho nje uthi uyasixolela.*

(We come to you with humility and a apology. We ask for forgiveness. We were not aware. It was dark on us. I wish to ask for forgiveness on behalf of the children that I lead. Today they are criticised for having burnt the Mgobhozi home because of delinquency. They burnt it through my false teachings. We ask to hear your voice saying you forgive us).

Sigegede admits that he is guilty and deserves forgiveness not necessarily for him per se but even for misdirected and misguided youth. He is prepared to rebuild the demolished Mgobhozi home with brand new bricks as a way of thanks to Thabisile. Mngadi in writing this short story experiences the taste of a democratic society in the country, which has been recently freed from the bondage of suppression. This enables Mngadi to be freed of attempting any topic or subject without the fear of censorship, or detention as was the case with Mkhize who wrote under very strict and severe conditions where certain issues or subjects could not be touched as they were regarded as being very sensitive. Such restrictive measures traversed several decades as pointed out by Opland (1983:128) who puts it as:

As a consequence of the politics and economics of publishing, Xhosa books, with very few exceptions, avoid sensitive political issues, are in conformity with Christian ethic, reflect western literary sensibilities, and are suitable for reading by children ... These publications satisfy the market for books in schools, for syllabuses devised by educationists with a western concept of literature. The reading public for Xhosa literature is thus composed almost exclusively of children; at best, with few exceptions, there exists an emasculated literature for adults.

The discussion above shows the dilemma that African writers faced due to politics and economics, which brought publishing constraints, inter alia, the possible readers of their literature which ended up written mainly for school children. It is noted that other African writers opted to translate their works of art. By choosing to translate African literature, it should not be construed that the African writers considered European languages the only viable means of narrative construction and expression. What they sought to do was to explore new ways to sustain a discourse that can be called African. Thus their act of writing in the dominant European tongues, such as English was both linguistic and political.

If one looks at the short story like oral folklore, readers and listeners adopt different strategies in understanding narrative techniques, while listeners pay attention to the theme of the short story. They attempt to build a coherent representation of what is meant. Readers attempt to recall mentioned details and being more accurate in their judgment of

what is stated. There also seems to be more awareness of sentence meaning, something that is common in comprehending both oral and written texts.

It may further be regarded that readers who read well also listen well because of specialised reading and reading skills, following certain procedures common to both oral and written language and learning to treat the short stories in written texts. Moyo (2000:9) suggests that reason for this in folklore when he says:

The reason for this is perhaps explained by positing that in looking at folklore, readers and listeners tend to ‘ share the values, attitudes and structures of feeling ... which are implicit with their culture’.

Moyo in his quoted discussion attempts to highlight the commitment in which the readers and writers are involved by writing and reading the story. This can be construed to mean that there are values, attitudes and feelings peculiar to our culture. This indicates clearly that both readers and writers are real human beings.

### **5.6 Comparisons and Findings**

From a thematic point of view, the short stories of these authors demonstrate a shift from exclusively religious teachings to exploring a variety of day-to-day experiences amongst the Zulus. This reality indicates that the Zulus are moving away from the naivety of a given world; to a world they could think about and try to change.

Statements to the effect that these two authors wrote on various aspects of IsiZulu and African life have been made above political or national issues, socio-cultural and economic issues. Scholars and critics maintain that the theme of literary work is delicate, sensitive and an extremely crucial issue. Therefore the success of the author’s creation depends on how he handles the theme, which is the aspect around which a piece of literary work centres. The themes display a positive outlook of the writers in life because their themes mainly come up with a solution to the characters’ problems. These authors are masters at creating an atmosphere for their short stories. The climate in which these authors wrote, which is evident in their styles, has also been described. Larson (1978:161)

remarks on the fact that the political or historical factors largely influence themes in South African Black writings.

Mkhize has two dominating themes that have been noticed in his works: Christianity and education. He also deals with the change from the traditional type of life to a Christian type of life.

The study has proved that the short stories treat a variety of themes, which include tradition and culture, love, marriage and religion. The other issue is the social problem as well as corruption, which has been one of the themes that are discussed in these short stories. It becomes obvious that these authors not just criticise the negative aspects but also give credit and recognise the positive aspects, which need to be preserved. The study finds out that characters have been made to reveal themes in these short stories. This means that the characters have played a major role as far as the revelation of themes is concerned. The rationale behind this is that the characters have been used to perform actions in the short stories.

The study has looked at related problems on love affairs and a demonstration of the impact that western civilization has made on the mode of life of the Black people in general. In addressing the theme of love and marriage, the writers tend to concentrate on the pleasures derived from love, marriage and adulterous behaviour. These are associated with institutions, the suffering and pain that are projected onto caring spouses. The theme on urban life tends to emphasise the negative influence as the writers treat the awful experiences of crime, parasitism and the degradation with which people have to contend in urban areas. Corruption as an aspect is borrowed from hooliganism that ravages humankind. It is evidently clear in this study that it has been perfected in black and administrative structures.

Gerard's observations, which he made on the literature of Xhosa, Zulu Sotho and Amharic are of significant note. He makes this point as quoted by Kwetana (1987:246) when he declares:

Contact ancient wisdom and superstitions, and exciting and perplexing experiences with Western civilisation was also responsible for the chief original theme of African literature, the theme of acculturation, with its many subordinate motifs: industrialisation and technical development, impact of city life and the new money economy on ethical behaviour, transformation of marriage customs and sexual mores, contrast between more education and privileged few who have gained first hand knowledge of Europe or America.

In traditional Bantu society witchcraft was one of the most feared and hated practices. Everybody who was discovered to be a witch was either severely punished or killed instantly. Kwetana (1987:248) also tracing the historical development of literary thinking and subjects of discourse in South Africa and, giving his idea of the South African literary situation from 1940 to 1980 says:

In the last forty years, as in preceding generations, the black writer in all fields has been defining the fundamentals of conflict, describing the operational aspects of the destiny which the white minority prescribed for the black majority, warning of the dangers of a morality with meanings fixed by race and proposing or publicising alternatives for moving black and white along safer routes to a better future.

Here in this quotation Kwetana refers to the previous problems facing the African writers in trying to solve conflicts and other operational aspects that were imposed by the white minority. It can be said that both Mkhize and Mngadi are social analysts who have a keen sense of sight as readers can visualise their spiritual reactions to the state in which they find their society. Of great importance to both Mkhize and Mngadi is that they have no phenomenal characters who do wonders but instead their characters mainly do as anticipated.

Human relations, as they affect society, is also their concern in *Unyawo Alunampumulo* by Mkhize from *Emhlabeni M'Ntanomuntu!* and *Ulimi Lomgqilazi* from *Mngadi's Umbele Wobubele*. They treat the influence of a friend on a friend of parents on their children and lovers on each other. The incidents referred to in the contents of these short

stories occur daily. Mkhize (1977:72) clearly shows this in his *Usuku Lwesehembiso* from *Emhlabeni M'ntanomuntu!* as he says

*127. "Baba nomama, uyena-ke uyise kaSimpfiwe-lo..."  
kusho uThembi ekhala izinyembezi ebambelela ekhanda.*

(Father and mother, this is the real Simphiwe's father" says Thembi crying tears and holding her head).

This a common practice as discussed in this excerpt that the lovers depart from each other unceremoniously. It can be mentioned at this stage that Mngadi's stories are dealing with the contemporary (modern) happenings. These are violence, crime, corruption and organised hijacking by highly trained gangsters.

It has been observed that Mkhize's themes are basically a measure of commenting directly on what he sees in life. His works are not very different in their aim from that of traditional literature. Zotwana in Satyo (1977:68) supports this correctly when he comments thus:

Sinxo saw the duty of an author as being 'to preach, not only from church pulpits, but also from the pulpits of the world, to a world congregation.

The quotation above seems to be concerned with moralizing with which most of the short story writers find themselves.

## **5.7 Conclusion**

The foregoing chapter has defined the term 'theme'. The chapter has studied themes as generally found in the isiZulu short stories. It has been observed that the predominating themes deal mainly with social issues of love affairs, crime, dishonesty and drug abuse. The study has further examined specific themes. These are special themes that differ according to the author's focus and emphasis. The specific themes reveal Mkhize and Mngadi as writers who are writing in a certain period, which suits most of their thoughts. In this examination of this sub-topic, it has been observed unreservedly that both Mkhize



and Mngadi combine both the traditional way of life and the modern way of life. Of significance is that this happens in the urban areas like Umhlanga Rocks outside Durban. The presentation of themes has been discussed, looked at in the way the theme is presented to the readers. It further elucidates the artistic features of the individualistic writer. The findings and comparisons have been done as well. The study concludes that authors, Mkhize and Mngadi have short stories that treat a variety of themes, which sometimes makes it difficult to group them according to their topics. The reason behind this has been an overlapping of themes that occurs now and then.

In this chapter, our discussion about theme revealed that there are a wide variety of themes that are treated by both Mkhize and Mngadi in their short stories. The discussion has revealed some tools used by the authors to convey the themes. This includes characters and titles. The themes mainly discussed involve love, history, marriage problems and moral lessons. The study has shown the techniques employed by authors to enhance the readers' interests. This is an indication that both writers give the readers an assurance that in reading their books they would not be wasting their time.

The various themes used are yardsticks of a particular lesson at the end of each short story. These writers have to be commended for the skilful artistic devices that they have contributed in short story writing, of course with certain pitfalls. Their shortcomings have been highlighted in various sections of this study. In these books, it becomes clear that the stories have themes, which vary from ones easily recognised by readers to those more difficult to be understood. Both writers use very simple themes in a unique manner. Some of Mngadi's short stories from *Umbele Wobubele* are difficult to follow like *Ulimi Lomgqilazi*, *Inkombankombane* and *Kwakuhlwile*. It is sometimes difficult to detect their themes at one glance as many readers intend enjoying the stories without academic analysis.

To support this Dietrich and Sundell as quoted by Biyela (1997:25) say that readers perceive those meanings when they connect those events with their own experiences. The study concludes by reaffirming that the short stories have not only been written for pleasure but have a vital role to play. The tool used in this regard has been that of giving information through different themes, which the writers have chosen for their short

stories. Biyela (1997:93) concludes by stressing the value of themes when he refers to Ntuli's works. Though we are not dealing with Ntuli but we have something in common. He says:

What can be observed in Ntuli's themes is that in each theme, the author seems to have an obligation to fulfill, a message or warning to convey to the society at large.

This quotation gives a warning to the short story writers that whenever they attempt writing they fulfill an obligation to send a clear message to the readers.

## CHAPTER 6

### GENERAL CONCLUSION

#### 6.1 Introductory Remarks

This chapter aims at the discussion of the study's findings; observations and summary with regard to foregoing chapters. It will be divided into two subsections: findings, observations and summary. This will elucidate and give short comments on each chapter together with observations and findings arrived at in the discussion of this study. In the final analysis it will attempt to look at the possible topics for future study.

#### 6.2 Observations and summary

In these brief findings and observations, the main observations and conclusions regarding Mkhize and Mngadi's short stories will be highlighted. Since Chapter 1 was more of a defined and introductory nature, the study proper began in Chapter 2. Stories and storytelling is indeed a prominent feature in the whole humankind from the dawn of history. People of every culture on earth have their lives permeated with narratives.

The study's focal point was to compare Mkhize and Mngadi's short stories concentrating on the following aspects; exposition, characterization, style and themes. Various opinions by scholars have been the basis of this research. The researcher has looked at various theories of the short story, which have been of great help to approach the study mainly for text analysis. An interview with Mngadi was held though it was difficult with Mkhize due to his death but interviews with members of the family especially his wife were of significant importance. The interviews helped to develop that kind of understanding about the author's perceptions of ideas mainly on situations which he intends describing.

The doctors' theses, dissertations and Honours articles on short story studies were consulted in order to avoid monotonous work. Too little work has been researched which is an indication that short story still needs some research. Two book reviews by Groenewald and Zulu were undertaken. This necessitated examining how much other scholars have been engaged in the study of the short story. The need for more research into short stories in Zulu generally is highlighted in this dissertation.

Different types of expositions have been examined. Exposition was defined as the central aspect of the short stories' beginning. Exposition shows that it is the greatest artistic device of the short story. This aspect as the scholars discuss it, indicates that it is the process of giving the reader necessary information concerning characters and events existing before the action proper begins. Dialogue has been defined and discussed in detail. Other expository sections have been the general and investigating introductions and have been discussed. It has been observed that authors begin their stories according to a plan.

Character type has also been discussed. The main character and the problems of the story are exposed, especially in the opening paragraphs of Mkhize and Mngadi. This is mainly observed in the opening word of the first line. Though monologue is the drama's characteristic short story writers also use it with great success. It has been displayed that characters have problems that end up in conflict, and that conflict develops internally in such a way that it becomes an open secret. Mngadi has used this type of exposition well. This attracts the attention of the reader as it presents action right from the beginning, which forces the reader to read on.

Characterization as a wide topic has been defined and discussed in detail. Characterization has been studied under the following subheadings: naming of characters, plausibility of characters, major and minor characters and the educative value it has on the event, character and story. Different short story writers use various methods to delineate characters, which include dialogue, description, habitual activities, and environmental and physical appearance. Direct definition and indirect presentation have been found sometimes to be more analytical as they indicate what characters think and how they feel. It has been observed that lifelike characters have been used. Main characters have been clearly shown facing all the problems and playing the roles they are created for. The educative value of characters and their impact has been discussed. They have been discussed under the subheadings; event, character and story. It has been realized that once an event has occurred it results in an action. Action is a result of a number of events with unity and significance. The end of an action shows that some point of stability has been

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reached; the conflict amongst forces that have been brought into place have been resolved.

The actions of characters in a story mirror life and what is seen pictured in a story is a reflection of human experience. A character influences events in a story. Most of the stories have no ugly scenes such as numerous death, vandalism and uncontrolled chaos. Characters have been restricted to only a small number. Nameless and faceless characters have been used in these short stories to a great degree.

Various elements of style in Mkhize and Mngadi's short stories have been used. These authors use every available means to communicate their views effectively. Diction, as a device concerning the selection and the arrangement of words in a literary work has been observed and discussed. Diction has been seen as a mechanism that provides a means for communicating the characters' thoughts and ultimately conveying the writer's total meaning to the reader.

Phrases within sentence construction have been analysed. Different types of sentences ranging from simple, compound and complex have been discussed. Mngadi has been observed using mainly short sentences whilst Mkhize is more powerful on long and complex sentences. Short sentences are concise descriptive devices while long sentences are usually employed for detailed descriptions and explanations. Short sentences dramatise the events and even add to the taste of the language.

The proverbs were defined and discussed. They are said to be the remote past. People accept them as expressions in order to give them the status they deserve. IsiZulu language has been observed as amongst the languages which are highly rated as the richest in proverbial expressions. Proverbs have been found to be in common use in both Mkhize and Mngadi's works. Style is incomplete without the use of images. The study has defined and discussed simile, metaphor, personification and symbolism. Simile has been observed to be in common use in all the short stories discussed. The similes used have been noticed to be covering all daily walks of life.

Metaphor has been observed to be present in both thought and action. Metaphor has got to do with the conceptual system, which plays an important role in defining everyday life. This concerns perceptions and how they relate to people. The conceptual system in terms of which people think and act is fundamentally metaphorical in nature. This means people's everyday activities and their experiences are very much part of metaphor. There are three kinds of metaphor namely; structural, ontological and orientational which have been discussed. Each kind serves to structure the reader's conceptual system, which in turn plays an important role in defining the readers' everyday realities. Metaphor and personification's differences have been observed and the discussion has shown that they are interrelated in nature. Personification has been highlighted to be a kind of metaphor. The study has made a distinction between personification and animalisation. Symbolism has been observed as the basic poetic figure and it is noted that these authors still shun this device to beautify their literary works. Symbolism aims at giving conceptual meanings in order to intensify and tighten the expression. The study upholds that it enriches the standard of language.

Climax has also been discussed. Climax is an important aspect in the short story. Every writer begins the work of construction with climax. It is the turning point of the story which is influenced by the complication that the main character experiences. The crisis and climax simultaneously occurs in the story.

The study has discussed the thematic scenario in Mkhize and Mngadi. It is observed that most isiZulu literature deals with the moral lessons. It is found that they are didactic. Swanepoel (1993:7) studied the *Isintu* languages, came to the conclusion that:

The most important function of literature is to emphasise moralism and utilitarianism. Literature should be didactic, either from a religious or philosophical point of view.

The quotation cited above emphasises the function of literature as he declares that it entails teaching morals to both society and community. The main important themes have been discussed and these have been found to be love, historical, political, education and many other social dimensions involved in them. The literary work is observed to mean entertainment for readers; it provides moral lessons to its readers.

Mngadi has been observed to attempt political issues, which are aimed at reviewing the past with an intention of shaping the future. He has discussed the clashes between farm labourers and the farmers. Mkhize is observed to be very strong on social issues including ignorance, which he discusses between Mevana and Mabaso. Love stories also dominate in Mkhize's short stories. In his chapter 2 *Unyawo Alunampumulo*, Dumisani Shangase later on became Rev. Shangase who personated (personated) Thembi (the character) as well. It becomes therefore very obvious that Mkhize ran short of characters' names and themes.

In Mkhize's stories it becomes very easy to predict the end of the story. This emanates from the titles given. Most of his titles reveal that the themes will follow a certain trend, for example; in *Unyawo Alunampumulo* it becomes obvious that there will be a retaliation. In *UNtozakhe Nezakhe* it is clear that the boy is going to be very naughty and mischievous.

Though literacy among the Zulus is hardly two hundred years old, the short story is already an established genre in Zulu literature. The short story as a form of entertainment grew from strength to strength addressing other issues like social, economic, political, religious and educational themes until short story collections were published. By this event Zulu literature has come to join literature as a whole. This trend marks an important stage in the development of story telling in Zulu.

A central concern in the works of Mkhize and Mngadi has been the relationship between the writer and a character. In this regard, Satyo (1977:49) states the function of a writer as follows; to describe or diagnose some areas of disintegration in the social order, which he sees as threatening the very existence of his nation, and then offer a remedy for this.

The study focuses on the attempts to demonstrate the need for readers to recognize them as trustworthy literary works of art. The short stories describe realistically the developments in the social, political, religious, educational and economic spheres for the benefit of the reader – the former and present conditions in each sphere. They even make predictions to keep the reader on the alert. The enlightening patterns that they put in front

of the reader make interpretive literature, like short stories, make sense. The greatest value of these short stories lies in this benefit.

The motive behind the study of style in Mkhize and Mngadi's short stories is that they write under inspiration and use their inborn talents for narrating. Rules of literary appreciation are of great importance for the categorisation of their work and also for the revelation of their style. Mkhize seems to have been short of themes and characters. In chapters 2, 5 and 8 he deals with pregnancy in various ways. This is noticeable mainly when he repeats the same characters: Thembi, Zodwa and Steve. Mkhize further seems to enjoy religious and scripture subjects or themes.

Mkhize's short stories are rather opposed to the form and designation of the short story. It goes without saying that his stories cannot be read in one sitting and tend to digress from their main aim which prescribes that during the hour of perusal the soul of the reader is at the writer's control. Current –Garcia and Patrick (1974:9) put it this way:

Undue brevity is just as exceptionable as in the poem, but undue length is yet more to be avoided. The sin of extreme length is even more unpardonable.

In contrast to the Zulu short story, the western short story is characterised by concreteness, brevity and compression. To achieve this objective, little if any digression is tolerated. It is exactly in this regard that the true short story fulfils the three unities: it shows one action, in one place and on one day.

Some scholars like Sebate (1993:40) feels that a short prose narrative should be read at one sitting, that it requires a half-hour to one or two hours to read. The problem with this statement is that some people are very fast readers while others are extremely slow readers. This makes it very difficult for one to determine the actual reading timespan for a short story. Moreover, some short stories may be more absorbing than others or may be longer than others. This requirement depends on the nature of the short story and the speed of reading. What applies to one may not apply to the next person.



Mngadi's short stories have left certain things unsaid and unexplained and have sometimes used pronouns in this, for us to deduce, infer, and to substitute. Shaw (1983:264) says it is written, unexplained, and unsaid things that make the true soul of a short story and they must be understood.

Their characters are frequently shown working out ways of setting up balanced human relationships, which are characterized, by mutual support and human respect. Emerging from their exploration of characters, it is evident that though they are responsible for their existence, they sometimes cannot control them. They frequently allow them sufficient detachment to decide their own fates.

Mkhize and Mngadi's styles as explained in chapter 4, are fresh and easily followed and noticed. This can be seen from their successful use of all the elements of good style as the renowned writers such as Botha and Satyo propound them. Chapter 5 deals with themes. A study of Mkhize and Mngadi's themes reveal that their main objective is to focus on the futility of engaging in crime and historical consequences. It is therefore obvious that Mngadi addresses himself mainly to contemporary political problems strictly in line with the writer's responsibility as set out by Jordan (1974:viii) who states thus:

The writer is like the eyes and ears of his epoch. By this I understand that a writer, being witness of his time, cannot yet be above it, as some critics would like us to believe. Like every member of society, the writer has a role to play. To be relevant, he must reflect the hopes and aspirations of his society, its struggles and tribulations, its triumphs and failures.

Mkhize and Mngadi have set themselves out to do exactly what is necessary with the broad objectives of the literature of the missionary era as cited by Satyo (1981:79) as he states:

It has already been indicated that the birth of imaginative literature in Xhosa is inextricably bound up with Missionary enterprise. This enterprise was concerned not only with spiritual enrichment but also with social transformation. It touched ruthlessly on the very essence of the life-style and philosophy of the Xhosas. It aimed at reforming not only their material side of life but also their

supernatural beliefs and their world-view. This was bound to be reflected in the literature that followed.

We are thankful to a colourful writer like Mkhize whose writings changed from being an anthropological African tribesman put the emphasis on the urban reality of the Blacks in Republic of South Africa. It is also possible to get an author who relies heavily on social and moral norms of the society, as is the case with Mkhize. When this is done, the author makes use of the value systems of the given people. His short stories are a symbol of the new African who in opposition to apartheid found a Black identity. One of the great things about Mngadi's short stories is that they are a bridge between the past and the present. To quote John Matshikiza from the "City Press" supplement of 27 May 2001:

They are a bridge between the past, the present, remarkably fresh in style and contemporary in the situation and the emotions they convey in spite of the decades of trauma that have intervened since they were written. They are an inevitable part of our missing store of memories without which we are destined to have our future.

One reads Mngadi's short stories for the sheer brilliance of the storyteller who has shaped his craft in the idioms, proverbs and metaphors of this country. It is apparent that Mngadi did thorough research before attempting to write his short stories in this anthology. He studied other people's works as well.

It has been observed that Mkhize and Mngadi really have made a tremendous contribution in this genre and in the field of literature as a whole. The researcher remarks on Mkhize and Mngadi who have written very convincing short stories and that they have a place in literature generally. They have an educative value to all the readers. This throws an unchallenging gift to other authors to emulate them by developing this genre. Worth mentioning is the good aspects that have been dealt with in this study being exposition, characterization, style and themes. The subjects discussed are of a large variety. They deal with pure facts of life, which vary, from argument, warning and exposing attitudes about life in general.

The Zulu short story has a chance to survive if the quality and the contents and the technical skill of the writers reveal them as men and women who write a short story or any form of prose fiction and for that matter. It must be clear from the exposition that Mkhize and Mngadi emerged as short story writers when some foundation has already been laid for Zulu short story writing. A clear vision of what a Zulu short story could or should be has already been broadened.

### **6.3 Future Research**

The undertaking of this research proves beyond reasonable doubt that the Zulu short story is in dire need of academic critics or researchers. Researchers must begin to trace and investigate this form because of the tremendous development it has had. Good approach and critical thought need to be developed in order to promote its existence and in order to compete with other genres. The perusal of this study shows that many critics and researchers have closed their eyes and ears to the problems and concerns of the short story. Further emphasis must be made as to where it differs especially from the western type of short story.

There is very little study, which has been done on themes, expositions, style and characterisation. The focus of this study has concentrated only on Mkhize and Mngadi. There is very little research done on the examination of setting and plot as possible aspects and these need further exploration but they have not been covered in this study. The short story in general has not done much with the other crucial elements as they have been mainly avoided. These include suspense, sequence of events as deviations from tradition. The list is endless.

These recommendations are not the Alpha and Omega but they are guidelines and trends of interest to be followed in order to reach the essence of this genre. By so saying future researchers will achieve great benefit out of the short story and make the nation proud.

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