



**THE LINK BETWEEN THE FICTIONAL CHARACTERS' NAMES AND
CHARACTERISATION IN SELECTED SESOTHO NOVELS**

by

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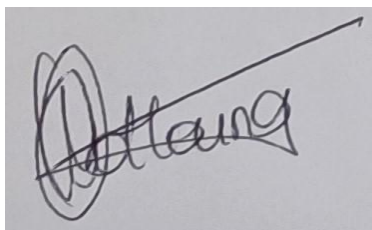
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November 2023

DECLARATION

I, Motloung Mathapelo, declare that this master's dissertation titled: *The Link between Names and Characterisation in Selected Sesotho Novels*, submitted in fulfilment of the requirements for the master's degree in African Languages, in the Department of African Languages of the Faculty of Humanities at the University of the Free State, is my own work, and that all sources cited have been acknowledged in-text as well as in the list of references. Further, this dissertation has not be submitted at any other institution.



7 November 2023

Signed

Date



7 November 2023

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Date

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DEDICATION

This study is dedicated to:

My late brother, Makgobenyane Petrus Motloun

and

My late father, Paseka Joseph Motloun.

ABSTRACT

This study explored the link between characters' names and characterisation with the intention of determining contrasts and similarities on how two selected texts utilise names of characters in relation to characterisation. Names of characters were dissected to determine how they can be linked to character traits. Characterisation and Onomastics theories were merged and employed in this study to investigate the link between character names and characterisation in the selected texts. The study concluded that the two Sesotho authors, Maina in *Tutudu hae patwe* (2014) and Mahanke in *Mehaladitwe ya dithota* (2015) linked most of the characters' names through the characters' speeches, actions, and physical appearances. The characters bearing names with positive meanings were accorded glorious descriptions of their physical appearances, actions and speech, while the characters bearing names with negative connotations were described as having unattractive physical appearances, unrefined speech, and disapproving actions.

Keywords: actions, appearance, characterisation, character names, speech inferences

KAKARETSO

Phuputso ena e sekasekile kgokahano pakeng tsa mabitso a baphetwa mmoho le kaho ya bona ka sepheo sa ho sibolla kahara dingolwa tse kgethilweng kgokahano e teng dipakeng tsa baphetwa le boleng ba bona. Mabitso a baphetwa a nyebekollotswe ho fumana kgokahano ya bona le bophelong ba bona. Phuputso e futswelletse mmoho mawa a *Characterisation* le *Onomastics* ho fumana kgokahano dipakeng tsa boleng ba baphetwa le mabitso a bona. Phuputso ena e sibollotse hore bangodi ba babedi bana: Maina le Mahanke, ba hokahantse mabitso a mangata a baphetwa mmoho le dipuo, diketso le tjhebahalo ya bona paleng ya Tutudu hae patwe (2014) le Mehaladitwe ya dithota (2015) ka kotloloho. Dibukeng tsena tse pedi tseo boithuto bo itshetlehileng ka tsona, baphetwa ba mabitso a moelelo o ahang, ba hlahiswa ba le diketso le dipuo tse ntle mme le tjhebahalo ya bona e ntle. Baphetwa ba mabitso a moelelo o mobe ba hlahiswa ba le babe tjhebahalong, ebile ba le diketso le dipuo tse mpe.

MANTSWE A BOHLOKWA: Boeleng ba baphetwa, baphetwa, diketso, puo, tjhebahal

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CHAPTER ONE

ORIENTATION TO THE STUDY

1.1 INTRODUCTION AND BACKGROUND

Life and literature are inextricably linked as literature serves as a mirror through which people can reflect on the joys of life and the workings of our inner world. According to Mangena, Nyambi and Pfukwa (2016), customs, beliefs, social behaviour, and knowledge are reflected in and through literature. Hence, the names of people and places serve as important information in literature. There are different factors to consider in the choice of names; the naming process follows certain processes that reflect belief systems, cultural heritage, and history (Mangena, Nyambi & Pfukwa, 2016). Thus, through characters' qualities and experiences, in addition to textual inferences, the link between names of characters and characterisation is communicated. Since names also describe the physical features and birth circumstances of a newborn, traditionally many factors are considered during the naming ceremony. Similarly, authors frequently select appropriate names for their characters according to the role they enact in literary genres.

Furthermore, Lodge (2012: 35) asserts that the names of fictional characters are never neutral; they assign names in line with the narrative's purpose. Since authors recognise the importance of names in literature, they make conscious choices to blend the names with characters' roles in the novel, drama, or short story. Banda-Aaku (2016: 156) states that "the names of characters in a literary genre help readers to better understand the text: its setting, narrative, characters, and themes. Hence, in most cases, the names of characters cannot be separated from the golden thread of the text". Accordingly, this study examined characters' names in selected novels to reveal the link between the characters' names and the roles they play in novels so that they (novels) could be better understood. Aligned to Ngcanga's (1987: 9) assertion that the naming of characters is a component of characterisation, the question arose as to what is the link between characters' names and characterisation in selected novels? In other words, character naming involves characterisation which includes your background which informs the readers how and why it can be (or cannot be) part of characterisation. In sum, this study investigated the relationship among character, characterisation and character portrayal.

1.2 PROBLEM STATEMENT

From my readings of Sesotho novels and discussions with teachers of Sesotho literature, it became evident that Sesotho authors of novels assign names that align to characters' actions and behaviour in the texts. While the traditional style of conferring characters' names which relate to their actions leads to an increased interest in reading Sesotho novels, Makhetha (1999), who wrote the novel *Bahlanka ba Sechaba*, assigned names that had no connection with the actions of the characters in the novel, but used physical descriptions, actions, inner thoughts, reactions, and speech to develop characterisation. Makhetha's (1999) style in character-naming made reading challenging for novice readers as it was difficult to predict the actions that were to unfold in the narrative. Therefore, this study, in order to enhance interest in Sesotho literature, unpacked the link between the characters' names and characterisation in two selected novels by investigating the alignment among characters' actions, appearances, and speech.

1.3 MOTIVATION FOR THE STUDY

This study was motivated by my self-interest in understanding characters in novels, and why authors choose certain names (of characters) to exhibit particular qualities in Sesotho novels. As an educator I positioned myself as a reader to make-sense of how exploring the significance of characters' names in Sesotho literature facilitated a better understanding of most novels. This led me as the researcher to realise that in Sesotho literature, the names of characters are generally directly linked to the characters' actions. Accordingly, this triggered my interest and curiosity to study the link between characters' names and characterisation in Mahanke and Maima's novels to add to previous knowledge by interrogating the research problem while being guided by the study's aim, objectives, and research questions. This study's real-world relevance will especially benefit authors, novice readers, education officials, policymakers, editors, publishers, and the Sesotho reading public at large.

1.4 DELIMITATION OF THE STUDY

This study focused on the names of characters, and how they are linked to certain characteristics in Mahanke's novel *Tutudu ha e patwe* (2014), and Maina's novel *Mehaladitwe ya dithota* (2015). This required the understanding of the link between characters' names and characterisation in the selected Sesotho novels.

1.5 THEORETICAL FRAMEWORK: AN OVERVIEW

This study was guided by the literary onomastic characterisation theory which is the combination of literary onomastic and characterisation theories.

1.5.1 Literary Onomastics

According to Neethling (2005: 204), “onomastics is a multidisciplinary theory that has branches that include linguistic and literary onomastics”. Literary onomastics is defined by Alvarez-Altman and Burrelback (1987: 1) as “a more specialised literary criticism where scholars are concerned with the levels of significance concerning names in drama, poetry, fiction, and folklore.

Literary onomastics was applied in this study to investigate the link between the characters’ names and characterisation in selected Sesotho texts. According to Neethling (2005: 204), authors choose names with great care, because names are loaded with meaning. This study intended to analyse literary texts; therefore, literary onomastics was relevant.

Ennin and Nkansah (2016: 71) state that names are symbolic indicators of character and themes. According to Khotso (2019: 139), the onomastics theory helps to reveal:

- The meaning of each name;
- The history behind each name;
- The linguistic character revealed in a name; and
- Cultural insights of each name.

This research utilised three aspects of onomastics as stated by Kgotso (2019):

- Cultural insight of a name - This aspect helped in analysing the author’s choice to give certain names to characters in relation to characterisation as portrayed in the selected Sesotho novels.
- The linguistic characterisation revealed in each name - This aspect helped the researcher discover the meaning of the characters’ names, and to be able to link them with character traits.
- The origin and history of each name - This aspect helped the researcher to unearth the roots of the characters’ names.

1.5.2 Characterisation

Reams (2015:4) defines characterisation as “any action by the author within a literary work that serves to describe a character”. Characterisation, according to Putri (2017: 3), is employed to develop the

characters in literary works. Characters can be portrayed through direct and indirect characterisation. Direct characterisation is the explicit description of characters; a method, according to Reams (2015: 30), that requires the narrator or other characters themselves to state the characteristics of a character. Indirect characterisation, according to Reams (2015: 30), has the following five categories which display the features and traits of characters:

- **Physical description** - The author describes the appearance of their skin, attire, and facial expressions which suggest some qualities of the character.
- **Actions** - It is anything that a character does as a primary act. What a character does reveals his/her character to the reader.
- **Reactions** - The physical and emotional reactions of a character to the external and the external's corresponding reactions to the character, communicate an immense body of information to the reader.
- **Thoughts** - How a character thinks is highly important; in psychology the way a character's mind works reveals much about who he/she is.
- **Speech** - How a character speaks to others reveals qualities about him or her.

The following aspects of characterisation were employed in this study:

- Physical description
- Action
- Speech

This study engaged the literary onomastic characterisation theory to investigate the link between characters' names and characterisation. This was achieved by investigating the following:

- The relationship between the names and characters' actions and appearances in the selected texts; and
- How characters' names influenced their actions.

1.6 RESEARCH QUESTIONS AND HYPOTHESES

The main research question was: What is the link between character names and characters' actions as reflected in Mahanke and Maima's novels?

1.6.1 Research Questions

The following sub-questions were aligned to the research aim:

- What is the correlation between the names of protagonists and their actions, speech and physical appearances in selected texts?
- How do antagonists' names correlate with their actions in selected texts?
- How do supporting characters in Sesotho novels reveal actions, speech, and physical attributes that link their names to their roles in selected Sesotho novels?

1.6.2 Hypotheses

- When characters are given positive names, their actions, speech, and physical appearance as depicted in Sesotho novels, are in line with positive traits.
- Names of characters are related to their actions according to the meaning of their names, such that characters with names that have negative connotations, display negative traits.

1.7 AIM AND OBJECTIVES

This study aimed to investigate and analyse the link between characters' names and their characterisation in selected novels.

The following research objectives were addressed:

- To analyse the characters' names and their significance in terms of their roles in two selected Sesotho novels; *Tutudu ha e patwe* and *Mehaladitwe ya dithota*; and
- To determine the relation between the meaning of names and characters' speech, actions, and physical appearance in Mahanke's and Maina's novels.

1.8 RESEARCH DESIGN AND RESEARCH METHODOLOGY

Schwardt (2007) defines research methodology as a plan of how an inquiry should proceed. It involves analysis of the assumptions, principles, and procedures in a particular approach to inquiry. Furthermore, qualitative research is significant in educational research as it answers the *how* and *why* research questions which facilitates an incisive understanding of experiences, phenomena, and settings. Moreover, qualitative research is flexible in that it allows you to ask questions that cannot be easily put into numbers to understand human experience. This study adopted the qualitative method advocated by Van Ryzin and Remler (2011) who maintain that qualitative research involves various kinds of non-numerical data such as oral communication, written texts or documents, visual images,

observation of behaviour, and case studies, among others. This study is based on two texts, therefore it was relevant to adopt the qualitative method.

Creswell, Ebersohn, Eloff and Plano Clark (2016) define research design as a plan or strategy for a proposed study that moves from underlying philosophical assumptions to specifying the selection of participants, data gathering techniques, and data analysis methods. A well-planned research design ensures that a study's methods are in line with the research aim, objectives and research questions. Moreover, it allows the collection of in-depth rich data, the use of the right kind of analysis to answer the research questions, and the use of credible sources which allow the extracting of valid and trustworthy conclusions. Accordingly, this research was cross-sectional in nature which McMillan and Schumacher (2010) define as a study where different groups of subjects/objects are explored simultaneously. In this study's case, different characters' names were analysed in line with their actions.

1.9 SAMPLING

Van Ryzin and Remler (2011) define sampling as the process of selecting people or elements for inclusion in a research study. In this study, purposive data sampling was employed.

1.9.1 Purposive Data Sampling

According to Van Ryzin and Remler (2011), in purposive sampling, researchers select particular elements from the population that will be representative or informative about the topic of interest. Based on the researcher's knowledge of the population, a judgement is made about which subjects/objects should be selected to provide the best insight to address the aim of the study.

After studying and enjoying the two selected Sesotho novels, in addition to my knowledge of names attached to character traits, this study was conducted by applying purposive sampling to analyse two chosen novels (samples): Mahanke's *Tutudu ha e patwe* and Maina's *Mehaladitwe ya dithota*.

1.10 PROCEDURE FOR DATA COLLECTION

1.10.1 Text and Documents

Creswell et al. (2016) explain that when the researcher peruses documents as a data gathering technique, the researcher relies on all types of written communication to delve into the phenomenon under study. Further, there are two types of sources: primary and secondary. According to Creswell et al. (2016), primary sources are unpublished such as information gathered from participants, while

secondary data refers to any material that was previously published, and which may be utilised for a literature review.

In this study, secondary sources such as books were perused to collect information that shed light on names and characterisation in Sesotho literature.

1.11 DATA ANALYSIS

This study applied the content analysis approach which allows researchers to dissect large amounts of data to detect trends and patterns in texts. Stemler (2001) defines content analysis as a systematic, replicable technique for compressing many words of text into fewer content categories based on explicit rules of coding. The researcher collected data from different documents and texts regarding the choice of names in relation to roles in literature.

1.12 ETHICAL CONSIDERATIONS

I, as the researcher, ensured that this study was free of plagiarism. All sources of information were duly acknowledged by using in-text referencing, as well as listing the sources in the reference list. Also, ethical clearance was applied for and granted by the UFS Ethics Committee. Lastly, the results of this study were authentically and accurately presented.

1.13 VALUE OF THE STUDY

Through this study, authors of Sesotho literature (novels, drama, short stories etc.) will become more circumspect when it comes to naming characters as literature is the mirror through which people see themselves (and others). The Sesotho authors will be cognisant of the power (or weakness) that a name infers. This study will also serve as a springboard to inspire literary scholars to expand on the phenomenon under investigation. However, scholars should not only explore the relationship between the names of characters and characterisation in novels, but also explore labelling, stereotyping, and locales which can be correlated to characters' names and characterisation.

1.14 CONCLUSION

This chapter provided the introduction and background, the aim, objectives, research questions, and the problem statement. In addition, it presented the rationale for the study, overview of the methodology and theoretical framework, followed by outlining the qualitative method and research design, the value of the study, delimitation, data collection, data analysis and ethical considerations.

All these processes, including the content analysis approach, were pursued to analyse the link between the characters' names and characterisation. The next chapter (2) deals with the literature review of the study.

CHAPTER TWO

LITERATURE REVIEW

2.1 INTRODUCTION

This chapter dealt with the literature review based on exploring names and characterisation in Sesotho novels. Specifically, the works of various scholars who conducted their studies through the onomastics approach and characterisation theory were reviewed. Their studies' findings and recommendations were considered. Lastly, the various perspectives on names and characterisation gleaned from these studies informed me about how these scholars differ or correspond to this current study's findings.

2.2 NAMES IN AFRICAN LITERATURE: NOVELS AND DRAMA

In this section, the works of different researchers who studied character names in African literature were reviewed.

Allagbe (2016) who studied character-naming and authorial attitudes in contemporary African literature - specifically the work of Darko - discovered that Darko denigrates the male image through the use of the narrative technique of character-naming such that the male characters in fiction were connotatively labelled according to their role, features, and traits that created a negative semantic meaning. This study emphasised that a character's name is not a mere identification tool, but that there is inferentially more to characters' names. However, Allagbe's (2016) study differs from this study's focus which interrogates characters' names in relation to characterisation in literary works, because Allagbe (2016) considered all genders appearing in the selected texts - not only males.

Additionally, Mangena (2016) who analysed how some Zimbabwean authors named places in their texts by focusing on the naming of both indigenous and foreign settings, discovered that in Mungoshi's *Waiting in the rain*, the places' names were real and existing toponyms on the Zimbabwean map which became symbols of injustices (colonial land and appropriation in the 1930s) in the context of the story. In Bulawayo's *We need new names*, place names did not merely have a referential function and meaning, but also a denotative one which associated the names and places of Shanghai with the Chinese. Importantly, Mangena's (2016) study informed the current study that names in literature are given for a particular reason to serve a specific function. However, Mangena's (2016) study differed from the current study which only focused on characters' names, and not on places.

Further, Ncube (2016) who dissected naming practices in the selected literary works of John Eppel, Petins Gappah and NoViolet Bulawayo, affirmed that the onomastic landscape plays a significant role in character-naming in a play, novel, or narrative. Ncube (2016) also confirms that names within literary texts are connected to discussions on topics of naming which validate the current study's significance. However, Ncube's (2016) study differed from the current study because he analysed non-Sesotho novels.

Authors of novels writing in different languages create names for characters by being guided by certain techniques. Cingolani (2012), who studied the correlation between the meanings of characters' names by noting readers' views regarding the Harry Potter novels, found that names of characters were perceived as not being meaningless labels, but rather as sociocultural identifiers with connative meanings that readers actively recognise during the reading process. This current study was informed by Cingolani's (2012) findings that names in literary works signify meanings that can be linked to characterisation. However, Cingolani's study of making-sense of Western names in novels is different from the current study which investigated Sesotho novels regarding the link between characters' names and characterisation.

Also, Chilala (2016) investigated the use of names in fictional works in terms of the Adamic licence which refers to the freedom and space the author is allowed to name and place characters in a particular way in literary works. Chilala (2016) discovered that names can be identified within the sense theory because they are intended to add definition to an already existing named character, while others are associated with the non-sense theory because the person is named first, and then develops into what his/her name means. While Chilala's (2016) study confirmed that characters can be named according to the role they play in literary genres, it differed from the current study which specifically focused on characters' names, not on places' or objects' names.

Additionally, Makoea and Zulu (2017) who analysed names in Sesotho novels such as *Maswabi* and *Molahlehi*, discovered that in these novels, characters' names that portrayed negative connotations contrasted with the South African and Western lifestyle. Although Zulu and Makoea's (2017) study informed the current study that characters can live up to their names, it differed in that it studied characters' names with negative connotations.

Further, Seema (2017), who studied the use of names in Maake's novel *Mme* as they related to social phenomena, discovered that Maake employed his wide imagination to create fictional characters whose names correspond to their actions and disposition which informed the current study that characters' names are linked to their actions, appearance, and speech in the narrative. However, Seema's study

differed in that it focused on the psycho-cultural perspective. Moreover, Seema (2019) who examined how Matlosa (1983) developed the plot of the novel *Mopheme* through characters' names, found that Matlosa employed naming his characters in line with their behaviour that corresponded to the plot structure. Although Seema's (2019) study informed the current study that names can be utilised to portray characterisation, it differed because it employed structuralism and formalism while the current study was underpinned by the onomastic theory.

In drama, actors or characters are given names. The works of Sekeleko (1993) and Possa-Mogoera (2023b) who studied names in drama were considered. Sekeleko (1993), who studied the role of names in the development of a plot, action, and theme in drama, revealed that characters' names suit their role in the development of the genre. Sekeleko's (1993) study informed the current study that characters' names were significant in characterisation; however, it differed in that my study was about the analysis of characters' names in novels, not in drama.

Possa (2023b) who studied the naming technique in Maphalla's drama *Tahleho*, indicated that Maphalla gave names to characters to illustrate their importance in the development of the plot, characterisation, and theme advancement. Although Possa's (2023) study informed the current study that the naming of characters is important in role-playing, it was different as the current study analysed the names of characters only in novels.

Additionally, Mohale (2021) applied the psycho-analytical approach to determine the reasons for main characters' destructive behaviours. The emphasis was on the representation of a psyche and the characterisation of the main characters in *Mphoaa* (1998) and *Saka la pelo ga le tlale* (1990). Mohale (2021) discovered that characters' words, actions, and thoughts were central to psycho-analysis which exposed some characters who were influenced by greed, impulsiveness, lack of self-control, and aggression. Although Mohale's (2021) study informed the current study that the destructive behaviour of characters can be revealed through characterisation, it differed in that it connects characters' names with characterisation in drama, not novels.

2.3 THEORETICAL FRAMEWORK

This study also unpacked the works of various researchers on onomastics and characterisation. This revealed aspects scholars dissected, the findings, how these findings informed me as the researcher, and how their application of the onomastic lens differed from the current study.

2.3.1 Scholarly Work on Plants through Onomastics

In different societies, plants are accorded names. Names are not mere identifiers of the animate or inanimate, but hold significant meaning; hence, the works of different scholars who studied the names of the plants were discussed (Mokala, 2020).

Khotso and Possa (2015) who investigated the names of medicinal plants among the Basotho people concerning the treatment they (plants) provide, discovered a semantic link between the names of Basotho medicinal plants and the cure they are assumed to offer. Khotso and Possa (2015) employed onomastics to discover the culture, history, and philosophy of the Basotho in conjunction with the value of medicinal plants; hence, their study enlightened the researcher further on the onomastic theory. This was in line with literary works to discover the link between characters' names and characterisation in selected Sesotho novels. However, their study differed from the current study that employed onomastics in selected Sesotho novels, and not from naming characters according to the value and qualities of medicinal plants.

Further, Ntombela (2019) who studied the source of nicknames for Zulu healing plants used by traditional healers in Kwazulu-Natal, found that some traditional healers intentionally excluded other traditional healers from the indigenous healing system by giving medicinal plants nicknames which contributed to the inaccessibility of some of the best available healing plants. Although Ntombela's (2019) study assisted the researcher to understand that the meaning of a name is an important aspect of onomastics, and that the semantic content of a proper name is aligned to the description associated with it, it differed from the current study in that the onomastic theory was employed to analyse Sesotho novels, while Ntombela's (2019) study focused on Zulu medicinal plants and its relation to their names.

2.2.2 Research on Zoonyms by Employing Onomastics

Mintsy and Mintsy (2019) define zoonym as a concept embracing all fauna-related vocabulary, with animals being given names too, since they are living creatures. Hence, works of scholars who studied animals' names by adhering to the onomastic theory were reviewed.

Firstly, Khotso (2019) who investigated racehorses' names, their meanings, history, culture, and functions, discovered that some racehorses' names revealed the horse-namer's philosophy and experiences. In addition, Khotso's (2019) study helped the researcher to understand that the background to naming is not just about creativity, but also about linguistic considerations which are critical in onomastics. However, Khotso's study differed from the current study which examined characters' names in selected Sesotho texts via literary onomastics, not racehorses' names which applied socio-onomastic principles.

Secondly, Mintsys and Mintsys (2019) who investigated the contextual meanings of zoonyms based on the novel *Bless me, Ultima* (1972) by Rudolfo Anaya, found that animal names in this novel had both positive and contextual meanings which convey a range of feelings and emotions. Although their study enlightened the researcher to understand that names in literary works correlate with characterisation, it differed from the current study in that they focused on animals' names and not on characters' names in novels.

Thirdly, Andaniyazova and Yuldashev (2022) who also studied the role and functions of onomastic units in the formation of literary texts by focusing on zoonyms, discovered that zoonyms allow one to learn about the history and culture of the group to which they belong, and that literary texts reflect this association. Such a study enlightened the researcher to comprehend the difference between literary-onomastics and socio-onomastics. In literature, through understanding the meanings in names, the culture and history of the people are revealed to guide the researcher to find the link between characters' names and characterisation. Andaniyazova and Yuldashev's (2022) study differed from the current study in that their focus was on the role of onomastic units and not on the connection between characterisation and the characters' names.

2.2.3 Scholarly Work on Toponyms through Onomastics

Hough and Izdebska (2016) define toponyms as names of places. Since places all over the world are given names, findings by scholars who explored toponyms through an onomastic approach were valuable to this research.

Neethling (2021), who analysed the names and reasons for assigning specific names to Cape Town suburban lifestyle estates, found that the name of the lifestyle estate related to the surroundings, while some were named after names of people, events, and places. Neethling's (2021) study shed light on the fact that the onomastic theory has many branches, including socio-onomastics. Hence, the researcher was enabled to employ the literary onomastic approach to unravel the meaning of characters' names and characterisation in selected Sesotho texts. However, Neethling's (2021) study differed from the current study in that his analysis centred on the names of places.

2.2.4 Scholarly Work on Anthroponyms through Onomastics

According to Hough (2016), anthroponyms are people's names. In this part of the study, the work of Mokala (2020) who studied personal names was reviewed.

Mokala (2020) who examined the naming systems and practices of the Basotho, discovered that naming systems followed certain processes which reflect their belief system and cultural heritage which portray certain experiences and meanings through names. Mokala's (2020) study assisted the researcher to understand that meaning is embedded in names, and in the naming process. Therefore, the meanings attached to characters' names were explored and linked to the specific character's actions in the novel. However, this study differed from that of Mokala's (2020) who employed the socio-onomastic approach, while this research applied the literary onomastics technique to unpack the link between characters' names and characterisation.

2.2.5 Scholarly Works on Literature through Onomastics

Various authors who wrote different genres of literature created names for characters', plants, and places.

In this regard, Mushati's (2016) study explored how the revolutionary aesthetics of Pepetela's novel on the Angolan Liberation War were integrated with textual anthroponyms and toponyms which enlightened the researcher on how characters' names in the book identified their ethnic group, history of ethnic competition, and efforts to end colonialism. Further, Mushati's (2016) analysis critically reflected the revolutionaries' sense of personal and national identity, and their revolutionary consciousness that was engendered by colonial oppression. Mushati's (2016) study is relevant to this current study as it enabled the researcher to understand that through the onomastic theory, history can be expanded by interpreting the meanings of names. However, Mushati's (2016) study is different in that it employed literary onomastics to analyse both places' and people's (characters') names, while I employed literary onomastics to analyse characters' names in selected Sesotho novels.

Additionally, Iliescu (2015) examined the value of literary onomastics in literary works which involved the utilisation and significance of names, and naming aspects that contribute to the complexity and allure of fiction. Iliescu (2015) found that the names revealed the author's goals and opinions on central issues via the literary text which used characters' names as tags to understand a character's action. While Iliescu's (2015) findings informed the current study that characters' names may have significant meanings in literary texts, this study differed as it was not a general study in fiction.

On the other hand, Mhlambi (2012) who investigated the stylistic naming technique in two of his detective narratives (*Ingwe Nengonyama* and *Inqalo yomtheth*, both published in 1994), discovered that characters' names did not link with characterisation. This finding informed the current study that

some literary works had no link between characters' names and characterisation. However, this study differed from the current study in that Mhlambi (2012) only analysed Zulu novels.

Lastly, Phindane (2023), who investigated the extent to which naming is utilised as a technique to demonstrate how the author presents characters and how they contribute towards the development of the theme and plot, discovered that Maphalla's (1987) storytelling technique is relevant when the action of his characters is related to their names and places' names. This study informed the current study that names may relate to characterisation, but it differed in that it focused on characters and places' names.

2.2.6 Scholarly Works on Characterisation in Fiction

Carolina, Natsir and Lubis (2021) investigated the characters of the films *Dunbroch Royal Family* and *The Brave* (2009). Carolina et al. (2021) discovered that the former's characters consisted of four types, and all of them had significant roles in the plot. This study informed the current study that characters' personalities can be revealed by their speech, actions, reactions and thoughts. Carolina et al. (2021) differed from the current study's interest which was not in the characters' role in the plot, but on how the meaning of characters' names link with characterisation.

Fitriani (2018) analysed the characterisation of idiosyncrasy in Ernest Hemingway's selected short stories and discovered that Hemingway used indirect characterisation to present the characters in selected short stories. Fitriani's (2018) study informed the current study that indirect characterisation can be used to reveal characters' features. However, the current study differed from Fitriani's (2018) study in that it investigated the link between characters' names and characterisation in selected novels, not in short stories.

Prasetyo, Meisuri and Hasibuan (2020) analysed the types of characteristics which are represented in *Baby Driver*, a movie by Edgar Wright. Prasetyo et al. (2020) discovered that there are five characteristics represented by Baby: introvert/extrovert, neuroticism, conscientiousness, openness, and agreeableness. This study informed the current study that the actions and speech of characters can reveal their personality. However, the current study differed in that characterisation was linked to characters' names in novels, not in movies.

2.2.7 Scholarly Studies on Characterisation in Sesotho Fiction

Moeketsi (2002), who examined Sesotho novels by focusing on characterisation and the space of travelling and migrating characters confirmed that it was not only heredity that influences character,

but also the social environment. Although this informed me that characterisation is not only hereditary, it differed in that Moeketsi (2002) delved into influences of heredity, society, and names.

Further, Zulu (2012) who examined gender representations in older Sesotho novels discovered that there is a clear pattern of exclusion and othering of female characters in the narration where the use of literary devices such as characterisation, plot, and setting construct meaning within cultural spaces. Although Zulu's (2012) study informed the current study that in Sesotho, literary devices are used to portray characterisation which constructs meaning within cultural spaces, it differed in that it was gender-based.

2.3 CONCLUSION

This chapter reviewed literary works by scholars who studied character names. Although the current study differed in content and context from what other scholars studied, their discoveries served as the foundation for this study. It was also evident that the implementation of the onomastic theory regarding characterisation is not new as there were many researchers who employed onomastic approaches to understand characterisation (as in this chapter). Scholars differed on the branches of onomastics that they employed such as socio-onomastics, toponomastics, and literary onomastics. Other researchers also employed literary onomastics which is the same theory that underpinned the current research. The employment of literary onomastics in this study differed from how other scholars implemented it. In the current study, literary onomastics was merged with characterization - known as literary onomastic characterisation. The next chapter (3) discusses the study's research methodology.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 INTRODUCTION

This chapter described how the current research was conducted in terms of research methodology. According to Daniel and Sam (2011), research methodology is the process of gathering and organising data. This chapter also explained the research design, the qualitative approach, sampling, techniques of collecting data, the type of sources, and the processes of analysing the collected data.

3.2 RESEARCH DESIGN

According to Creswell, Ebersohn, Eloff, Jansen and Clark (2016), a research design is a plan that guides a study regarding participant selection, data collection techniques, and data analysis procedures by following the researcher's philosophical assumptions. This study followed the qualitative cross-sectional design.

3.2.1 Cross-sectional Design

This study employed a cross-sectional research design which, according to Ruane (2016: 78), is where “the researcher collects data on all relevant variables in a single data collection effort, without attempting a follow-up or extending the data collection period”. Ruane (2016: 78) elaborates that “the cross-sectional design investigates associations between variables”. Therefore, the cross-sectional design informed the link between characters' names and characterisation in the two selected Sesotho novels. The advantages of the cross-sectional design lie in the fact that it is easy to conduct, and cheaper to implement because all variables are studied simultaneously. Therefore, data collection, when guided by a cross-sectional design, does not take a long time as researchers transition more smoothly from analysing and reporting data in comparison to other forms of inquiry.

In this study, a cross-sectional design was employed in the following manner:

- *Tutudu ha e patwe* (2014) and *Mehaladitwe ya dithota* (2015) were analysed simultaneously, though they had been written and published in different years.
- Different characters' names and characterisation were also studied and analysed simultaneously to discover the link between characters' names and characterisation in the two selected Sesotho novels.

- The two novels written by different authors were analysed at the same time.

3.3 THE QUALITATIVE APPROACH

The qualitative approach, according to Daniel and Sam (2011: 44), is concerned with non-numerical data such as the use of words. Pillai and Kaushal (2020: 3) define the qualitative research approach as being “based on words, feelings, emotions, sounds, and other non-numerical and unquantified elements”, adding that information is regarded as qualitative in nature if it cannot be analysed by means of numerical techniques. According to Pillai and Kaushal (2020: 3), where the researcher uses available tested facts and analyses these in order to critically evaluate the material, it is called “analytical qualitative research”.

Considering the above advantages of the qualitative research approach, it was appropriate for conducting this study as it was based on analysing selected written literary texts to discover the link between characters’ names and characterisation.

3.4 SAMPLING

This study employed the purposive sampling technique which, according to Van Ryzin and Remler (2011: 152), is where “the researcher selects specific components of data from the population” that is expected to be au fait or useful pertaining to the subject of interest. Based on the researcher's understanding of the population (two selected Sesotho novels), the researcher decided to compile a list of criteria for selecting the sample which could best provide relevant and in-depth information to address the study's aim, objectives, and research questions. The sample of two Sesotho novels included Mahanke’s *Tutudu ha e patwe* and Maina’s *Mehaladitwe ya dithota*.

According to Alkassim, Etikan and Musa (2016: 2), ‘population’ can also refer to the total number of cases that are relevant to the research. In this study, it was through purposive sampling that two Sesotho novels were selected in order to achieve the purpose of the study.

3.5 DATA COLLECTION

A primary source of data is defined by Kumar (2014: 378) as “information collected for the specific purpose of a study by a researcher”. Therefore, this study employed the two selected novels, *Tutudu ha e patwe* (2014) and *Mehaladitwe ya dithota* (2015) as primary sources of data.

According to Kumar (2014: 383), sometimes the information required by a researcher is already available through other sources where information can be extracted for the specific purpose of the

study; this is called secondary data which include sources like books, journals, theses and dissertations, and the internet, among others (see 3.5.1).

The researcher collected data from both primary and secondary sources; the primary sources were the two novels, *Tutudu ha e patwe* by Mahanke (2014) and *Mehaladitwe ya dithota* by Maina (2015). Data was collected from these two novels for the specific purpose of linking characters' names with characterisation.

Secondary data was used to supplement the primary data; that is, the two selected novels, *Tutudu ha e patwe* (2014) and *Mehaladitwe ya dithota* (2015). One of the advantages of using secondary data, according to Scott and Carrington (2011), is that this type of data is easily accessible and available at a reasonable cost.

3.5.1 Secondary Sources

3.5.1.1 Journals

Consulting journal articles was significant for this study as they are very informative and relevant. According to Annik (2016: 4), "journals are written by scholars, therefore the information found in journals can be reliable". Through journal readings, I found current, salient and rich information that assisted in understanding different literary theories. This enabled me to choose the most relevant theory for the study; thus, the selected theory was appropriate as recommended by several journal articles.

3.5.1.2 Books

The researcher read a range of books to gain incisive conceptual knowledge of the study. Books published in different years were read and analysed to acquire an in-depth understanding of characters and characterisation. Both E-books and 'hardcopy' books were utilised to make-sense of the phenomenon under study. Ginny, Parameswari and Silaswari (2022: 2) describe a book as "the source of information that can reveal rich knowledge" - it is like a window of the world which opens up to present expansive knowledge when embarking on a reading journey.

3.5.1.3 Internet

According to Benfield and Szlemko (2006: 1), internet surfing is popular as it allows easier data collection, viewing larger samples, and selecting more representative data. One of the data sources for this study was the internet to access online journals, books, dissertations, and theses. The online paraphraser from the internet was employed to help the researcher in using the correct language.

3.5.1.4 Theses and dissertations

Kumar (2014: 195) encourages “the reading of theses and dissertations in research because some topics of research have already been investigated by other scholars to provide current researchers with much-needed relevant [and current] information on a specific topic”.

I, as the researcher, read various theses and dissertations relevant to my field of study to find and fill the gap in research, as well as to gather current information (and findings) on the subject from other scholars.

3.5.1.5 Software and computer

According to Flick (2018:588), “using computer software for qualitative research, supports the management and control of data”. In this study, software was used by utilising the following procedures:

- Recording and storing information gathered from other online sources;
- Transcribing and typing data from the novels by using the Microsoft Office application on the computer; and
- Finalising and presenting the results of the data analysis.

3.6 CONTENT ANALYSIS

This study employed the content analysis approach as it was textual in nature since it was based on two selected novels: *Tutudu ha e patwe* (2014) and *Mehaladitwe ya dithota* (2015). Stemler (2001: 25) defines content analysis as a “methodical, replicable technique for compressing many words of text into fewer content categories based on explicit rules of coding”.

Content analysis was applicable to this study because:

- It involved the analysis of two selected novels;
- The researcher repetitively read the two novels;
- The relevant extracts in the selected novels assisted in dissecting the characterisation aspect in the novels;
- Data from the selected novels that was not helpful to the researcher, was sidelined; and
- The researcher supplemented the data garnered from the two selected novels with secondary sources (internet, journals, and books).

3.7 CONCLUSION

This chapter presented the research plan with the relevant procedures. The researcher explained how the data was collected, where the data was collected from, and how the data was collected for analysis. The advantages of the chosen data collection and data analysis methods were also outlined. Additionally, the researcher clarified that a qualitative cross-sectional approach was appropriate and was thus employed to analyse the characters' names to establish the link between assigned names and character traits. The next chapter (4) explains the data analysis processes.

CHAPTER FOUR

DATA ANALYSIS

4.1 INTRODUCTION

This chapter (4) provides the analysis and interpretation of the collected data. Characters' names are defined, the traits of a character are stated, and thereafter the meaning of the character's name was linked to his/her characteristics enacted in the novel. This was conducted through the lens of the literary characterisation theory which involved the names extracted from the two novels, *Tutudu ha e patwe* and *Mehaladitwe ya dithota*, which are analysed via the literary-characterisation theory. Summaries of the two novels are provided to foster meaning-making. The selected characters' name are explained and linked to characterisation. The names of characters for analysis in *Tutudu ha e patwe* included Tutudu, Dikgapane, Tselapedi, Ramorara, and Ntefeleng, while in *Mehaladitwe ya dithota* they were Tatolo, Lerato, Mmanko, Puseletso, Kgahliso and Mmampe.

4.2 TUTUDU HA E PATWE

4.2.1 Summary

The novel is about a newly-appointed educator known as Selosenqakile Tutudu who is not originally from Thabure (place of work) whose life was a struggle from childhood days. He was rejected by his father when his mother was pregnant with him. Tutudu's mother died of depression shortly after his birth. Tutudu's uncle was forced to take care of him but his aunt, the uncle's wife, did not grow fond of him. She abused Tutudu and also taught her children that he must be ill-treated because he was not their biological sibling.

When Tutudu's uncle died, after his burial Tutudu was chased away by his aunt. Tutudu studied until he obtained a teaching qualification. He struggled to find employment but promised that if God could bless him with employment, he will work harder. Later on, Tutudu was called for an interview at Sedibeng High School. Tutudu scored highly compared to the other interviewees. The school governing body members, who were part of the panel, did not want Tutudu to be employed because he was not born and bred in Thabure village. The school principal, Tselapedi, fought against the decision of the SGB. Tutudu was eventually employed at Sedibeng High School as a maths educator.

On the first day at work he demonstrated diligence through dedication and enthusiasm. He gave learners homework on the first day, and motivated learners to clean up dirty classrooms. Sedibeng

High School was known for untidiness and academic underperformance. Tutudu needed exercise books for homework tasks, but the principal at first refused; but after Tutudu insisted, principal Tselapedi gave in.

Before the appointment of Tutudu, a female educator by the name of Dikgapane was employed. Dikgapane in her early days of being a Sedibeng educator was a hardworking and committed teacher. However, Dikgapane's hard work did not last. Parents accused Dikgapane of teaching their girls 'nonsense', but she was teaching them sound behavior, especially ways to prevent teenage pregnancy and STDs. Consequently, Dikgapane stopped teaching the girls and joined the band of lazy educators who used to drink alcohol and gossip during working hours.

Unlike Dikgapane who stopped doing good, the character Tutudu continued to be a passionate, dedicated, resilient and enthusiastic educator despite the challenges brought on by jealous and lazy colleagues. Tutudu's colleagues were envious and angry when they noticed that he was working hard to engender positive changes at Sedibeng High School.

The character, Thebe was the leader of those colleagues who hated Tutudu. He did everything like spreading lies about Tutudu to the learners and parents to ensure that Tutudu left Thabure, but he failed. Thebe spread lies that Tutudu was not a qualified teacher, that he abused learners, and that he was involved in sexual relationships with learners. Thebe spread rumours to Matsepe the SGB chairperson, to the RCL chairperson Motsamai, as well as to a notorious group of boys attending Sedibeng High School. Thabure residents turned against Tutudu and tried to attack him. Thabure residents who were involved in the attack ended up in jail. The very same Tutudu helped the arrested protestors to be released from jail. Thebe realised his mistakes, repented, and asked for forgiveness from Tutudu in the presence of all his colleagues. Eventually Tutudu forgave Thebe.

The description of the protagonist's name (Tutudu) and the analysis of his (and supporting characters) characteristics through actions, speech, and appearance are discussed below:

4.2.2 Tutudu

The qualities of Tutudu as a character in the novel were linked to the literary onomastic characterisation theory which explores his bravery, kindness, perseverance, self-respect, endurance, strength, excellence, protectiveness, authority, appearance, resilience, dedication, productivity, and tidiness.

The name *Tutudu* is defined by Cohen, Fleming, Kroll, Ranby and Saunders (2012: 142) as "an area of land that is higher than the land around it, but not as high as a mountain". According to Cohen et al. (2012: 143), "a hill is formed by natural processes such as erosion when pieces of rocks, soil, and other

sediments are deposited and pile up to form a hill”. Thus Tutudu can be regarded as a lower form of a hill.

A hill which cannot be hidden is a significant symbol known for providing beautiful views, protection from inclement weather, and for defence during war. During war, people climbed hills to attack from a vantage point, and for protection from artillery action. For example, according to Pitso (2009: 56), “during the Difaqane War, people climbed hills ... for protection and attacking”. In rural areas where chiefs govern villages, the messenger would climb a hill to shout out messages given by the chief to the residents because in Basotho villages houses are far apart, so hills are used to echo out messages.

There are objects such as rocks, sand, and trees that make a hill seem higher than the land around it. A hill, buoyed by rocks, does not change its formation within a short space of time; it remains the same throughout all seasons. It cannot be quickly eroded by water, cannot be melted by the sun during summer, nor can it be frozen by cold winters. Unlike sand hills found in Namibia which can be eroded by water or wind, a hill consisting of solid rocks cannot be flattened. The following sections deal with the analysis of the name Tutudu as evidenced in the narrative

4.2.2.1 Bravery

Hornby (2010: 168) defines bravery as “the willingness to do things that are difficult, dangerous, or painful, without being afraid”. The character Tutudu was brave in this text as he went to work despite knowing that angry learners were waiting for him who wanted him to leave Thabure village. Tutudu also displayed bravery when he went to church to pray after discovering that Thebe was plotting against him. Tutudu’s bravery was evidenced in the following extract when he conquered fear and faced the community:

Letswalo nyame! A re rao! A tswa a hatela hodimo jwaloka mehla, ebile eka ha ho letho le etsahalang.

Mahanke (2014: 71)

[Fear gone! He stood! He stepped out as usual as if nothing was happening.]

The above evidence indicated how Tutudu conquered his fear of facing the Thabure community at church after being told that malicious lies were spread about him. He exhibited bravery to face Thabure residents who could have attacked him. The second act of bravery regarding the character Tutudu is evidenced in Tselapedi’s words in the excerpt below:

Monghadi Tutudu, o ka tla moo ho le tjee! Nna ke ntse ke re ke tla o letsetsa, ke o bolelle hore o ke o be siyo ho se hokae. Hona jwale ke qeta ho bua le mookamedi wa sepolesa, ke mo hlaloesetsa hore tjhaba se boetse se batla ho re qobella ka hara jarete ya sekolo. Nna ha ke batle ho bona ntho eo ke e boneng bekeng yane.

Mahanke (2014: 123)

[Mr Tutudu, how could you come here when it is like this? I was about to call you to inform you to be away for a while. I finished talking to the police commander. I explained to him that the people wanted to hold us hostage in the schoolyard. I do not want to see what I saw last week.]

The above extract confirms that Tutudu was brave to be present during such a dangerous situation. Tselapedi feared for Tutudu's life, but Tutudu was calm as if nothing was going to occur.

The character Tutudu was dissected via the literary onomastic characterisation theory regarding name-meaning, actions, reactions, and thoughts. He conquered fear when he attended church not knowing what Thabure residents will do to him after the lies Thebe spread about him. The manner in which the character Tutudu reacted to the protest against him showed unwavering courage. As explained before that Tutudu's name (a hill) infers immutability and steadfastness in the face of threats, the author deliberately and appropriately chose such a name to link it to character traits portraying bravery and an unchanging stoic demeanour.

4.2.2.2 Kindness

Kindness is defined by McIntosh (2013: 854) as the "quality of being generous, considerate, and friendly". Martins (2007: 31) concurs that "kind-hearted refers to the act of showing goodwill or concern about the happiness and feelings of others in a cordial way". The character Tutudu is kind-hearted as seen when he assists his attackers in being released from prison, and also when he lends a hand in helping Thabure men at construction sites. Tutudu's kindness to his adversaries is displayed in the extract below.

Ntate Seipobi, hantlentle ke ne ke tlile kopa hore o ke ke wa budulela moya wa ho lakatsa ho thusa metswalleng ya hao, kapa ke re bomphato ba hao na?

Kgele wa tla bua e nngwe jwale titjhere. Mphe letsatsi la hosasa feela. Ho tswa teng ba tla tswa.

Tutudu a tlolela hodimo hobane o ne a sa hopola hore ditaba di ka mo nolongalla hakaalo.

Mahanke (2014: 115)

[Mr Seipobi, I actually came to ask you not to inspire the spirit of wanting to help your friends, or should I say your comrades. Wow! What you are saying is something else, teacher. Just give me tomorrow. From there they will come out. Tutudu jumped up because he did not expect that news would be easy for him.]

The above extract indicates Tutudu's kindness when he goes to Thabure's famous businessman to ask him to assist him in releasing the prisoners. Tutudu's reaction after Thabure residents destroyed his property reveals his kind-hearted, forgiving spirit. According to Christian principles, a kind person does not seek revenge; hence, the expression *ho se kgutlisetse bobé ka bobé* (not returning evil for evil). Tutudu did not seek revenge. Just like a hill that cannot hide its nature, the character of Tutudu is strengthened by his forgiving and kind nature as revealed in his actions towards Thabure residents.

Tutudu's benevolence is also exhibited when he volunteered to help men who were working on construction sites on the day that Sedibeng High School learners protested against him. This is noted in the extract below:

Moholwane, ha o nahane hore o nne o yo utswa ditaba ka leihlo mola pineng nna ke nne ke o otlele peke hore beng ba hao ba se o tsekise?

Mahanke (2014: 93)

[Brother, do not think you should keep stealing the news from where the song is coming from, so that I may keep working so that your bosses do not get upset].

The above excerpt shows how friendly and considerate Tutudu is. The character Tutudu does not want the man working at the construction site to be in trouble with his bosses. Tutudu, even though he did not know these men, chose to be empathetic and assist them in their work so that they may also be updated with the details of the learners' protest.

The name Tutudu was subjected to literary onomastic characterisation processes regarding reactions, actions, and the meaning of the name. Tutudu's acts of kindness that every character in the text sees suits the meaning of the name, Tutudu. As earlier mentioned, a hill cannot be moved; Tutudu's quality

of kindness did not change even after being treated in a hostile manner by his colleagues. Hence, the author of this novel connected the name and the character's qualities ingeniously to portray a compassionate and considerate protagonist who moves the story forward to promote social justice and transformation.

4.2.2.3 Perseverance

Hornby (2010: 1092) defines perseverance as "the quality of striving for a particular goal despite difficulties". The character Tutudu in this text is persevering and resilient: despite hardships in his early life, he persevered against all odds to obtain his teaching qualification. The character Tutudu's perseverance is articulated in the extract below:

Ke kene sekolo ho fihlela ke feta lengolo la botitjhere. Ke ne ke nahana mathata ka a fihlile pheletsong, athe ke ipolelletse lefeela. Hoba ke phete lengolo la botitjhere ka potlakela ho ya batla mosebetsi, mme ka tshepiswa jwaloka batho ba bangata ba tshepisiwang. Dibeke tsa feta, dikgwedi tsa feta. Meso ya nna ya tswala meswana. Ka matha diofising tsa lefapha la thuto, ka ba ka tela. Ka sotleha hore ke imelwe ke thapelo.

Mahanke (2014: 86)

[I went to school until I obtained my teacher's qualification. I thought my problems were over, but I told myself I will strive on. After completing my teaching qualification, I quickly went to look for a job, and I was promised like many people who are promised. Weeks passed, months passed. Days passed by. I ran to the offices of the Education Department, and I never gave up. I suffered until it was hard for me to pray.]

The above evidence reveals the quality of perseverance displayed by the character Tutudu. The relevance of the Sesotho idiom *Mamello e tswala katleho* (perseverance gives birth to success) is demonstrated by the character Tutudu. According to Chitja (2010: 20), *mamello e tswala katleho* means that success is achieved by those who persevere. Crivello, Tiumellissan and Heissler (2021: 14) cite the deaths of parents, unemployment, and a lack of support from loved ones as instances of life's obstacles. The obstacles that a character confronts and overcomes show how resilient or irrepressible he/she is. Despite the death of his mother and lack of support from his aunt, the character Tutudu persevered until he graduated with a teaching certificate.

The character Tutudu's name is subjected to literary onomastic characterisation theoretical analysis regarding actions in line with the meanings of his name. The actions of Tutudu as a character

demonstrating perseverance via his stoic actions are akin to the unchanging qualities of a hill which can withstand devastating winds and extremes in temperatures. His every challenge that obstructs his path is managed resiliently to enable him to succeed in the end. Therefore, the author of the novel has linked the name and character's traits appropriately as portrayed in his perseverance to circumvent barriers in his life's journey.

4.2.2.4 Self-respect

Chitja (2010: 41) defines self-respect as *Ketso ya ho itlhompha kapa ho lesa diketso tse ka o tlontlolang kapa tsa o tshehisa ka batho* (the act of respecting oneself or letting go of actions that may embarrass you or make you to be laughed at by others). Self-respect is one of Tutudu's attributes which was demonstrated when he denies having sexual intercourse with a learner. Tutudu's self-respect is retained in the following extract when the schoolgirl, Ntefeleng, tells everyone that Tutudu is innocent:

Titjhere Tutudu o mphumane ke se ke le ka tlung ka mona, yaba o re ke tsamaye, yena ha se nonyana, ha a tjehewe ka poone.

(Mahanke 2014: 118)

[Educator Tutudu found me already in his house, and then he ordered me to leave his house, and told me that he is not a bird that could be set up through maize.]

The above citation reveals that the character Tutudu has self-respect; Even though Thebe sends a schoolgirl naked to Tutudu's house so that Tutudu may be tempted to fall into the trap of having sexual intercourse with a learner and be accused of rape, Tutudu knows that it is immoral and illegal for a school educator to have sexual relations with learners. Tutudu shows will-power and self-respect when he chases the naked schoolgirl away from his house; thus, he defeats the spirit of temptation.

The character Tutudu was subjected to analysis via the literary onomastic characterisation theory regarding actions, reactions, and the meaning of his name. How the character Tutudu reacted to a schoolgirl's seduction ploy proves that Tutudu had self-respect, a strong will, and sound moral values. Tutudu could have taken advantage of the naked schoolgirl and had sexual intercourse with her, but he chose not to, given his moralistic standing. The chasing away of the girl signifies that Tutudu will not succumb to carnal temptations – he is like a hill that cannot be shaken. It is therefore evident that the character of Tutudu exudes self-respect via his actions, which links with his innate attributes and high moral ground.

4.2.2.5 Endurance

Hornby (2010: 756) defines endurance as the ability to experience an unpleasant or difficult process or situation without giving up. The character Tutudu demonstrates enduring qualities as expressed in the narrative. Tutudu, who endured the pain of growing up without parents, and being treated unfairly by his colleagues, experienced suffering but endured as articulated in the excerpt below:

Ha ke ile ka ba le para ke ne ke e rwala hore sole ebe e fele, ke be ke hate fatshe ka leoto ke ntse ke rwetse seeta. Dijo le tsona e ne e le bothata. Ntho e bohloko ka ho fetisisa ke hore le bona bomotswala ba ne ba rutilwe hore ha ke ngwanabo bona. Ka hoo ba ne ba kgothalletswa ho ntlhorisa le ho ntlhoya.

Mahanke (2014: 85)

[When I got a pair, I would wear them until they were worn out, and I would step walk with my feet on the ground while the shoe is still worn. It was hard to find food. What is more painful was that my cousins were taught that I am not their biological sibling. My cousins were also encouraged to hate and treat me badly.]

The above citation proves that Tutudu did not experience an easy upbringing. To demonstrate how resilient Tutudu was in the midst of childhood challenges, he did not become a criminal but confronted the pain and suffering to eventually become a teacher. Omboto, Ondiek, Odera, and Ayugi (2012: 19) state that growing up without parents is one of the reasons that make children become criminals, but Tutudu did not become a criminal because he was like a hill that endures storms – just like the character name, Tutudu.

The name Tutudu was analysed through the literary onomastic characterisation theory regarding actions displayed in relation to the meaning of the name. The character Tutudu display of endurance can be compared to the nature of a hill. Therefore, the author has successfully linked the name and characteristics of Tutudu by portraying the quality of endurance.

4.2.2.6 Strength

Strength is defined by Martins (2007: 58) as the “state of being mentally strong and physically powerful, or undertaking duties with great power”. The character Tutudu establishes his strength in this novel evidenced in his studies and in his work (e.g. arrives on time). The character Tutudu exhibits strength in his teacher-training studies, and at work he is noticed for his commitment to his profession as enunciated in the extracts below:

Ha selemo sa bobedi se qala ke ne ke ena le tjhelete e lekaneng ho ingodisetsa lengolo la BA yunivesithing ya Afrika Borwa, ke ntse ke sebetsa hona kontrakeng. Ka nna ka di fapanyetsa jwalo, motsheare peke, bosiu ke buka, motsheare ke peke, bosiu ke buka.

Mahanke (2014: 87)

[When the second year started, I had enough money to register for a BA degree at a South African university, while I was still working on contract. So, I changed like that: during the day it was a pickaxe, at night it was a book.]

The above evidence demonstrates that Tutudu was strong as he was able to work during the day and study at night. The kind of work Tutudu did was tough as it required much physical strength to hold onto a job in a construction company where employees dig into the ground by using pickaxes, not machines. The second activity that revealed a powerful character involved moral and spiritual strength, noted in the passage below:

Tutudu o fihlile a hlapa, a ba a apara tse ding. O tswile a se a hatela hodimo ho ya kerekeng ho kerekeng moo dibini di kopanelang teng.

Mahanke (2014: 48)

[Tutudu arrived, took a shower and put on some clothes. He came out and walked up to the church where the singers met.]

The above excerpt details that after work Tutudu went to choir rehearsals. Strength is displayed by working full-time and attending choir rehearsals on the same day. Tutudu never complained about being tired which displayed his strength of character. The name Tutudu's was subjected to the literary onomastic characterisation analysis regarding actions and the meaning of his name. His actions showed that strength cannot be hidden, just like the the unchanging nature of a hill. Moreover, Tutudu's quality of strength is visible to every character in the text; it cannot be hidden. It is, therefore, evident in the actions of the character Tutudu that he exhibits strength, and that the author deliberately chose his name to correspond with his stoic attributes.

4.2.2.7 Excellence

According to McIntosh (2013: 1092), "excellence or being outstanding (which are synonymous) means something that is much better than what is usual". The character Tutudu in this text displayed outstanding character and excellence in his work. Tutudu's excellence was noticed when he taught Mathematics. This was highlighted when a learner articulated the following:

That one is a teacher and a half, baf'wethu. O kila mmona a phaphalla ka tlelaseng ya maths, ntate! Hei, uvuth'umlilo.

Mahanke (2014: 65)

[That one is the best. Have you ever seen him teaching Mathematics in class? He does wonders.]

The above extract deepens the insight into the character Tutudu as being an excellent educator with outstanding skills and knowledge in teaching Mathematics.

Additionally, the character Tutudu showed excellence while instilling positive change at Sedibeng High School. The following views reveal that the Government officials recognised the 'new' Sedibeng High School which was notorious as a dysfunctional school; it is now a productive school with a bright future:

Bomme le bontate ba Sedibeng, phahamisang dihlooho tsa lona, le ntjhebe. Le be le ikopele mahofi, hobane lefapha la thuto le le kgaoleditse le etsa botle.

Mahanke (2014: 52)

[Ladies and gentlemen of Sedibeng, raise your heads and look at me, and give yourselves a round of applause because the Department of Education found you doing a good job.]

The above was expressed by one Department of Education (DoE) official who recognised and praised the good work done by the school. The DoE official was being courteous by generalising; actually the Government official was referring to the character Tutudu for his solitary efforts in uplifting the image of the school as before the arrival of Tutudu the school was underperforming. The DoE officials knew that positive change should be credited to the character Tutudu, as admitted by principal Tselapedi that Tutudu was responsible for most of the positive changes. Tselapedi's response is noted in the extract below:

Maqalong a monongwaha re fumane matitjhere a mabedi a matjha. Ho bona ho na le ya bitswang monghadi Tutudu. Diphetohe tsena di tswalwa ke ho fihla hae.

Mahanke (2014: 52)

[At the beginning of the year, we employed two educators (Tutudu and Monghadi), but it was Tutudu who brought about this positive change.]

The DoE officials knew how Sedibeng High School underperformed in terms of cleanliness and academic results before the arrival of Tutudu. The tidy school environment and sound learner-discipline were recognised by the DoE - all largely due to the efforts of Tutudu.

Tutudu's name was subjected to the literary onomastic characterisation theory which dissected aspects of action (in the novel) connected to the meaning of names. Tutudu's actions were outstanding compared to other teachers at Sedibeng High School. Everyone including learners, colleagues, the school's principal, and the DoE officials noticed that Tutudu was an excellent educator and an outstanding example for whole-school upliftment. Since the DoE officials and learners praised the excellent work done by Tutudu, the link to the meaning of Tutudu's name (a hill) is validated and visible to everyone (as appearing in the text). Therefore, the author astutely linked the name of Tutudu to characteristics portraying excellent and outstanding qualities enacted by Tutudu in the novel.

4.2.2.8 Protective

Louw and Reynolds (2015: 947) define being protective as demonstrating “a strong desire to keep someone safe”. The character Tutudu was protective towards Sedibeng learners and the Thabure residents. Sedibeng learners were protected from problems that South African learners face such as drug-abuse and crime by Tutudu establishing official sports teams which required training after school hours. The character Tutudu also protected the Thabure residents from stress by helping them to be released from incarceration, and by reviving the church choir. Tutudu's act of protecting the Thabure learners is reflected in the text below:

A se theha sehlopha sa bolo Tutudu. O se theha jwalo. O se theha jwalo yena le ho e bapala ha so ka a e bapala. Feela o re neo di a fapana.

Mahanke (2014: 47)

[He founded the football club, Tutudu. He founded it though he had never played football. He just says that gifts are different].

The above evidence reveals that Tutudu, although never having played football himself, found it necessary to keep learners busy through engaging in sports to protect learners from idleness, using drugs, and teenage pregnancies.

Ke nnete ho na le matsatsi a fetileng ao phutheho ena e neng e tsejwa ka sehlopha se hlwahlwa sa dibini. Ke nako eo boholo ba matitjhere e neng e le dibini sehlopheng sena. Le ha ho le

jwalo ho ile ha ba le diqhwebeshano tse ileng tsa etsa ba bangata ba itulele fatshe. Tutudu o fumane ho se ho ipinela methwaelane feela, mme a hla a se qala fatshe. Kajeno se eme, mme le lebitso la Tutudu le melomong ya phutheho.

Mahanke (2014: 76-79)

[It is true that there were days before when this congregation was known for its excellent group of singers. That was the time when most of the teachers were singers in this group. However, there were conflicts that made many step down. Tutudu found a few still singing, and he really started it from the ground. Today it stands, and Tutudu's name is on the lips of the congregation.]

The extract above substantiates that the character Tutudu is protective of the Thabure people as he revives the church choir to keep residents busy with choir rehearsals as most of the residents were previously members of the church. The character Tutudu also protected the residents from being imprisoned for long periods of time by pleading for their release. How the character Tutudu protected the residents from being imprisoned is articulated in the extract below:

E re ke bone ... Mohlomong ke tla lokela ho bua le ntate Seipobi. Maoba o ne mphuthulohetse. Mohlong a ka nkema nokeng, ra kgona ho lokolla batho bao ba Modimo. Tsetse la teronko nna ha ke le tsebe empa ke utlwa ba le bolela.

Mahanke (2014: 108)

[Let me see ... Maybe I'll have to talk to Mr Seipobi. Last time he was open to me. Maybe he can support me so that we may release these God's children. I do not know about the prison's fleas, but I hear them talk about it.]

From the above excerpt, we can infer that Tutudu's action of protecting Thabure residents is laudable. Tutudu was somewhat aware of the prison's terrible conditions, so he asked principal Seipobi to help him pay bail for those who were in prison so that they may be released.

Tutudu's name was subjected to literary onomastic characterisation analysis. Through the analysis of the name Tutudu, the Basotho history of the Difaqane Wars and how the Basotho people protected themselves were revealed. This was enacted through messages being passed among the Basotho communities. As stated earlier, Tutudu was a place for launching attacks, and for protection. Sedibeng learners were protected from problems such as drug-abuse and crime by joining sports teams, but training was conducted after school hours. Just like a hill that serves as a springboard to launch an

attack, Tutudu helped learners and educators of Sedibeng High School to ‘attack’ their weaknesses by conquering laziness, carelessness, demotivation, and low morale.

Tutudu’s actions of protecting learners were visible to everyone, just like a hill that cannot be hidden. Tutudu, through his actions, protected the citizens of Thabure village. Therefore, the qualities of his character reflect a protective and nurturing disposition, including a passion for the teaching profession. The history linked to this name is associated with a fortress among the Basotho people who link the name as being characteristic of sound human values such as being protective over the vulnerable.

4.2.2.9 Authoritative

Uibu and Kikas (2012: 2) describe an authoritative educator as one who “demonstrates behavioural control characterised by guidance and monitoring”. According to McIntosh (2013: 93), an authoritative character is commanding, has self-confidence, and is likely to be respected and obeyed. Tutudu’s authoritative demeanour is noticed when he commands his learners to show respect to him as an elder and as an educator. Tutudu’s authoritativeness is also seen when he instructs the interview panel members to follow him out of the interview venue to observe how dirty the school campus was. This is evidenced in the extract below:

Lerata tu! A ema sa motho ya hopolang ntho eo a neng a lokela hore ebe o tlile le yona. A ema, empa a se ke a reteleha. Ha a phahamisa mahlo a ya baithuti bao ba sehlopha sa leshome le motso o le mong ka mahlo. A ba ya jwalo ka bonngwe. O ne a ba sheba a ba makalletse. A nna a ba ya jwalo ka mahlo ho fihlela e mong a tlelwa ke mohopolo wa hore esebe mahlo ana a ba makalletseng a titjhere a ba botsa hore ha ba eme ke eng. A be a se a re rao! Ha ema a le mong. Wa bobedi. Wa boraro. Jwale yaba lereforefo ha baithuti ba ema ditulong tsa bona.

Mahanke (2014: 27)

[The noise stopped! He stood like someone who remembered something he should have brought with him. He stood still but did not turn around. When he looked up, he looked at the eleventh graders with his eyes. He looked at them one-by-one. He looked at them in amazement. He went on and on with his eyes until other learners came to the realisation that maybe the surprised eyes of the educator were asking them why they were not standing. He stood! The other one stood. The second one. The third. Now all the learners stood, and the sound of their seats when they were standing up was heard.]

The above citation reveals the character of Tutudu as a figure of authority. Tutudu disciplines his learners through the 'look'. Although Tutudu did not utter a word, his authoritative presence or body language made a learner to do what is respectful; that is, standing up when an educator enters the classroom as a sign of respect to the Basotho.

The authoritative character, self-confidence, and commanding presence were Tutudu's strengths during his interview for the teaching post at Sedibeng High School. This is noticed in the extract below:

A di araba mora Tutudu. Ho tse ding a se a ipheta hobane o ne a hlile a di araba le pele a di botswa.

Bomme le bontate, phahamang ho se hokae ditulong tsa lona, le shebe ka ntle. Na moferohadi o o lokela ho ba jareteng ya sekolo? Na le kile la bona bohlaswa bo ka hara diphaposi tsa sekolo see? Ho feta moo na le kgotsofalletse sekgahla seo bana, haholoholo ba sehlopha sa materiki ba fetang ka sona?

Mahanke (2014: 32)

[Tutudu's soon answered them. Among others, he is repeating himself because he actually answered them even before he was asked].

Ladies and gentlemen, rise a little from your seats and look outside. Should this long grass be in the schoolyard? Have you ever seen the mess in the classrooms of this school? Moreover, are you satisfied with the rate at which children, especially those in the matric group, are passing?]

The above extracts reveal Tutudu as being self-confident which was apparent from the way he answered the interview questions even before being asked. Tutudu's authoritative trait which is ever-present is comparable to a hill that cannot be easily moved. Tutudu also has a commanding presence because he was not afraid to ask the interviewers, whom he did not know, to rise from their seats and observe the messy state of the school environment.

The character Tutudu's name is subjected to literary onomastic theoretical analysis concerning his actions, as well as the meaning of his name. Tutudu's authoritative trait is comparable to a hill. Therefore, his actions reflect his character which is linked to the meaning of his name which fits in suitably to the action in the text – a technique aptly employed by the author.

4.2.2.10 Appearance

According to Hornby (2010), appearance refers to how something or someone looks. The colour of skin, size, and body shape are some of the aspects of physical appearance. The character Tutudu in this text has an extraordinary appearance as seen in his skin colour, height, and nose shape. The extraordinary physical features of the character Tutudu are described in the following extract:

Le ha mohla oo ditlabotjha di ne di le pedi mahlo a ne a hlile a ituletse ho a le mong. E ne e le mohlankana e motjha dilemong. Ka seemo a le mokgutshwanyane, le ha e se bona ba dipone. Mmele o le bobebe, ho sa hlokahale hore dipapading motho a bolellwe hore ke sebabole. Tshobotsing e ne e batla e le moshejwahang tjena. Botsho e le bona bo kgwathwang. Nko eka e tloha e re e letse e sa mo robatsa. Empa botle ba monna ke eng....

Mahanke (2014: 27)

[Even though there were two newcomers, their eyes were on one. He was a young gentleman. Short in height but not of horses. The body was light, so there was no need for one to be told that he was superb in sport. In appearance, he was one of those who was at once looked at. Skin darkness looked flaky. The nose was like he had a sleepless night because of it. But what a beauty of a man!]

The above extract describes the extraordinary physical features of the character Tutudu who was very dark in complexion, and his nose was too big. Tutudu's physique was not big but it allowed him to be an enthusiastic character whose gait exuded life. This is substantiated below when the learners praise him:

He monna, o bone mothaka ono hoseng ha a ya sgela. The way he walks, o bona laefe bra wa ka.

Mahanke (2014: 64)

[Hey man, observe that guy in the morning when he goes to school. The way he walks, you see life, my brother.]

The name Tutudu is subjected to the literary onomastic theory regarding his physical features and the meaning of his name. Tutudu's extraordinary appearance and gait were visible to every character in the text; they cannot be hidden - like a hill is visible to everyone. Therefore, the author appropriately linked the name and characteristics to the protagonist by portraying his imposing appearance.

4.2.2.11 Dedication

Hornby (2010: 987) defines dedication as a quality of being committed to a task or purpose. The character Tutudu was dedicated to every task he set his mind on. Tutudu showed dedication when he started working on the first day of school reopening after the holidays even though his colleagues and the school principal seemed to be still in a holiday mood. The character Tutudu's commitment was apparent as he did not miss classes but attended and taught all of them as per the timetable, unlike his colleagues who stayed in the staffroom without attending classes. Tutudu's dedication is indicated in the extract below:

*Ntate, ke fane ka mosebetsi wa hae, mme ka ha e le wa kajeno, o ke ke wa etswa hosane.
Ntate ke re mosebetsi wa kajeno o lokela ho etswa kajeno.*

Mahanke (2014: 30)

[Sir, I have given homework, and since it is for today, it cannot be done tomorrow.

Sir, I say today's work should be done today.]

The above extract emphasises that the character Tutudu was dedicated to his work. He teaches and gives learners homework on the first day of school even though the usual practice of the school was to start teaching only in the second week after the school's reopening. Tutudu did not listen to the school principal who expected teaching and learning to commence during the following week. Tutudu's teaching plans were for the very first day of the school's reopening. Planning for work shows dedication, therefore the character Tutudu does not allow anyone to disturb him in his commitment to teaching and learning. The other action that displays Tutudu's dedication is revealed in the excerpt below:

Jwaloka la maobane Tutudu a betseha ho leba moo thaemtheibole e mo supang teng.

Mahanke (2014: 40)

[Like yesterday, Tutudu is running towards where the timetable is displayed.]

The above evidence confirms Tutudu's dedication to work. Tutudu religiously attends and teaches during all his allocated teaching periods. He leaves his colleagues in the staffroom gossiping. Tutudu's name was subjected to the principles of the literary onomastic characterisation theory regarding the character's actions and the meaning of the character's name. The actions of Tutudu affirm his dedication to his profession and to his character name; he radiates the steadfast qualities of a hill that cannot be hidden.

The character Tutudu's dedication is noticed by every character close to him. Tutudu was industrious, dedicated to studying, and worked towards brightening the image of the school at the same time. The character Tutudu worked under difficult circumstances at school, and when he worked as a labourer digging the ground to lay pipelines. At night, after work, character Tutudu would start studying towards obtaining a BA degree to qualify as a teacher. Therefore, the author has judiciously linked the name to Tutudu's character traits as he enacted immense dedication in all his duties.

4.2.2.12 Productive`

Soanes and Steven (2008: 1145) define productivity as "achieving or producing a significant number of results". Productive is a word that often describes a person's capability to do much relevant work to produce a positive result. The character Tutudu was productive in his actions as he enhanced the image of Sedibeng High School by producing excellent results compared to previous years when learners were performing below the 50% level. The productivity of the character Tutudu is revealed in the following extract of Tselapedi's novel:

Na Ralefapha o ne a ka rorisa fela ho se se setle seo a se bonang? Nnete ha ho hlokahale hore motho e be e be Ralefapha ho hlokomela hore phapang e kgolo sekolong sena: Mabala a sekolo a hlwekile. Ha kena ka diphaposing ho seriti, mme o kgona ho bona hore ke moo ho rutelwang bana ba sekolo. Matitjhere le ona a boetse dithaeng. Le moaparong wa boitlhompho, o ba kgethollang baneng. Ha ho potang le hore le diphetho di tla supa phetoho mafelong a selemo.

Mahanke (2014: 61)

[Could a Department official just praise without seeing something beautiful? In fact, one does not need to be an expert to realise that there is a big difference in this school. The school grounds are clean. When you enter the classrooms there you sense dignity and respect, and you can see that this is where children are really taught. Teachers returned to wearing ties. Their dress shows self-respect, which distinguishes them from the children. There is no doubt that the results will show a change by the end of the year.]

The above citation shows that the character Tutudu exhibits deeds that allow people to emulate him. Similarly, the character Tutudu reveals the beauty of Sedibeng High School which even the school's principal failed to succeed in doing prior to the appointment of Tutudu. The principal failed to beautify Sedibeng High School as he was accustomed to the school being untidy. Teachers working at the school were also not dressing in a professional manner such that it was difficult for a visitor to distinguish between an outsider and a teacher. The character Tutudu's actions were subjected to

analysis via the literary onomastic characterisation theory in terms of actions, meaning, and the history of the name. Tutudu, who was a productive character, displayed qualities symbolic of a hill that has fertile soil to produce lush vegetation.

Moreover, Tutudu created a better Thabure community by being the metaphoric fertile soil on a hill that enables flora and fauna to proliferate. It is difficult to destroy a hill or flatten it - Tutudu's jealous and lazy colleagues tried to change Tutudu to become like them by spreading lies and setting traps that could have caused him to end up in jail; but they failed.

Literally, Tutudu improved Thabure by imposing learner-discipline, encouraging tidiness of the school's campus, forming sports teams, resurrecting the church choir, and producing good results in the subject that he taught.

Lastly, the more his opponents tried to denigrate him, the more his excellence in teaching was praised by everyone. Tutudu flatly refused to be like his colleagues; therefore, it is evident in his actions that he exudes productive qualities that are reinforced by his daily actions which connect appropriately to the meanings of his name.

4.2.2.13 Attention to tidiness

The character Tutudu, who is tidy by nature, practises sound hygiene habits, and is passionate about cleanliness. This attention to tidiness is evidenced in the extract below:

Lokisang ditulo tsa lona di dule ka makgethe. Jwale he phuthang dipampiri tsena mmoho le matlakala ohle a bakileng bohlaswa ka mona ka phaposing. Tlosang le mabokose ano a etsang phaposi ena eke hlaha sa mamasianoke. Bohlaswa bo duka maikutlo a motho, mme bo thunthetsa kelello ya hae. Motho ya sebeletsang moo ho hlwekileng o rata mosebetsi wa hae.

Mahanke (2014: 28)

[Prepare your seats and arrange them neatly. Now collect these papers together with all the rubbish that has caused a mess in the room. Get rid of these boxes that make this room to look like a mess. Dirt affects a person's feelings, and it messes with one's mind. A person who works in a clean environment loves his work.]

The above evidence which strengthens the character Tutudu, portrays him as a tidy person who is disgusted with dirty spaces. He instructs learners to clean their classrooms before they can start working. The character Tutudu does not only encourage and display cleanliness at work, but also

enacts it as a role-model; for example, he washes and sets his clothes. Tutudu's cleanliness is evident in this text:

Dieta di bentshitswe ka la maobane empa le hoseng o sa boela a di borosola, a bile a di pheta hape. Hempe le yona le ha e bile e tswa ka wateropong, mme e siditswe ka makgethe, o sa boela a e otlolla hape.

Mahanke (2014: 40)

[Tutudu would polish his shoes the day before, and in the morning again. He would re-polish them and make them shiny. He would iron his shirt the day before, and in the morning, he would iron it again.]

The above extract reveals that the character Tutudu was meticulously cleanliness-conscious as he does not wear dusty shoes and sees to it that his clothes are well-ironed.

The character Tutudu was analysed via the literary onomastic characterisation theory pertaining to physical appearance, actions, and the meaning of his name. Tutudu is compared to a hill that is above its surroundings, generally free from dirt such as paper and plastics. In other words, Tutudu's cleanliness is comparable to a hill that cannot be easily polluted. Hence, it is apparent in the adherence to cleanliness that the character Tutudu is exemplified by the author of this novel who chose this name wisely for it connected to sound values.

4.2.3 Dikgapane

In this section of the study, the characteristics of Dikgapane are discussed and linked to the literary onomastic characterisation theory. Dikgapane exhibited impatience, inconsistency, and sympathy. Additionally, the meaning of the character name, Dikgapane, was also unpacked.

The Basotho people are known for owning cattle which are herded to the veld for grazing. While grazing, the cows excrete cow dung which is left in the veld exposed to the sunny or cold conditions. After some time, the cow dung dries and changes to the colour grey. When cow dung is dry and grey the Basotho people call it *kgapane*. Dikgapane is the plural form of Kgapane (dried cow dung). Litabe (2016: 63) describes kgapane as follows:

Ke sesu sa bolokwe ba kgomo se fumanehang thoteng.

Kaha se dula moo nako e telele, se ba seputswa ke dipula le dirame.

[*Kgapane* is dried cow dung found on the plain. It is grey in colour because of a long period of exposure to rain or cold.]

According to Sillar (2000: 52), cow dung can be used to produce fire. The Basotho, among other African nations, use dried cow dung for fire which is not long-lasting. Even though cow dung fires are good to cook food, they only burn for a short time compared to other materials such as hardwood and coal.

Cow dung can be utilised as a mosquito repellent. The Basotho and other Africans use cow dung as a fertiliser that enriches the soil for better plant growth. Tsoeunyane and Obioha (2012: 257) add that cow dung is also used by Basotho people who mix it with the soil to paint their houses. The attributes of the character Dikgapane is explained in the following sub-sections:

4.2.3.1 Impatience

Impatience is defined by Hornby (2010: 1230) as the “tendency to be irritable”. The impatient give up easily and do not finish work they have started. The character Dikgapane exhibits impatience in this novel as seen when she discontinues teaching the schoolgirls about respect and sound feminine habits. When challenges arise, Dikgapane becomes despondent and impatient. Her impatience is exhibited in the passage below:

*Dipuo tseo di ile tsa nyahamisa Dikgapane hoo a ileng a emisa hanghang ka boiteko boo ba hae. O qetelletse a le sehlopheng se binang pina e reng, rona re bomang re tlang re fetola lefatshe leo re fumanang le se le ntse le senyehile?
Ba re ha o fihla Roma o etse seo Maroma a se etsang.*

Mahanke (2014: 44)

[Those speeches discouraged Dikgapane so much that she immediately stopped her efforts. She ended up being in a group that sang a song that says, who are we, who are those going to change the world which we find already destroyed?

They say when you come to Rome, do what the Romans do.]

The above citation informs that Dikgapane did not persevere in doing what was right. The character Dikgapane was a young newly-appointed teacher who used to conduct guidance sessions with female learners to teach them how to prevent teenage pregnancy and STDs. Only a committed educator engages in such extra-curricular teaching that is not related to what is taught in class. Guiding teenagers

on how to prevent teenage pregnancy and STDs can only be done by educators who are passionate about their calling. Distressingly, one angry and drunk parent (with the support of others) went to school to complain that Dikgapane was teaching non-curricular and inappropriate adult education topics. After this incident, Dikgapane stopped the counselling sessions and joined the lazy colleagues.

The character's name, Dikgapane, in this text is subjected to the literary onomastic characterisation aspect of cultural insights and reactions. Through the onomastic analysis of this name, the culture of the Basotho society of making fires and using fertilisers surfaced. Dikgapane's behaviour was comparable to the dried cow dung that the Basotho used to make a fire with. At the beginning, Dikgapane's actions were comparable to fertiliser as she was teaching sound morals and hygienic habits which enriched the lives of the schoolgirls. She was goal-driven to produce critical-thinking and well-behaved learners. Just like fertilisers that enrich the soil to produce healthy plants, Dikgapane envisioned engendering a sense of responsibility among schoolgirls to protect their bodies and minds from harm. Therefore, the author wisely selected the appropriate name of Dikgapane as it related to the character trait of impatience and vulnerability.

4.2.3.2 Inconsistency

Hornby (2010: 760) defines inconsistency as the "tendency to change too often, and not staying constant". Dikgapane is inconsistent as she changed to become an alcoholic, something she was not during her early days in Thabure village. She became broken, weak-willed and inconsistent when she ceased being the once industrious and committed educator who later joined the lazy colleagues. Dikgapane's change to becoming an alcoholic is described in the quote below:

Dikgapane ngwana batho, le yena a ingodisa dibukeng tse kgolo tsa Dimama. A qala a momamoma saeda le ha qalong e ne e mo momakatsa, e be e qetelle e kgutlile. Ditho tsa kgale mokgatlong tsa nna tsa mo tataisa ka maele. A mamela dikeltso ho fihlela a fumana bo dumellanang le yena. Le mekgwa le dinako tsa ho nwa a nna a di fetola ho fihlela a tlwaela. Kajeno le yena o a qwela.

Mahanke (2014: 44)

[Dikgapane, the poor child, also enrolled in the big books of Dimama. She began by sipping cider, even though at first it was giving her a hard time until she vomited. The old members of the organisation guided her with idioms. She listened to the advice until she found the type of alcohol suitable for her. She kept changing the ways and times of drinking until she got used to it. Today she also dives.]

The above extract reveals how inconsistent and vulnerable Dikgapane was. The character Dikgapane changed her respectable behaviour of being a teetotaler to becoming an alcoholic. Before the incident of being accused of teaching schoolgirls ‘nonsense’ by the Thabure parents, Dikgapane had never tasted alcohol, but after being criticised by Thabure’s parents she became demoralised, became a drunk, and joined colleagues who did not attend classes; instead, she regularly visited taverns. The character Dikgapane also exhibited inconsistency when she stopped being enthusiastic about her work and became lazy. Dikgapane’s inconsistency in how she worked as an educator is depicted in the text below:

Ke selemo sa bobedi jwale Dikgapane a sebetsa sekolong sena sa Sedibeng. O fihlile a le mafolofolo jwaloka Tutudu tjena, empa a phaka a ithuta hore mona Thabure mmuso ha o tate.

Mahanke (2014: 42)

[It is the second year since Dikgapane had started working at Sedibeng High School. She arrived active and enthusiastic like Tutudu, but she quickly learned that in Thabure the Government does not care about teachers and education in general.]

The above evidence exposes Dikgapane’s character of being inconsistent because she changed from being a hardworking educator to a lazy one. Dikgapane was enthusiastic like Tutudu, but after the second year of working at Sedibeng High School, her passion waned when the parents criticised her for helping schoolgirls to stay pregnant-free; hence, she gave up after becoming frustrated and exhausted. Also, Dikgapane’s inconsistency was evident when she changed from being a caring and sympathetic character to being heartless. This was observed in Dikgapane and Tutudu’s conversation below, when Dikgapane does not want to help her lover Tutudu in releasing Thabure residents from prison:

*E re ke bone..... ke na le dikete tse tharo. Wena o na le bokae?
Nna.... ha ke na tjhelete. E teng e lekane mabaka a ka, ngwaneso.
O bua jwalo o bontsha hore ho hang tsena ha di kene.*

Mahanke (2014: 108)

[Let me see ... I have three thousand. How much do you have?
Me... I do not have money. The one I have is for my needs, my bother.
She speaks showing that she is not interested.]

The above conversation informs us that the character Dikgapane was inconsistent. She was not interested in supporting her partner to pay bail for the prisoners to be released.

The naming of the character Dikgapane was subjected to analysis via the literary onomastic characterisation theory concerning actions, reactions, and the name's meaning. Dikgapane's reaction when the Thabure parents accused her of teaching their children 'nonsense' showed that she was inconsistent by ceasing to be enthusiastic to wiseen schoolgirls in their quest to know the realities of the world. As stated earlier in this section that *dikgapane* (dried cow dung) is formed as a result of temperature changes, so too does Dikgapane change when challenges arise. The character Dikgapane's inconsistent characteristic is comparable to cow dung that dries because of the varying temperatures. Therefore, the author accurately linked the name to the character trait portrayed by Dikgapane's inconsistent actions.

4.2.3.3 Sympathy

Hornby (2010: 1510) defines sympathy as "the feeling of being sorry for someone, and showing that you understand and care about somebody's problems". The character Dikgapane is sympathetic in this text as shown when she quit being a part of a team planning the downfall of the character Tutudu. Dikgapane left the team because of her sympathy towards Tutudu. Dikgapane sympathised with Tutudu when he told her the painful story of his upbringing. This is evident in the passage below:

Tutudu o phethetse pale ya hae Dikgapane a kgeleletse dikeledi. Ha a bona hore eo o lla a sa kgaotse a ema, a mo kgella metsi. Dikgapane a amohela empa a se ke a a nwa. A a beha fatshe pela hae fatshe, dikgapha tsona di ntse di re tsu marameng.

Mahanke (2014: 87)

[Tutudu finished his story. Dikgapane shed tears. When he saw that she was crying non-stop, he stood up and poured water for her. Dikgapane accepted the water but did not drink it. She put it down next to her on the floor, tears still rolling down her cheeks.]

The above extract indicates how sympathetic the character Dikgapane is. When Tutudu tells the story of his painful upbringing, Dikgapane feels Tutudu's pain and cries. The character Dikgapane shows sympathy towards Tutudu whom Thebe and his colleagues were planning to bring down, so she quit being a member of this manipulative group. This action of sympathy and compassion is evidenced in the passage below:

Dikgapane le yena ke eo ha a bonahale, batho ba se ba bile ba qhalana ka bonngwe. Thebe o mo letseditse ka makgetlo a nna a bolellwa hore a siye molaetsa. O rometse le melaetsa e reng eo a letse. Empa ha ho nko ho tswa lemina.

Mahanke (2014: 81)

[Dikgapane is also not here, she is not seen, and people have even dispersed one-by-one. Thebe called him several times and was told to leave a message. He also sent messages saying that he should call. But nothing is happening.]

The above extract indicates that the character Dikgapane did not show up at a meeting where she was supposed to use her speech skills to spread lies about the character Tutudu so that the residents could get rid of his presence in Thabure. The act of Dikgapane's withdrawal from the team against Tutudu made Thebe to be wary of her, thus developing a hatred towards Dikgapane.

The name Dikgapane was subjected to the literary onomastic characterisation analysis process regarding actions and the meaning of the name. As stated previously, cow dung can be used as a mosquito repellent. Dikgapane who displayed a resilient trait is comparable to the cow dung that repels mosquitos (Gupta, Aneja, and Rana 2016). Effect of color, cow dung and clay suspension on oviposition behavior of gravid female mosquitoes in Zaria, Kaduna state, Nigeria., in this novel, are compared to Dikgapane's evil-plotting colleagues whom Dikgapane rejected. Her sympathetic trait became a repellent to parasitic and noisy colleagues such as Thebe, who wanted to use her for his dirty deeds of trying to get rid of the honest and hardworking Tutudu.

Dikgapane defied Tutudu's opponents who were set on a mission to get rid of Tutudu from Sedibeng High School and Thabure village. Dikgapane's sympathy towards Tutudu made her rethink, and instead became Tutudu's supporter. After realising her follies, Dikgapane fell in love with Tutudu whom she initially wanted ousted from the Thabure community. Therefore, the author skilfully and creatively linked the name Dikgapane with actions in the plot that portrayed sympathetic tendencies.

4.2.4 Tselapedi

In this section of the study, the name and traits of the character Tselapedi were analysed and linked to the literary onomastic characterisation theory.

Tselapedi is a Sesotho compound word formed by combining two words, tsela (road) and pedi (two), forming the word, 'two-roaded'.

In Basotho communities, one will find one road branching into two roads leading to one place. The branches of that road form a Y shape. The difference between the two roads is linked to distance and safety. One may find that the one road is shorter but dangerous to use. For example, the road will be near the habitat of wild animals, or it is near hills where criminals hide and wait for people using that road. The other road may be longer but safer and located near households. Therefore, this type of a road that branches into two has both positives and negatives, according to Gayah and Daganzo (2012:84).

4.2.4.1 Optimism

Milona (2020:4) defines optimism as “the tendency to expect that things will go well”. An optimistic leader exerts effort in his or her work. Principal Tselapedi seems to be optimistic in this text when he fights for Tutudu to be hired when everyone in the interview panel was against hiring Tutudu just because he was not native to Thabure village. Tselapedi shows optimism by believing that Tutudu will instil a positive change in Sedibeng High School. The character Tselapedi also shows optimism as a leader when he protects Tutudu against the angry Thabure community members who wanted Tutudu out of Thabure village. This is evident in the extract below:

Ho lokile ha re ye lapeng mane, o tle o kgatholohe kajeno. Hosasa re tla tsoha re bona hore fefo se fetile kapa jwang. O tla fumana le nako ya ho ya lokisa mane ha hao e le motsheare. Ke tla o batlela le bathusi ba tla hlokomela hore o se ntshwe kotsi.

Mahanke (2014: 24)

[Okay, let's go home, so you can rest today. Tomorrow we will wake up and see if the storm has passed or not. You will also find time to clean your house during the day. I will find helpers who will see that you are not harmed.]

From the above extract, Tselapedi's generosity is seen when he is willing to open the doors of his house for Tutudu's safety. According to Muteswa (2016:137), every leader must ensure the safety of every individual under his/her charge. The character Tselapedi ensured that Tutudu was safe when Tutudu was falsely accused and attacked by Thabure residents. Tselapedi called the police and also offered Tutudu temporary accommodation in his house.

Tselapedi's displayed some positive ways of leading the school. According to Muteswa (2016: 136), a good leader is honest, can recognise talent, and creates the appropriate school culture. On the day of the interviews, the character Tselapedi demonstrated a commendable capacity for justice, honesty, and leadership. The citation below shows how generous and caring the character Tselapedi was:

Bomme le bontate, pele le etsa kgetho ka ho phahamisa matsoho le ho voutela eo le mo ratang ke kopa hore le sebedise boko e se dipelo. Hopolang hore re phatlaladitse sekgeo sa mosebetsi hobane re na le tlhoko e itseng. Ka hona eo re mo hirang o lokela ho kwala sekgeo ka ho phethahatsa tseo re di hlokanng. Modulasetulo a kgaola kang ka ho re Tselapedi a phethisetswe ho ya ka takatso ya hae etswe ke yena a tsebang ka botlalo se etsahalang sekolong moo. A hloka ya mo hanyetsang. Ba kgena, empa ba sitwa ho hanana le yena.

Mahanke (2014: 33-34)

[Ladies and gentlemen, before you choose by raising your hands and voting for the one you like, I ask you to use your brain and not your heart. Remember that we have advertised a job vacancy because we have a specific need. Therefore, the person we hire should fill the gap by fulfilling what we need. The chairman ended the dispute by saying that Tselapedi should be heard according to his wish because he is the one who knows in detail what is happening in the school. He found nobody had opposed him; they got angry, but they were unable to disagree with him.]

The above extract shows that the character Tselapedi is a good leader. The character Tselapedi disagreed with the panel during the teachers' interview and fought for Tutudu's appointment as the school's governing body members were reluctant to hire Tutudu who had the highest score compared to other interviewees just because Tutudu was not born in Thabure village.

The naming of the character Tselapedi is subject to the literary onomastic characterisation theory on the aspect of linguistic characteristics and actions. The name Tselapedi is the combination of two parts of speech which is a noun (*tsela*) and an adjective (*pedi*). The character Tselapedi's actions show both optimism and pessimism. Therefore, the character Tselapedi's two-sided ways of leading are comparable to the road that veers off into two branches. Therefore, the author linked the name and character's traits appropriately by portraying Tselapedi's optimism and pessimism.

4.2.4.2 Pessimism

Pessimism is described by Carve and Scheler (2014:2) as "the tendency to see the worst aspect of things". The character Tselapedi is also pessimistic in this novel when he is reluctant allow Tutudu to make a positive change by starting to teach on the first day of the school's reopening. This is evident in Tselapedi and Tutudu's conversation below:

Ntate, baithuti ke bana ba hloka dibuka.

Tselapedi o ne a maketse, mme a sa utlwisisi se etsahalang.

Ho lokile, monghadi Tutudu. Re tla fihla ho bona. Re sa lokisetsa ba dihlopheng tse ding. Re tla fihla ho bona pele beke ena e fela. Ho seng jwalo re tla qala ka bona beke e tlang.

O reng monghadi?

Ntate ke fane ka mosebetsi wa hae, mme ka ha e le wa kajeno o ke ke wa etswa hosane.

Mahanke (2014: 30)

[Sir, there are learners who need books.

Tselapedi was surprised and did not understand what was happening.

It is fine Mr Tutudu, learners will be given the books before the end of this week, if not, we will start with them next week. We are still issuing the book to other grades.

Sir, what are you saying?

Sir, I gave learners work today. Today's work needs to be done today.]

The above dialogue shows that the character Tselapedi wanted to refuse giving Tutudu the books for learners on the first day. Therefore, it was clear that the character Tselapedi had a negative way of leading the school. It is said in the citation that the principal did not understand when an educator wanted to give learners homework on the first day of school. It shows that Tselapedi failed to establish the right culture of teaching and learning on the very first day of school, as well as managing to keep the classrooms clean.

The name of the character Tselapedi was subjected to the literary onomastic characterisation theory regarding linguistic characteristics and actions. The name Tselapedi is the combination of two parts of speech which is the noun *tsela* and the adjective *pedi*. The character Tselapedi's actions show both optimism and pessimism. Therefore, Tselapedi's inconsistency in leading is comparable to the road that branches into two. Therefore, the author has aptly linked his name and character's traits as portrayed in his pessimistic actions.

4.2.5 Thebe

In this section of the study, the character traits of Thebe are discussed and linked to the literary onomastic characterisation theory. Qualities such as deception and obstinacy are highlighted. The meaning of the character name Thebe was also provided.

Thebe (the shield), according to Litabe (2016: 81) is a tool of protection made from the hide of the cow's forehead which is the hardest part. The shield prevents weapons from passing through, thus protecting the one who holds it. According to Berg (2000) thebe (the shield) was used in battles such

as the Cape of Good Hope War (1795-1806), the Ndwandwe Zulu War (1817-1819), the Khoi-khoi Dutch Wars (1659-1677), and the Pedi Wars (1876-1879). The shield was used by Zulus, Xhosas, and the Basothos in such battles to protect themselves from invasions.

The character Thebe exhibited negative traits such as deception and obstinacy to prevent progress, development, the beautification of Thabure village, and better academic results at Sedibeng High School. These are discussed below:

4.2.5.1 Deception

Deception is defined as “an act of deliberately making somebody believe something that is not true” (Hornby, 2010). Deception can prevent progress and transformation in life. The character Thebe lied to the notorious Sedibeng learners that Tutudu was the one who made them fail and repeat the grade, so that they begin to hate Tutudu and possibly attack him. The lie spread by Thebe is mentioned in the text below:

Motho ha a le kgopo ha a mele manaka. A ka tsheha a ba a nna a ipolela ka moo a tlo pholosa bana ba motse ona lefifing ka teng, empa ketso tsa hae di molatola: kopanong ya pele ha re bula, rona re ne re re ho fokotswe tshubuhlellano ka ho fetisa baithuti bohle ba feitsing ngwahola. Matitjhere ohle a ne a dumellana le mohopolo oo, ntle le a le mong fela ... Tutudu. Yena Tutudu wa setlabotjha.

Mahanke (2014: 66)

[When a person is evil, he does not grow horns. He could laugh and keep confessing how he is going to save the children of this village from the darkness, but his actions are reprehensible: In the first meeting when we opened, we said that learner-overcrowding should be reduced by promoting all learners who failed last year, to the next grade. All the teachers agreed with the idea, except one...Tutudu. Tutudu the newcomer.]

The above citation reveals that Thebe was a liar who was not ashamed to falsely defame a colleague to learners in an attempt to stop Tutudu from engendering positive change in the workplace. Before Thebe manoeuvred his vicious plot, Tutudu was known to learners as a hardworking educator who excelled when it came to teaching Mathematics. Thebe tried to hinder the Sedibeng High School learners from receiving quality lessons from Tutudu that would help them pass Mathematics. This was noted in the passage below:

Bana ba lla ka titjhere mona ho thwe ke Tutudu. Bana ba tloha mahae ba sa fumana le sebaka sa ho ja. Ha ba fihla sekolong ke re ha ba fumantshwe ke re le nako ya ho ja. Ha ba sa kgothe majwang le ho hela ka disekele, ba isaka ditulo hodimo le tlase. Ha sekolo se tswile ba tlatswa tlatswa le thota, nthwana tsa batho o fumane di kgelelletse, di se di hulana feela ke tlala le mokgathala.

Mahanke (2014 :57)

[The children are complaining about the educator here; it is said to be Tutudu. The learners leave their homes without even finding time to eat. They don't even get time to eat when they arrive at school. When they are not cutting the grass with sickles, they carry the seats up and down. When the school is out, they are all over the place, running up and down hungry and tired.]

Thebe tried to prevent Tutudu from using the strategy of forming sports teams at school by lying to the SGB chairperson Matsepe that Tutudu was forcing learners to run with an empty stomach when they were tired after school. Thebe also tried to stop Tutudu from teaching the learners cleanliness and the importance of punctuality. Thebe lied that Tutudu forced learners to come to school early without them eating breakfast.

The name Thebe was subjected to the literary onomastic characterisation theory concerning the aspects of history, speech, and actions. The name of this character (Thebe) implies being a restraining force. The character Thebe's deception prevented the character Tutudu from bringing positive change to Sedibeng High School. Literally, Thebe had the power to restrain and hinder positive change like a shield that restricts the entry of spears. He tried to restrict the weapons that were used by Tutudu to fight the dysfunctionality of Sedibeng High School and the carelessness of the Thabure society. Thebe prevented Tutudu from making Sedibeng High School better such that learners and educators arrive on time and produce better academic results. Therefore, the author selected and linked the name and characteristics correctly as the character of Thebe was portrayed as being deceitful and deceptive in his speech and actions. The shield protects a fighter from harm, but the character Thebe falsely attacks the character of Tutudu to endanger the latter's life and reputation.

4.2.5.2 Stubbornness

Hornby (2010: 1483) defines a stubborn person as "one who is determined to do what he or she wants, and refuses to do anything else". A stubborn or obstinate person does not want to change his or her attitude. The character Thebe was obstinate in that he did not give up trying to besmirch the character

of Tutudu to make him leave Sedibeng High School. Thebe influenced the Thabure community to protest against Tutudu's presence. When that plan failed, Thebe devised another devious plot of sending a schoolgirl to Tutudu's home so that it might look like Tutudu was having an affair with her. This is evident in the extract below:

Batho ba botsane hore Thebe o hokae ha hlokahala ya tsebang. O kene ha hae a suma ka dinko, mme ka pelo a ntse a re ho tjhetjha ha ramo ha se ho baleha. Ntefeleng o kene lenaneng la bao a ba nyonyang ho feta boko tsa mohlabaneng. Haele Tutudu yena o tla be a mo thole.

Mahanke (2014: 119)

[People asked each other the whereabouts of Thebe, but no one knew. He entered his home breathing heavily through the nose. In his heart he was saying that stepping back from a ram does not mean he is running away. Ntefeleng is now on the list of those he hates more than the toilet's worms. As for Tutudu, he is still going to trap him.]

The above citation provides evidence that the character Thebe does not give up easily, even if he sees that his evil plans are unsuccessful. Thebe's plan of trying to make Tutudu appear as one who has affairs with learners fails, but Thebe swears that it is not yet over, and that he was still going to ensnare Tutudu.

The character's name Thebe was subjected to the literary onomastic characterisation theory concerning actions and the meaning of his name. As previously stated, the name Thebe suggests that he is made of the hard skin found on the forehead of an ox; hence, his stubbornness can be compared to this hardness of character. Thebe was frustrated because he tried several times to make Tutudu look bad, but Thebe always failed, but did not stop his plotting. The following are the incidents that were supposed to make Thebe stop treating Tutudu badly, but Thebe was too persistent to stop as he came up with trap after trap. Therefore, the author succeeded in linking the name Thebe and his qualities which portray him as an antagonist who symbolises stubbornness and deviousness.

4.2.6 Ramorara

In this section, the character traits and meaning of the name Ramorara were presented and linked to the literary onomastic characterisation theory. The character trait of Ramorara that was highlighted centred on alcoholism. The meaning of the name Ramorara was also explained.

Morara is the name for grape which is one of the most common fruit on the African continent. Africans ferment grapes to produce alcohol such as wine and brandy.

The name Ramorara was subjected to the onomastic process through linguistic syllabication. The prefix ra- represents a male in the Basotho society. The root word -morara means grapes. Therefore, the name Ramorara can be interpreted as a male who loves grapes. This character trait of Ramorara is evidenced in the following sub-section:

4.2.6.1 Alcoholism

McIntosh (2013:36) defines an alcoholic as someone who is unable to stop the habit of consuming alcohol very often in large amounts. The character Ramorara is perpetually drunk in this novel; therefore, he can be referred to as an alcoholic who goes to work drunk. This evidence is in the extract below:

...a hlaha Ramorara. A hlaha eka kgolabolokwe e theta polokwe, mpa e tenya ena e tsokotseha, e ya kwana le kwana ha yena a leka hore e lebe pele. Mofufutso o ne o entse diphororo sefahlehong sa hae. Mahlo ona eka a mokoko o nwele lehe. A re tlere!

Mahanke (2014: 41)

[He appeared like a dung beetle pushing the dung balls, his fat belly was shaking, going back and forth as he was trying to move forward. Sweat had formed waterfalls on his face. His eyes were red like those of a hen (mokoko) that drank egg!]

The above citation describes how Ramorara looked when he was drunk during work time. The character's name Ramorara was analysed according to the literary onomastic theory regarding his actions, and the meaning of his name. According to Lee, Pedley, Hoffmann and Massaro (2016: 1519), consumption of alcohol makes the belly fat. Ramorara loved alcohol, thus his stomach was moving from side to side. Therefore, the author was accurate in linking the name and character traits to that which portrayed alcoholic tendencies.

4.2.7 Ntefeleng

In this section of the study, the qualities of the character Ntefeleng are discussed and linked to the literary onomastic characterisation theory. The character Ntefeleng represents support and truthfulness. The meaning of the character's name was also explained.

According to Mokhathi-Mbele (2014:241), Ntefeleng is a Sesotho name that means “pay for me”, a name that the Basotho people give to a child who is born out of wedlock. Ntefeleng is a name that speaks to the paternal elders of a child that they need to pay *tlhaolo* (damages) if the father does not intend to marry the child’s mother. If the child’s father is willing to marry the mother, then the name suggests that the child’s paternal family should pay the *mahadi* (dowry). Mokhathi-Mbele (2014: 241) elaborates that the name suggests that the awardee is at the mercy of the maternal family, but in reality the awardee holds the higher position of power. Therefore, it is clear that the name Ntefeleng connotes debt. The following sub-sections outline the qualities of the character Ntefeleng:

4.2.7.1 Supportive

Jones and Koerner (2015:2) describe support as “the verbal and nonverbal behaviours performed to offer assistance to people who are perceived to be in need of assistance”. The character Ntefeleng is portrayed as being supportive in this novel when the Thabure community was protesting against Tutudu’s presence in Thabure village. Ntefeleng called the police to save Tutudu’s property that the angry community was destroying. This is evident in the extract below:

*Ntefeleng a re o bua le bona, Thabang a kgaruma ditaelo, ba mamela. A tshetjha Ntefeleng.
A ntsha sele, a letsa. Ba ya ntlong ba se ba kgorohile.*

Mahanke (2014: 95)

[Ntefeleng tried talking to them. Thabang shouted orders and they obeyed. Ntefeleng went back. She took out her cell phone and called. They went to the house furious and armed.]

The above evidence describes the day when Ntefeleng showed support towards the character Tutudu by calling the police to save Tutudu’s home which was being destroyed by Thabang and his fellow schoolmates. The name Ntefeleng was subjected to the literary onomastic characterisation theory concerning the aspect of actions and the meaning of the name. The character Ntefeleng’s actions of support were never rewarded according to how she expected it. Therefore, as the name infers, the character Ntefeleng needs a reward for the support she gave to the character Tutudu. What Ntefeleng wanted was for Tutudu to reward her with romantic love for the trouble she went through for Tutudu’s sake. Ntefeleng always supported Tutudu in his difficult times expecting to receive love in return, but she did not find it. According to Ntefeleng, the expectation was that Tutudu owed her romantic love.

4.2.7.2 Truthful

Kalbfleisch and Morgan (2019: 30) define truthfulness as “the exchange of information known by the communicator to be accurate”. A truthful person is the one who does not tell lies. Although the character Ntefeleng is portrayed as being manipulative after being used to trap Tutudu, her scheme came to the fore when she tells the truth to everyone that the character Thebe sent her to seduce Tutudu so that Tutudu may be known as a bad educator who is involved in sexual relations with learners. Ntefeleng tells the truth to everyone that she was sent by Thebe, and that Tutudu was innocent. This is evidenced in the extract below:

Bomme le bontate, titjhere Tutudu ha a na molato tabeng ena. Ebile bomme le bontate ba mapolesa ba fihla moo a ntseng a ntebela hobane le ho kena ha a tsebe ke kene jwang.

Mahanke (2014: 86)

[Ladies and gentlemen, educator Puseletso, Mosiwa, Manko and Thabo and many others. Tutudu is innocent in this matter. When the police officers arrived here, Mr Tutudu was chasing me away because he did not even know how I got here.]

The above declaration indicates that the manipulative Ntefeleng saved Tutudu when he was supposed to be arrested for allegedly having a sexual relationship with a schoolgirl he was teaching. After this incident, Ntefeleng thought that Tutudu would reward her with romantic love. Therefore, it was clear that Ntefeleng did not receive any reward from Tutudu after protecting him during the attack. Hence, her name suited her actions.

The character Ntefeleng was subjected to the literary onomastic characterisation theory regarding aspects of speech and the meaning of her name. Ntefeleng’s words of truth that saved the character Tutudu’s life were never rewarded. Therefore, the author judiciously linked the name and character traits of Ntefeleng. This was portrayed in her confession to save the innocent Tutudu from character-assassination. The character Ntefeleng, as the name implies, feels that Tutudu is indebted to her for supporting him.

4.3 SUMMARY OF *MEHALADITWE YA DITHOTA*

The novel by Maina (2015) is about the protagonist called Lerato who was an only child to her parents. The supporting cast included Puseletso, Mosiwa, Manko and Thabo, among others. Lerato was greatly loved by her parents, and they even compared her to the beautiful flower, the arum lily (*Mohaladitwe*). Lerato’s father, Tatolo, was very proud of his daughter such that even the neighbours were aware of it because he was always praising his intelligent daughter. Lerato had a male friend called Thabo - both

were at Motsekuwa Primary School and were famous for their outstanding academic performance and exemplary behaviour. Lerato and Thabo were the teachers' favourite learners; hence, some of their fellow classmates were jealous of them.

Lerato's classmate was a girl called Mmanko who was not good-looking as she had a big nose, but Mmanko hated Lerato as she was jealous of her. After completing Grade 9, Mmanko, Lerato and Thabo had to leave their village to further their studies. Lerato went to Rutanang High School in Mafeteng, and Thabo went to Christ the King High School in Roma. The jealous Manko followed Lerato to Rutanang High School. Thabo started a friendship with a boy called Mosiuwa who loved the Sesotho tradition, while Lerato befriended a girl called Puseletso.

When Mmanko, Lerato, Puseletso, Mosiuwa and Thabo arrived at their respective high schools, they were mistreated by senior learners by undergoing initiation meant for newcomers. The headgirl of Rutanang, Kgahliso, fought against the initiation of new girls, only then this horrendous treatment stopped. On the boys' side, the head prefect, Thabiso, fought for Mosiuwa and Thabo, and so they became free from abuse. Mmanko tried many times to befriend Lerato, but she failed. Mmanko concocted lies, one being that Puseletso was not good enough for Lerato who believed Mmanko's lies, and so they (Mmanko and Lerato) became friends. True friendship was not what Mmanko desired as she wanted to destroy Lerato by getting close to her under the disguise of friendship.

Mmanko influenced Lerato to associate herself with ill-disciplined learners who were from Soweto, South Africa. Lerato ended up having a romantic relationship with Mike who drank alcohol and indulged in drugs. Mike impregnated Lerato. Mmanko was happy that the trap she set for Lerato finally worked. Mmanko wanted to see Lerato separated from Thabo and failing at school. Lerato's pregnancy forced her to leave school and go back home to raise her child. Thabo who loved Lerato very much was disappointed.

Lerato's parents were disappointed because of her pregnancy. Tatolo, Lerato's father, disowned her. One day Mmalerato (Lerato's mother) argued with Tatolo asking him to forgive their daughter and allow her to go back to school. Tatolo got angry and pushed Mmalerato toward a wall. Mmalerato died after being fatally pushed. Tatolo did not take responsibility for what he had done, instead he pretended that his wife had died from natural causes. Tatolo lived with guilt until he confessed to Lerato, Diketso (Lerato's aunt), and Mofokeng (Lerato's paternal grandfather).

Tatolo's family was angry and sad after finding out the truth that Mmalerato was killed by Tatolo. Mofokeng did not want to forgive his son for killing his daughter-in-law. Mofokeng was angry and wanted justice. Lerato showed love to her father and forgave him. Everyone was shocked about

Lerato's forgiveness toward her father, but surprisingly everyone also forgave Tatolo by realising the true meaning of love. They reconciled and revived the father-daughter relationship.

Thabo's mother wanted him to marry Manko. Thabo made it clear to his mother that he cannot be in a relationship because he still loves Lerato. Mmanko tried everything she could to ensure that she could win Thabo's heart, but she failed. Mmanko was always busy trying to destroy Thabo and Lerato's love relationship, but she failed. Mmanko gave up and went to Lerato and Thabo to confess that she tried to destroy Lerato purposely, and now she was asking for forgiveness for the pain she caused to them. Lerato and Thabo reconciled, and they forgave Mmanko.

4.3.1 Tatolo

In this section of the study, the qualities of the character Tatolo were discussed and linked to the literary onomastic characterisation theory. The characteristics of Tatolo pertained to irresponsibility and cruelty.

Tatolo is a Sotho name derived from the verb 'deny'. According to Phindane (2023: 58), Tatolo is a name given to a Basotho male child whose father had denied paternity.

4.3.1.1 Irresponsibility

Irresponsibility means being careless and unaffected of the consequences of one's actions. Makofane (2015: 22) agrees that it is an African father's responsibility to provide and protect his wife and children. Tatolo is a family man who refuses to take responsibility as a father and husband. Tatolo denied Lerato protection when she made a mistake in her teenage years by falling pregnant out of wedlock while she was still studying. Tatolo was very angry with his daughter so he refused to take responsibility in providing for Lerato's needs. Tatolo stopped talking to Lerato and even refused to send Lerato back to school after she had given birth. This is articulated in the extract below:

Ntho e neng e hlaba pelo ya Mmalerato haholo, ke ho bona tsela eo Tatolo a neng a furalletse moradi wa hae ka yona. Tatolo o ne a sa bue le Lerato ho hang, mme e ne eka o jwetsitse pelo ya hae hore ha a sa na moradi.

Maina (2015: 62)

[What hurt Mmalerato the most was to see how Tatolo had turned his back on their daughter. Tatolo was no longer talking to Lerato, it was like he had told his heart that he had no daughter.]

The above excerpt reveals that Tatolo has disowned his daughter. He refuses to forgive Lerato for falling pregnant while she was still so young. Also, Tatolo refuses to give his grandson a positive name claiming that the child was not a Mofokeng. According to the Basotho tradition a child is given a name by his or her grandparents. In this regard, Tatolo uttered the following:

Ha a rehwe 'Moramang', hobane ha re tsebe le moo a tswang. Ha ho lebitso la ha Mofokeng leo re tla le fa ngwana ya tswa thonokwa bo Mafeteng kwana, eo re sa tsebeng le hore ke mohlobo mong.

Maina (2015: 70)

[Name him Moramang because we do not know where he comes from. There will be no Mofokeng name that will be given to a child who has been fetched from Mafeteng - we do not even know his tribe.]

Moramang is a name that the Basotho give to a child who is denied by the father. According to Mokhathi-Mbele (2014: 102), Moramang means 'whose son?'.

The name Tatolo was subjected to the literary onomastic characterisation analysis on the aspects of actions, cultural insight, and the meaning of the name. Tatolo refuses to take responsibility as a Mosotho when he refuses to christen his grandson and by not forgiving his daughter, Lerato. It is a Basotho practice for the maternal grandparents to christen their grandchild, especially if the paternal family is absent. Tatolo's action is harsh and unforgiving because it is a grandfather's duty to name his grandchild. Therefore, the author aptly linked the name and the character's traits by portraying Tatolo as being harsh and irresponsible.

4.3.1.2 Cruelty

Chitja (2010: 220) defines cruelty as: '*bopelo mpe, ho hloka mohau le lerato, ho utlwelane bohloko mmoho le ho etsa diketso tse hlaha*'. [Having an evil heart; lacking mercy and love, being unable to sympathise with others, and also being wild]. Tatolo is cruel in this text as seen when he kills his wife, conceals the evidence, and fails to take responsibility for this mistake. Tatolo's cruelty is evident in the extract below:

Tatolo o ile a hlakola madi a neng a le molomong wa mofu, hantle. Ha a se a ikgotsofaditse hore ha ho letho le ka fanang ka dipelaelo, o ile a kenya setopo sa mosadi wa hae dikobong. Ntho e mo saletse e ne e le ho thibela hore setopo se ye mmoshareng. Mofu o ne a lokela

ho patwa ka potlako, ho thibela dingakanyana tse mona tsa sekgowa ho nna di mo phenyaphenya.

Maina (2015: 90)

[Tatolo wiped the blood from the mouth of the deceased properly. When he satisfied himself that there was nothing to raise suspicions, he put his wife's corpse under the blankets. The only thing left for him was to prevent the corpse from going to the mortuary. The deceased had to be buried quickly to prevent the medical doctors here from suspicion.]

The above excerpt reveals that Tatolo was in denial that he was the one who killed his wife; instead he should have handed himself over to the police to take responsibility for killing his wife, Tatolo came up with a plan to hide the truth so that it should look like Mmalerato died of a natural death. Tatolo denied Lerato the freedom to go back to school, as evident in the following articulation:

Ke morero wa hao hape wa hore eo moradi wa hao a ilo lata ledinyane le le leng hape? Lapeng la ka mona ditsiebadimo tsena tseo o di bua, di ke ke tsa etsahala.

Maina (2015: 88-87)

[Is this your plan for your daughter to go and fetch another puppy? In my home, these things that you are talking about will not happen.]

It is evident in the above articulation that the character Tatolo is so cruel that he no longer considers Lerato as his daughter. He says to Mmalerato, “your daughter” instead of our daughter. Also, in addition to murdering his wife, the character Tatolo is insulting by calling his innocent grandson a puppy. The character’s name Tatolo was analysed via the literary onomastic characterisation theory regarding the actions and the meaning of his name. Therefore, the author judiciously linked the name and traits of the character Tatolo who portrayed cruelty, insensitivity, and harshness in his words and actions.

4.3.2 Lerato

In this section of the study, the character traits and name of Lerato are discussed and linked to the literary onomastic characterisation theory. The characteristics pertain to and love. The meaning of the name Lerato was also provided. Lerato, which means love is defined in detail as follows:

Maikutlo a tebileng a thato kgahlanong le motho kapa ntho e itseng; boemo ba pelo kapa kelello bo bontshang ho hohelwa ke motho kapa ntho e itseng. Maikutlo kapa boemo ba batho ya ratanang ka ho bontsha dipuo le diketso tse itseng.

Chitja (2010: 300)

[A strong feeling of will towards a particular person or thing; a state of heart or mind indicating a desire or attraction to someone or something. The attitude or state of people who love each other by articulating certain words and performing certain actions.]

Lerato (love) is described by Maina (2015) as:

Lerato ke eng ha e se pokello ya kutlwisiso, kutlwelobohloko, mohau ekasitana le tshwarelo?

Maina (2015: 119)

[What is love, if love is not the combination of understanding, sympathy, mercy, and forgiveness?]

The above definition pin-points the four characteristics of love: understanding, sympathy, mercy, and forgiveness. According to the Basotho society, a way for parents to express how they feel about their child is by naming her/him Lerato - meaning that they love their child. In the novel, Lerato, an only child of her parents, is loved dearly.

4.3.2.1 Forgiveness

Forgiveness, according to McIntosh (2013:121), is “the ability to release the feeling of anger or resentment towards someone for an offence, flaw, or mistake”. Since forgiveness is one of the elements of love, Lerato as a character in this novel, is portrayed as being forgiving as she forgives her father after his confession that he was the one who killed her mother. The following extract affirms Lerato’s quality of unconditional forgiveness:

Lerato o ile a bua ka boikokobetso a re, “Nna ke tla dula ke sotlehile ho fihlela neng, ntatemoholo? Ha ke batle ho bua ka dintho tseo ntate a ntshitetsweng ka tsona nakong e fetileng hobane ke mo leballitse tsohle. Tse fetileng ho nna ha di na molemo. Taba e leng bohlokwa ke poelano e teng dipakeng tsa ka le ntate.

Maina (2015: 118)

[Lerato humbly stated to her grandfather about how long will she suffer. I do not want to talk about the things that my father has wronged me about in the past because I have forgiven him for everything. What is in the past is not important to me. The important thing is the reconciliation between me and my father.]

The character Lerato loved her father unconditionally which made her understand that he did not kill Mmalerato intentionally. Her forgiveness towards her father after his confession that he was the one who killed her mother, shows genuine love. The name Lerato as a character in the novel was subjected to literary onomastic analysis on aspects of her role, reaction, and the meaning of her name. The aspect of love includes forgiveness, thus the character Lerato lived up to her name; therefore, the author accurately linked the name and its character's traits by portraying her forgiving nature.

4.3.2.2 Love

As stated in the introductory part of this section, love is a strong feeling towards a particular person or object. The character Lerato was loved by other characters, and she was loving towards other characters in the novel. The character Lerato is loved by her parents as seen when they called her a 'flower'. Moreover, she is loved by her teachers at school as a result of her excellence in academic performance and her exemplary conduct; when reprimanding other learners, teachers referred to Lerato as a model example. Lerato is also loved unconditionally by her boyfriend, Thabo, who still wants to be with Lerato even after she was impregnated by another boy. This unconditional love is noted by Lerato's aunt in the following extract:

Ruri lebitso la hao le a o tshwanela, Lerato ngwana ngwaneso. Lerato ke eng ha e se pokello ya kutlwisiso, kutwelobohloko, mohau ekasitana le tshwarelo? E leng dintho tse bopeletsweng le wena kaofela.

Maina (2015: 119)

[Indeed, your name suits your character Lerato, my brother's child. What is love, if love is not the collection of understanding, sympathy, mercy, and forgiveness, which are all the qualities you were born with.]

The above extract proves that the character Lerato is loving and kind as she displays sympathy, mercy, and understanding to her remorseful father who killed her mother. The character Lerato is also loved by her teachers as she performs excellently in her academic work. Their love towards the character Lerato is articulated in the extract below:

Lerato ha a ka a ipabola feela ka ho ba hlwahlwa le ho sebetsa ka thata dithutong, empa o ile a boela a etsa pale ka ho ba moithuti wa pele wa foromo ya pele ho emela sekolo boemong ba ditereke. Sena se ile sa mo fetola kgalala ho baithuti ba bang le ho matitjhere kaofela. Lebitso la hae le ne le dula le thongwa kamehla jwaloka mohlala baithuting ba bang.

Maina (2015: 28)

[Lerato not only excelled by working hard in her studies, but she also made history by being the first Form One learner to represent the school at District level. This made her famous in the eyes of students and teachers. Her name was always mentioned as a role-model to other students.]

Lerato was also greatly loved by her parents as she was an only child. Lerato's parents loved her because she was not just their child, but a comforter who was born after a child who drowned. Tatolo's love for his daughter, Lerato, is explained in the extract below:

Tatolo o ne a ikgantsha ka moradiae Lerato. Nako yohle ha a ne a bua ka Lerato, motho ya mametseng o ne a ka re ho bolelwa ka kgosatsana. O ne a sa tswafe ho bolella batho hore yena o tswetswe Mohaladitwe wa dithota.

Maina (2015: 3)

[Tatolo was proud of his daughter, Lerato. Whenever he talked about Lerato, a listener would think he was talking about a princess. Tatolo did not mind telling people that he produced a lily].

The above citation indicates that Lerato was loved by her father who compared her to a beautiful lily, and called her a princess. The character Lerato did not only receive love from her father, but she also received unconditional love from Thabo. The extract below shows the unconditional love that Lerato received from Thabo when he says:

Dintha di ne di tla ba bobebe hoja lerato leo a neng a rata Lerato ka lona le ne le theohile. Empa tlhase ya lona pelong ya hae e ne e ntse e tuka ka matla.

Maina (2015: 74)

[Things would have been simple if the love he had for Lerato had decreased, but the love is still burning in Thabo's heart.]

The above excerpt shows that Lerato was still loved by Thabo even after she made the mistake of being impregnated by Mike, whom she met at parties. The character Lerato gives and receives love. Lerato experiences true and unconditional love from Thabo, her boyfriend. Although Lerato was impregnated by Mike, that did not stop her from receiving love from Thabo. Therefore, the author astutely linked the name and character's traits to portray unpretentious love through the protagonist's actions and words.

4.3.3 Mmanko

In this section, the qualities of the character Mmanko were analysed and linked to the literary onomastic characterisation theory. The character Mmanko displayed the jealousy trait while her extraordinary appearance (big nose) was easily noted. The meaning of the character name Mmanko stems from Sesotho and is formed in combination with the prefix Mma- (denoting the mother of) and the noun -nko (equivalent to nose). Among the Sesotho idioms constructed by using *nko* (the nose), is *Ho duba ka nko* which means to sniff. According to Kgarose (2020: 120), *ho dupa ka nko* also means to predict occurrences. According to Mokala (2020: 226), in Basotho communities children are given names based on physical characteristics which mostly occurs in cases where the features are very noticeable such as having big eyes, a big nose, or a very dark or very light complexion.

4.3.3.1 Appearance

As described earlier, appearance refers to how something appears or looks, or the elements of one's physique (size, colour, and weight, etc.). The character Mmanko is unattractive in appearance because of her big nose which is mentioned in the extract below when Thabo describes Mmanko's nose:

Nakong eo Mmanko a ntseng a bua, Thabo o ne a lakatsa ho pshatlanya dinko tse tletseng sefahleho sena ka setebele.

Maina (2015: 86)

[While Mmanko was still talking, Thabo wanted to break Manko's big nose which covered her whole face.]

The above extract confirmed that Mmanko had an extraordinarily big nose that almost covered her face. The author described Mmanko as an ugly girl because of her big nose and dark complexion. The name Mmanko was dissected through the literary onomastic characterisation theory concerning aspects of physical appearance, speech, and name-meaning. Therefore, the author skilfully linked the name and the character's traits to portray a physically and mentally unattractive female.

4.3.3.2 Jealousy

Jealousy is defined in the Collins Dictionary (2010) as the tendency to feel or show envy or resentment for someone concerning their achievement, possessions, or perceived advantage. Additionally, Rampai (1994: 9) describes jealousy as:

Peo ya mona hangata e mpe haholo hobane mosebetsi wa yona bohloko ke o sitisang botle ho mela. Peo ya lona e tletse bobele bo nang le lehola le sitisang botle ho hola. Ha mona o ikakgetse ka matla motho o qala pele ka ho hloka lerato, a etse ntho tse mpe.

[Jealousy seeds are often very bad because their main function is to prevent beauty from sprouting. Its seeds are full of evil with weeds that prevent the beauty from growing. When jealousy is strong, a person begins to lack love and do evil.]

Rampai's description of jealousy shows that jealousy involves evil. The sign of jealousy, according to Rampai (1994), stems from the lack of displaying sincere love. Mmanko's lack of love towards Lerato and Thabo is a result of jealousy. The biggest indication of jealousy is hatred. The character Mmanko confesses in the extract below that she is jealous towards Lerato:

Taba e nngwe ke hore ho tloha re sa le banyane, Lerato o ne a sebetsa hantle sekolong, mme a ratwa ke matitjhere kaofela ho feta ba bang. Ke ne ke sa rate taba ena hohang. Ke ne ke sa mo rate ke bile ke mo jella mona. Pelo ya ka e ne buswa ke dintho tsena tse pedi ha ke mo nahana, mme e ne e ntaela ho etsa eng kapa eng ha fela e le e utlwisang pelo ya Lerato bohloko.

Maina (2015: 129-130)

[Another thing is that since we were young, Lerato did well in school, and was liked by all the teachers more than others. I did not like this at all. I did not like her and I was jealous towards her. My heart was ruled by these two things when I thought of her, and it instigated me to do things that hurt Lerato's heart.]

The above evidence affirms that Mmanko was a jealous and sadistic character in the novel as she took pleasure in seeing Lerato being hurt. The character's name Mmanko was understood through the literary onomastic theory which analysed the meaning of her name as well as her evil traits. Mmanko's jealousy involved hurting other characters which corroborated the meaning of her name which linked to her jealous disposition that made her unattractive among people.

4.3.3.3 Hatred

Hatred is defined by Chitja (2010:274) as: *boemo ba pelo kapa kelello ba ho se rate motho ka ntho e itseng*. [A state of mind of excessively not loving someone or a particular thing]. The character Mmanko hates Lerato and Thabo in this novel. This is affirmed in the extract below:

O a bona ha e le ba babedi baa, ba ikentse botlhalentlhajana. Ha ke ba bona ke nyonya eka nka hlatsa. Ba ntutse pelong jwaloka nama ya fariki.

Maina (2014: 4)

[You see when it comes to these two, they behave like Mr and Mrs Always-Right. When I see them, I feel so disgusted that I want to vomit. They are like pork meat in my heart.]

The above extract confirms that Mmanko hated Lerato and Thabo. This hatred makes her to assign Lerato and Mmanko with negative names such as Mr and Mrs Always-Right. Mmanko's hatred made her to disrupt Lerato's and Thabo's relationship. Mmanko tried by all means to separate Thabo and Manko forever. Mmanko organised the troublesome Mike to destroy Lerato's life. Mike ended up impregnating Lerato. Mmanko went to Thabo to besmirch Lerato's reputation thinking that Thabo would fall in love with her instead, and therefore forget Lerato. The following excerpt confirmed this:

Nna le wena ha e sa le re feta dithuto tsa rona hantle ho tloha sekolong se tlase, ho fihlela foromong eo re leng ho yona hona jwale. Le ha re se re tlohile hae, ho ya ithuta dibakeng tse ding, ha re a ka ra fetoha, re ntse re bolokile boheweiki le boitlhompho ba rona. Bona feela hore na Lerato o ile a itlotlolla jwang ha re fihla Mafeteng! Ke ile ka leka ho bua le yena ho mo eletsa empa ha a ka mmamela. Nna le wena re tla thusana ka mosebetsi mme wa hao o hlola a mpolella kamoo re tshwanelanang.

Maina (2015: 85)

[We have been doing well at school from primary days until this grade we are currently in. We never changed our industriousness even after we relocated to study far from home. We have saved our purity and self-respect. Look how Lerato disgraced herself when she arrived at Mafeteng. I have tried guiding her but she did not listen to me. You and I will help each other with schoolwork. Your mother always tells me that we will be a great couple.]

The above evidence proved that Mmanko wished to be in a relationship with Thabo. Mmanko put her nose into Thabo and Lerato's relationship by telling a lie that Lerato has bad manners so that Thabo

will stop loving Lerato. Mmanko was envious of the success in Thabo's and Lerato's lives - their academic performance and genuine love would make them an ideal couple. Mmanko decided to do her worst to ensure that she destroyed the two by setting a trap by befriending the notorious Mike to seduce Lerato. Lerato ended up falling pregnant with Mike's child. Mmanko's metaphorical (and physical) big nose which she stuck into others' relationships was unacceptable. The jealousy of Mmanko, the lies that she created, and the traps she set for Lerato, proved how evil she was.

The character's name Mmanko was subjected to the literary onomastic characterisation analysis process concerning the meaning of the name and the actions she perpetrated. As alluded to previously, the Sesotho idiom *ho dupa ka nko*, means to predict the future, and since Mmanko could predict that Lerato's and Thabo's future was going to be bright, she devised a devious plan to separate them. Therefore, the author judiciously linked the name Mmanko and the character's traits to portray hatred and envy in her actions and words.

4.3.4 Puseletso

The traits of the character Puseletso was examined through to the theory of literary onomastic characterisation. The characteristics of the character Puseletso included peace, joy, and courage. The meaning of the name Puseletso was also provided.

According to Seema (2017: 82), Puseletso is a name derived from the verb stem *buseisa* which means to "return to or return for". Also, *ho buseisa* can mean to restore. Therefore, the name Puseletso means restoration. Chitja (2010:589) defines Puseletso as a replacement child, adding that, *ngwana wa ngwanana ya hlahileng ka mora lefu la ngwanabo kapa motho ya tswetsweng ka mora ho hlokahala ha ngwanabo ya hlahileng pele ho yena mme ha a reneketswa o bitswa Mpuse* [A child who was born after the death of his or her sibling, or the one who was born after the one who was born before him or her. Such a child is nicknamed Mpuse].

The Basotho people who give the name Puseletso to a child who comes after the one who passed away, communicate that the ancestors and God have restored what was taken from them. Therefore, Puseletso also means restoration, repayment, and repositioning.

The Basotho culture of naming children who were born after the child who passed away is revealed through Puseletso who does not have a sibling. When Puseletso was unwell and did not have anyone to talk to (except her parents) she confided in her friend, Lerato. This is affirmed in the extract below:

Lerato o ile a tshwara letsoho la Mpuse a re, 'o hlahetswe ke ntho e bohloko mokgotsi, mme ke a dumela hore ha ha ho bobebe ho e lebala. Empa ke kope hore o se e dumelle ho thuthunthetsa dithuto tsa hao hle motswalle wa ka. Nka matshediso tabeng ya hore batswadi ba hao ba o eme nokeng.

Maina (2015: 30)

[Lerato held Mpuse's hand and said: "What happened to you is a painful thing friend, and I believe it is not easy to forget about it. But I request you not to allow it to affect your studies negatively. Please, my friend. Be consoled because your parents are supporting you on this".]

The above extract reveals that people (her parents) were close to the character Puseletso. According to the Basotho, family is important. When a Mosotho child is experiencing pain, parents and siblings, especially older siblings, support the one who is hurt. Younger siblings open up to their brother or sister, and from there the worrying issue would be conveyed to the parents. If Puseletso talks only about her parents, one can deduce that she does not have an older sibling; hence, she was given the name Puseletso as the older sibling passed away before she was born.

The qualities that the character Puseletso lost at some point in the novel were later restored. Such characteristics included peace, joy, and courage which are linked to the character's name and qualities as outlined in the following sub-sections:

4.3.4.1 Peace

Chitja (2010:222) defines peace as "*boteng ba kgutso le tlhokeho ya dintwa, lerata le dipuo; boteng ba tshebedisano mmoho le kutlwano*" [The presence of silence and the absence of wars, noise, and languages; the presence of cooperation and harmony.] A peaceful person forgives like Puseletso who was perceived as a passive character. This was observed when the character Puseletso decided to visit her friend Lerato whom she was not on good terms with since the last time they were together. This is affirmed in excerpt below:

Bobedi ba metswalle ena, ba ile ba thabelana jwalo ka ha eka ba ne ba arohane maobane, mme ba ne ba bile ba sa bontshe hore nakong eo ba neng ba arohana, dikgohlano di ne di le teng pakeng tsa bona.

Maina (2015: 101)

[Both these friends were happy to see each other as if they had seen each other yesterday, and they did not even show that the last time they saw each other there was a conflict between them.]

The manner in which Puseletso and Lerato expressed their happiness on seeing one another showed that they loved each other and that their relationship was not supposed to have broken in the first place. Happiness was a true sign that their friendship was indeed restored such that happiness resulted in forgiveness and peace. When Mmanko destroyed Lerato and Puseletso's friendship because of jealousy, Lerato turned her back on Puseletso and that hurt Puseletso's feelings, but Puseletso, as her name implies, restored peace between her and Lerato when she went to visit Lerato who was depressed and discouraged.

A peaceful Puseletso accepts Lerato's forgiveness as affirmed in the extract below:

Ha re lebale tse fetileng. Ho ba teng haka mona ke ho bontsha hore tseo re lokela ho di lebala.

Maina (2015: 102)

[Let us forget what was in the past. My presence here shows that we should forget about the past.]

The above citation concurs with how happy Lerato and Puseletso became after restoring their friendship that was destroyed by Mmanko. As stated earlier, Puseletso means taking the right decision which was vindicated by restoring a broken friendship. Puseletso helped to restore Lerato's and Thabo's relationship after Lerato's infidelity. Puseletso encouraged Lerato not to judge herself too harshly and to get back with Thabo. This was observed in the passage below:

Ke a tseba hore ho boima ho wena ho tadima Thabo mahlong ka mora tsohle tse ileng tsa etsahala. Empa ho baleha ho ke ke ha o thusa ka letho. Kaekae bophelong, re lokela ho tadimana le nnete, mme ke yona fela e tla re thusa ho phela ka bolokolohi. Ona ke monyetla wa hao wa ho ikopela tshwarelo, le ho mo bolella hore na o ikutlwa jwang ka yena.

Maina (2015: 10)

[I know that it is difficult for you to look Thabo in the eye after everything that happened. But running away would not help you. Somewhere in life, we have to face the truth; only it will help us live freely. This is your chance to apologise and tell him how you feel.]

The above evidence proved that Puseletso was the one who encouraged Lerato to fix her relationship with Thabo. Eventually, because of Puseletso, Lerato and Thabo reunited and forgave each other. The character Puseletso was subjected to the literary onomastic characterisation analysis concerning the meaning of the name and the character's words and actions. Puseletso's actions showed that she was able to restore peace (as her name suggests) to herself and to other characters in the novel. Therefore, the author wisely linked the name and qualities to the character Puseletso to portray peace in her actions.

4.3.4.2 Joy

According to Hornby (2010), joy is a strong sense of pleasure and happiness. One who is content and does not grumble about anything is joyous. The character Puseletso is a joyful character as seen when she restored her internal joyful spirit after previously inflicting harm on Lerato's and Thabo's relationship. Puseletso also regained her normal physique after losing weight, became energised, and excelled in her academic work. This is affirmed in the extract below:

Matsatsi ha a ntse a tsamaya, Lerato le yena o ile a kgothala ha a bona Puseletso, a ntse a kgutlela sebopehong sa hae, mme le dithuto di ntse di itsamaela hantle.

Maina (2015: 31)

[As the days went by, Lerato was also encouraged when she saw Puseletso, who was getting back to her normal size, and studies were going well.]

The above evidence confirmed that Puseletso was traumatised. According to Raman (2022: 148), the victims of forced marriage can be affected psychologically. Days after talking to Lerato, Puseletso became motivated again, continued doing well in her academic work, and even eventually regained her normal physique. The character Puseletso was subjected to the literary onomastic characterisation theory regarding the aspect of physical appearance and the meaning of the name Puseletso. Therefore, the author astutely linked the name and the character's characteristics as Puseletso was portrayed as being joyful and restored in terms of her appearance.

4.3.4.3 Courageous

According to Kapur (2020:10), courage is the quality of not being intimidated by pain or danger, and that having courage enables one to overcome insecurity and vulnerability. The character Puseletso was courageous as indicated when she decided to go back to her home after being away for a long time.

Even the neighbours and relatives mocked her for returning home after being forced into marriage. This is confirmed in the following extract:

Ho ile ha fihla moo ke ileng ka ipolella hore nke ke ka fetoha moleleri ka tshaba ho ya heso lapeng, ka lebaka la batho ba bang. Bohle ba neng ba nkobisa, ba mpitsa mabitso, ba bile ba mphetotse mmutla dintjeng, jwale ba swabile hobane ba a tseba hore sena selemo ke selemo sa ka sa ho qetela sekolong se phahameng.

Maina (2015: 106)

[It got to the point where I told myself that I will not become a wanderer who was afraid of going to her home because of other people. Everyone who insulted me called me names and turned me into a rabbit among the dogs. Now they are embarrassed because they know that this year is my last year in high school.]

The above extract indicates that Puseletso's courage and confidence were restored as she managed to demonstrate bravery by returning home to face everyone who was gossiping about her. Puseletso's home was in Mathebe village. Being mocked and gossiped about made Puseletso seek refuge at her grandparents' home in Maseru. Puseletso decided to stop considering what people were saying about her and decided to return home fearless with her head held high. The character's name Puseletso was subjected to the literary onomastic characterisation theory regarding actions and cultural insights. The author judiciously linked the name and character's traits to portray Puseletso as being courageous in her actions.

4.3.5 Kgahliso

In this section, the qualities of the character Kgahliso was discussed and linked to the literary onomastic characterisation theory. The characteristics that were analysed included being law-abiding, attractive, and respectable.

Kgahliso is a Sesotho name formed from *ho kgahla* (to attract). In the Basotho society this name is given to a male or female child as it is not gender-based. Kgahliso is a name that the Basotho people give to a child whose parents have satisfied their elders through their exemplary behaviour and actions. According to Possa-Mogoera (2023a: 77), elders are the ones who christen a child. Therefore, if the elders are satisfied with the behaviour of the child's parents, the child is given the name Kgahliso to express their satisfaction regarding the parents' admirable behaviour. Also, the name Kgahliso is given

to a child whose parents conceived him or her in marriage which respects the Basotho purity principle which encourages a woman and man not to indulge in sexual activities prior to marriage.

4.3.5.1 Law-abiding

According to Mohale (2021:66), being law-abiding is following the societal rules, and ensuring that those around you follow them as well. Being lawful is an admirable quality that promotes justice and peace. Kgahliso was headgirl at Rutanang High School which has strict rules that protect newcomers from bullying. The character Kgahliso in this novel inspires qualities of being law-abiding. This trait is evident in the extract below:

Ke ka makgetlo a makae le bolellwa hore ho hloko fatsa baithuti ba batjha ha ho a dumellwa sekolong sena?

Maina (2014: 17)

[How many times have you been told that bullying new learners is not allowed at this school?]

The above excerpt indicates that Kgahliso is always aware of what the school rules entail. In the extract, the character Kgahliso reminds the group of female learners who abuse newcomers about the rule that penalises those who abuse newcomers. Kgahliso's lawful actions are noticed by other characters in the novel. Puseletso and Lerato were impressed about how Kgahliso intervened to save them from bullies at school. The character Kgahliso was subjected to the literary onomastics characterisation theory regarding the meaning of the name, and the character's actions. Kgahliso's lawful actions are laudable to other characters in the text. Puseletso and Lerato were impressed about how Kgahliso managed to save them from bullying. Therefore, the author successfully linked the name and character's characteristics to portray Kgahliso as being law-abiding in her actions.

4.3.5.2 Appearance

As described earlier, appearance refers to how something or someone looks including the colour of skin, size, and body shape. The character Kgahliso is attractive in appearance. Hornby (2010: 81) defines attractiveness as "having qualities or features that are pleasant to observe". The character Kgahliso is attractive in the eyes of her teachers and schoolmates. One of the criteria used to elect a school's headgirl is that she must display exemplary conduct and be diligent in her academic work. The passage below expands on her qualities:

Kgahliso e ne e le head girl ya sekolo se phahameng sa Rutanang. E ne e le e mong wa batho bao e reng ha o mo tadima feela, o bone hore o tswetswe le ho bopellwa le botsamaisi. E ne e

le morwetsana ya tshabileng lefatshe, ya makgethe, eo ho neng ho bonahala hore o tseba moo a yang teng ka bophelo.

Maina (2015: 17)

[Kgahliso was the headgirl at Rutanang High School. She was one of those people that when you look at her, you can see that she was born and made with leadership qualities. She was a lady who was tall and tidy, and by looking at her, one could tell that she knows where she is going in life.]

The above extract described the attractive appearance and leadership potential of Kgahliso. Kgahliso was also admired by her fellow schoolmates through her actions such as saving Lerato and Puseletso from being bullied. The character's name, Kgahliso, was subjected to the literary onomastic characterisation analysis regarding aspects of physical appearance and the meaning of her name. She is attractive in appearance as her name means the one who attracts.

4.3.5.3 Respectable

Hornby (2010: 1258) defines a respectable person as someone considered by society to be acceptable, and good. The character Kgahliso was a respectable person in this novel. Kgahliso was respected by her fellow schoolmates because when she reprimanded them, they obeyed. Kgahliso protected Puseletso and Lerato who were nearly about to be abused by bullies (older learners) during the outlawed initiation practice. The following extract proved that Puseletso bravely and sternly reprimanded Mmampe and her friends against abusing the newcomers:

Ke ka makgetlo a makae le bolellwa hore ho hloko fatsa baithuti ba batjha ha ho a dumellwa sekolong sena?

Ke kopa tshwarelo ausi Kgahliso, Mmampe o ile a bua jwalo e se e le yena ya kgwapheditseng mohatla!

Maina (2014: 17)

[How many times have you been told that bullying new learners is not allowed at this school?

Being one of the guilty parties, Mmampe said sorry to Kgahliso.]

The above excerpt reveals how Kgahliso earned the respect new learners by saving them from being bullied. Also, this shows how Kgahliso was respected by her fellow schoolmates. Kgahliso's

schoolmates addressed her as their sister, even though they were equals. The name Kgahliso was subjected to literary onomastic characterisation analysis concerning her actions, appearance, and the origin of her name. The author judiciously linked the name and character's traits by portraying Kgahliso as a respected person with an attractive appearance and personality.

4.3.6 Mmampe

In this section, the characteristics of the character Mmampe were outlined and linked to the literary onomastic characterisation theory. The qualities of the character Mmampe included appearance, rudeness, and performance.

Mmampe is a Sesotho name derived from the noun *bobe* (ugly or bad). According to Mokala (2020: 226), the Basothos gave children's names based on their appearance or the extraordinary features they were born with. In the Basotho society, Mmampe is a name given to a female child who is not good-looking or has unattractive physical features.

4.3.6.1 Appearance

As described earlier, appearance refers to how something or someone looks including the colour of skin, size, and body shape, among others. The character Mmampe was not good-looking as expressed in the extract below:

Ngwanana enwa ya neng a bua hakana o ne a le mokgutshwane, a le mobe haholo. Meno a le malelele a bile a le masehla. Sefahleho sa hae le sona se ne se tshabeha, se aperwe ke dihloba.

Maina (2015: 16)

[This girl who was talkative was short, and very ugly. The teeth were long and yellow. Her face was also terrible, covered with pimples.]

The above citation depicts how unattractive Mmampe was. The character's name Mmampe was subjected to the literary onomastic characterisation process involving aspects of physical appearance, and the meaning of her name. The physical features of the character Mmampe make her an unattractive character. Therefore, the author thoughtfully and accurately linked the both name and the character of Mmampe as being ugly.

4.3.6.2 Impolite

Chitja (2010:728) defines impoliteness as: *ho bontsha tlhokeho ya tlhompho ho bua puo e kgahlanong le molao kapa taelo ya motho e moholo, ho bontsha lenyatso kgahlanong le motho a itseng.* [To show

disrespect, to speak against the law, to show impatience to an adult, to show contempt against a certain person]. The character Mmampe shows impoliteness in this text as seen when she calls her schoolmates dogs, and denies them access to the toilets. The Basotho people regard a dog as a domestic animal that behaves badly. Therefore, when one compares another to a dog, it is considered as a grave insult. Mmampe's impoliteness is displayed in the extract below:

Ngwanana e mong hara sekgakgatha sena, ya neng a bile a bonahala e le motsamaisi wa sona, o ile a qhoma a re, Helang, basadi! Na ntho eo ke e utlwang ke nnete kapa ke toro? Dintja tsa kajeno di se di hlalefile hoo di seng di ntshetsa metsi mathwaneng empa dihlahla di le teng.

Maina (2015: 16)

[One girl in the crowd, who even seemed to be its leader, jumped up and said: ladies, is what I hear the truth or a dream? Today's dogs are so smart that they even urinate in the toilets, while the bushes are still there.]

From the above articulation, Mmampe is the impolite bully who denies new learners access to the toilets. The act of denying others to use the toilet is abuse according to Plaskow (2016: 75). Being abusive shows that Mmampe was an unrefined person. The character's name is subjected to the literary onomastic characterisation theory regarding her actions and the meaning of her name. Her impolite actions are unattractive just like her facial features. Therefore, the author astutely linked the name and the character's traits as being impolite in speech and actions.

4.3.6.3 Performance

Pintea (2010: 1) defines performance as an action or process of performing a task or function. The character Mmampe's performance at school was not refined. This poor performance was noticed when she repeated or failed a class more than once. Mmampe's bad performance is described in the extract below:

Ha ho ne ho kenwa phaposing tsa dithuto, mohatla o ne ao kgwaphetsa jwalo ka ntja e swabileng ha e lelekwa ka ho rahwa ka seeta ka mora ho diha pitsa ya nama ya moketeng. Ho utlwahala hore sehlopha se seng le se seng o ne a se phetha habedi kapa hararo.

Maina (2015: 24-25)

[When it came to the education in classrooms, she would wag her tail like a sad dog that was kicked out with a shoe after knocking over a pot of meat at the feast. It is understood she repeated every grade twice or thrice.]

The above excerpt described Mmampe as a underperforming learner who repeated every grade at school because of her being occupied in abusing other learners. The character's name, Mmanko, was subjected to the literary onomastic characterisation theory on the aspect of actions including the meaning of her name. Mmampe's name means the 'bad one', as seen in her academic performance and behaviour. Therefore, the author skilfully linked the name and character traits of Mmampe to portray a poor performer in her academic work as well as her being an unrefined individual.

4.3.7 Thabo

In this section, the characteristics and name of the character Thabo were discussed according to the literary onomastic characterisation theory. The character Thabo's sadness and disappointments of his life were outlined. The name Thabo means happiness or joy. According to Mokhathi-Mbhele (2014), Thabo is a Sesotho name given to a male child. Parents of the child express their extreme happiness by naming a child Thabo.

4.3.7.1 Disappointment

Hornby (2010: 413) defines disappointment as sadness resulting from something that has not happened as expected or that has not been good or successful. Thabo encountered disappointment in the text when he finds out that Lerato whom he deeply loves, was impregnated by someone else. His disappointment is expressed in the extract below:

Thabo ha a fihla hae a tlile phomolong ya boipuso, o ile a amohelwa ke ditaba tse ileng tsa mo tsitsipanya tsa hore Lerato o na le ngwana. Ditaba tsena di ile tsa mo sulafalletsa bophelo. O ne a ntse a rata lerato ka pelo yohle ya hae, empa ditaba di ne bonahala di senyeha ho feta.

Maina (2015: 73)

[Thabo arrives home during the school holidays, then he received the news that made him uncomfortable - that Lerato has a child. This news made his life bitter. He still loved Lerato wholeheartedly, but it seemed like matters had gone worse.]

The above excerpt expresses Thabo's disappointment when he hears that Lerato has a child, and that he was not the father; this made him bitter, but he still loved Lerato. The character's name Thabo was subjected to the literary onomastic characterisation theory regarding his actions and the meaning of his name. Thabo means joy but he experiences the opposite when he becomes disappointed with Lerato's infidelity. In a contrasting and uncharacteristic style, the author did not link the character's actions with the meaning of the character's name; instead, Thabo is portrayed as the disappointed one.

4.3.7.2 Sadness

Chitja (2010: 30) defines sadness as, *ho hloka thabo kapa ketso ya ho hlonama*. [The absence of happiness, or the act of being sad]. The character Thabo experienced sadness in this novel when Lerato tells him that she no longer loves him. This is affirmed in the extract below:

Ha ke sa o rata Thabo, dintho tseo kaofela re neng re di bua, re ne re di buiswa ke bongwana. Re hodile jwale, dintho di fetohile. Thabo o ile a utlwa eka o tshelwa ka metsi a batang. O ile a kenwa ke mohatsela. Ka motsotswana a utlwa eka pelo ya hae e kgaotsa ho otlala. Ho ye ho thwe monna ke nku ha a lle, empa ka motsotso oo a ikutlwa eka a ka tlerola, a bokolle.

Maina (2015: 57)

[I do not love you anymore Thabo, everything we said was said because of childishness. We are now grown ups, things have changed. Thabo felt like he was poured with cold water. He got cold. In a moment he felt like his heart has stopped beating. It said that a man is a sheep, so he does not cry, but in that moment, he felt like screaming and crying out loud.]

The above evidence proves how Thabo experienced great sadness when his lover Lerato tells him that she no longer loves him. The character's name Thabo was subjected to the literary onomastic characterisation theory concerning his actions and the meaning of his name. Sadness, the opposite of happiness, is experienced by Thabo which contrasts with what his name means (happiness). Therefore, the author did the unexpected - the character's name Thabo was not linked to feelings of joy as seen in the above excerpt.

4.4 CONCLUSION

This chapter presented the data analysis. The researcher examined the characters' names and established the link between the characters' names with characterisation. The analysis was done in Mahanke's *Tutudu ha e patwe* (2014) and Maina's *Mehaladitwe ya dithota* (2015). The next chapter (5) presents the summary, findings, recommendations, and the conclusion to the study.

CHAPTER FIVE

SUMMARY, FINDINGS, RECOMMENDATIONS, AND CONCLUSION

5.1 INTRODUCTION

This chapter (5) provided a summary of the study which included an analysis of the two selected novels: Mahanke's *Tutudu ha e patwe* (2014) and Maina's *Mehaladitwe ya dithota* (2015). In each novel the link between the main characters' names and characterisation was analysed. The findings, recommendations, suggestions for future research, and the conclusion to the study were also outlined.

5.2 SUMMARY

5.2.1 *Tutudu ha e patwe*

Tutudu ha e patwe (2014) illuminates the way to defeat life's challenges such as the death of parents, lack of support from loved ones, and unfair treatment in the workplace. Tutudu, the protagonist, showed excellence in character despite the challenges encountered at work.

5.2.2 *Mohaladitwe wa dithota*

Mohaladitwe wa dithota (2015) portrays unconditional love that does not change in the face of disappointments. This novel highlights the power of forgiveness and reconciliation to conquer jealousy.

5.3 FINDINGS

The study, which engaged two novels, intended to find the link between the main characters' names and characterisation.

This study revealed that Mahanke's novel *Tutudu ha e patwe* (2014), and Maina's novel *Mehaladitwe ya dithota* (2015) had similar patterns (as outlined below) when analysing the connection between the significance of the names of characters and their actions:

- The characters' actions, physical appearances, and speech align with the meaning of most characters' names.
- The study discovered that when characters are christened with positive names and are endowed with attractive physical appearance, they exhibit positive actions and speech.

- The names of characters generally align to their actions.
- The actions of characters with negative-meaning names are also negative.
- Only a few characters' names do not suit the characterisation of characters in these two novels.
- The actions, speech, and physical appearances of the characters bearing names with negative connotations are also negative in nature.

5.4 RECOMMENDATIONS AND SUGGESTIONS

- There is much more to explore with regard to Mahanke and Maina's novels: *Tutudu ha e patwe* (2014) and *Mehaladitwe ya dithota* (2015) respectively. Therefore, it is significant to translate these two novels into other languages so that it may be possible for other scholars of different languages to access these works so that the other aspects related to naming in literary works (as well as other themes) could be explored. In addition, the lessons learnt from the narratives could enhance the lives of readers of other languages.
- Literary scholars can also explore the naming techniques in other Sesotho literature genres such as drama, short stories, and poetry.
- Sesotho authors can display creativity in their naming techniques in their literary works, as the study revealed the importance of names in literary works.

5.5 CONCLUSION TO THE STUDY

This study concludes that characterisation is linked to characters' names in both Mahanke's *Tutudu ha e patwe* (2014) and Maina's *Mehaladitwe ya dithota* (2015). The characters' actions, physical appearances, and speech align with the meaning of most characters' names. The study discovered that when characters are christened with positive names and are endowed with attractive physical appearance, they exhibit positive actions and speech, while the actions, speech, and physical appearances of the characters bearing names with negative connotations are also negative in nature. It is envisioned that all role-players in literature such as teachers, authors, policymakers, editors, publishers, and the general reading public contribute towards recommending novels that link characters' names to their actions in the narrative, especially for novice readers.

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APPENDIX A: APPROVAL FROM UFS ETHICS COMMITTEE

APPENDIX B: TURNITIN REPORT

APPENDIX C: EDITING CERTIFICATE