

In Between Hope and Hopelessness in Contemporary Spaces: A Case of E.S Segoete's Novel, *Monono ke Mohodi ke Mouwane* (Riches are Short-lived)

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ABSTRACT The aim of this paper is to explore the dynamics of hope and hopelessness in Segoete's novel, *Monono ke mohodi ke mouwane* (Riches are short-lived). The researcher employs the interface of theories of space, hope and hopelessness to demonstrate how the psychic make-up of literary character is shaped in his struggle for survival within the well-defined space. The findings of the paper reveal that in disheartened moments, on one hand, hope inspires the main character to keep on going through unpleasant times with expectations that better days will come. On the other hand, hopelessness interacts with painful episodes and gives rise to the occurrence of negative events in the lives of a character. It is therefore, concluded that if a character cannot meet the needs of the changing society, hope in life diminishes because daily problems, coupled with feelings of being a burden to others, and hopelessness increase. Seeing no value in living accelerates his desire to die.

INTRODUCTION

Although a considerable research has been done on literary characters, little work has been completed on their emotional and psychic make-up. Writers have in the past looked at characters as agents that advance the plot and reflect the author's ideas about life and morality, as Arnold (2014) puts it. Currently, researchers discovered a platform to comment on emotions, problem-solving, decision-making, intelligence and reasoning of characters, and amongst such researchers, the views of a few of them are briefly discussed. Ismail (2008) looks at how readers see human nature through the tragedy and romance, joy and sorrow in moments of heroism and in moments of cowardice. Chiaet (2013) focusses on the psychology of characters and their relationships. Annenburg (2014) emphasises the view that characters' minds are not depicted in details, but readers are there to fill in the gaps to understand their intentions and motivations. Characters come alive to readers when they read, and they live on the page and in their hearts and minds. In view of preceding contentions, the general view by these researchers is on the minds of characters and their ways of thinking to survive in a well-defined geographical setting. The way the literary space influences the mind of characters will be discussed in the sections that follow.

The aim of this paper is therefore, to look at the interface of theories of hope and hopelessness as well as of space in the analysis of Segoete's novel, *Monono ke Mohodi ke mouwane* (Riches are Short-lived). These theories are used as tools to measure an individual's success or failure in rural and urban spaces. Of importance in both theories is the type of support an individual receives from childhood in a specific geographical location. If the social support is effective and adequate for an individual's upbringing, one could expect goal-directed behaviour to be exhibited throughout his or her life. This implies that an individual with a high level of social support will be able to manage his life, and have a high level of hope that will help him to confront and overcome obstacles that impede his goals. If an individual childhood is characterised by a low level of social support, however, then such an individual is unlikely to achieve the goals, and the feeling of hopelessness will take the centre stage in his life. The concepts of 'hope' and 'hopelessness' are inspired by the environment, so it is imperative to clarify them, as well as 'space' as they apply to the analysis of Segoete's novel.

METHOD

As mentioned in the introductory section above, the analysis is based on the interface of

theories of space, hope and hopelessness. The three theories are interlaced and underpin the place of events, the character as well as the theme of the narrative.

According to Snyder, Cheavans and Michael (2005), hope is “the perceived capacity to produce pathways to desired goals along with motivation to begin and continue the use of those pathways”. Hanson (2012) avers that hope is a positive motivational state that is founded on an interactively derived sense of successful (a) agency (goal-directed energy) and (b) pathways (planning to meet goals). The preceding definition implies that two concepts such as pathways and agencies are the foundation on which hope is based. Pathways refer to the routes taken to achieve desired goals, and agencies inform the motivation to undertake the routes towards them (Hanson 2012). Hope is therefore influenced by the environment in which an individual finds himself.

Conversely, hopelessness is a concept that has an inverse relationship. Panzerella, Alloy and Whitehouse (2006) have coined the notion of ‘hopelessness theory’ and explain it as a “vulnerability-stress model that describes the etiology of a subtype of depression – hopelessness depression”. It is the energy of emptiness, and as hope fades, hopelessness steps in, and people say “I feel low and hollow inside. No one cares about me. There seems to be no purpose of living” (Fogarty 1983). Hope and hopelessness, therefore, are closely linked to individual’s survival, and this will be reflected in the discussion that follows.

The events in the fictitious world, as in the real world, take place in a well-defined social background. Concepts such as *location*, *space* and *place*, are used by Bal (1985) interchangeably to connote topological space in which different literary characters find themselves. In a specific space, concepts of good and evil interact in predicting human behaviour. Space forms the base of the superstructure within which culture, politics rituals and the state are interrelated. The two concepts of hope and hopelessness interact and reveal an outlook of life and state of mind as experienced by characters in the text.

OBSERVATIONS AND DISCUSSION

In the novel, although the space is not clearly described in the introductory part, the read-

ers are able to gather from what the narrator says in the story that the events took place in Lesotho, as well as in other parts of South Africa, such as Somerset, Queenstown, Grahamstown, and in different villages where characters Khitshane and Malebaleba were operating. Another character, Tim, who does not participate in the main story, as Maake (1996) suggests, is a ghost character, existing on the periphery of the narrative and in the reader’s consciousness.

The prevailing social conditions influence the protagonist, Khitshane, a traditional Mosotho young man, to leave the rural Lesotho in search of greener pastures in urban areas of South Africa. The preceding contention is summed up by Fogarty (1983) that children grow up thinking and believing that “there is something out there outside of me that will fill me up and complete me. It may be a career, a person who will love me unconditionally, someone who will hear me, a place where I will fit in, a situation that will satisfy my expectations, and objects such as money or food, somewhere that will make me feel better, an excitement without an end”. This applies to Khitshane because he aspires to be something in life, to be counted amongst the “big shots” who wield power within the community.

Through hard work and courage, Khitshane discovers that he has accumulated some money, and aspires to generate more by engaging in schemes, and numerous types of business venture, many of which are gambles that could not succeed. He is in a space in which one is judged by one’s wealth, regardless of the devices that one employs in accumulating it. The rich are respected and accepted because their wealth opens avenues for them, and the reader may not be surprised on being introduced to characters such as Malebaleba, who serves as the available proof of society’s ruthlessness and lack of sympathy towards its members. He obtains the necessities of life in an unlawful manner, and as Maake (1996) comments, “he is already leading a life marked by theft, lies and cheating... he tempts Khitshane into living like him, and their lives became intertwined.”

Khitshane’s wishes and desires for more wealth trigger the chain of actions. He has a high level of hope and thinks of many ways of getting out of the trap of poverty, looking forward with desire and reasonable confidence that

something he anticipates may happen. Through what he says, the reader learns that:

Ka rua ponto tse mashome a mabedi a metso e mene.

Yaba ke tadima batho ba bang ba ruileng ho mpheta, ka lakatsa ho phahama jwaloka bona; mme takatso ena e ne e nkgathatsa bosiu le motsheare, ke mpa ke sa fihlele mokgwa oo nka atisang leruo la ka hanghang (Segoete 1986).

(I accumulated twenty-four pounds. Then I looked up to people who were richer than me, and wished to be rich like them; and this desire disturbed me day and night, because I had no other means of generating more wealth immediately).

The above quotation reflects Khitshane's desire to move to the highest imagined economic position in his environment, so that he might be afforded respect. As Lotman (1977) contends, the higher one goes the more the space expands, so that on the pinnacle of the economic ladder Khitshane will have the world at his disposal, and live happily. It is from the preceding observations that it is obvious that the social environment is an active participant in helping to shape Khitshane's identity. His vision about life is moulded so as to conform to the demands of the environment, and eventually he buys a horse-cart together with a stock of goods, a purchase that exposes his true character as an extremely greedy young man who arrives at conclusions without determining their pros and cons.

The social environment, characters, and events are interrelated, and none operates in isolation. Social environment and character portrayal are presented in the form of repetition, and this involves the disappearance of Khitshane's wealth, giving the reader more scope to delve into his behaviour. It presents the social environment as being unsafe for personal property and human life because stealing and inflicting pain on others are normal ways of life in that setting. As Cremer and van den Bos (2007) argue, people often talk about the good and bad things they encounter in their social interactions and frame them as instances of justice versus injustice. In the case of Khitshane, who worked hard to earn a living, theft and destruction of his wealth are signs of injustice. Anger and resentment make up his emotional response for being rewarded in an unfair and disadvantageous way

when trying to help the villagers by selling goods to them.

With the pieces of information that the reader gathers, Khitshane is portrayed as a motivated young man, but one who acts childishly and foolishly in all matters that affect his life. The reader is able to see many possessions of various kinds, and how they are destroyed, stolen or disappear while under his care. This is a sign of lack of maturity as outlined in the following passages:

Ka utlwa e mong a letsa molodi nna pele ho nna;... pere ya tloha ka lebelo hammoho le kariki; phahlo le boholo ba tjhelete ya ka. Motho ya letsang molodi o ne a titimela pele a ntse a letsa molodi, mme pere e mo latela ka lebelo le makatsang. Mohlomong nka be ke e tshwere, hoja ke se teane le tsietsi e nngwe hape (Segoete 1986).

(I heard somebody whistling in front of me,... the horse started running very quickly with the cart, goods as well as large amount of my money. The person who was whistling was running ahead, whistling continuously, and the horse was following him with an astonishing speed. Maybe I could have caught it, had I not encountered another problem).

Strachan (1991: 97) argues that the moving objects, including the characters, acquire new shapes as a result of the movement. It is evident from Strachan's argument that the man who is whistling in the above excerpt is the former owner of the cart, and he was not born a trickster or a thief, but the environment within which he lives influenced his personality and caused him to behave in an anti-social way. He employs unlawful tactics in his struggle to survive and his conscience has been trampled upon by the forces of darkness.

Of the second disappearance of the goods, the reader is told:

Hoba ke qete ho bala, ka hopola ho ba bontsha mesebetsi e meng eo ke e rekisang. Jo, phahlo e ile; e mong eka o e nkile a ikela! (Segoete 1986). (After finished reading, I displayed some of the goods I was selling. Oh, the goods have disappeared, it seems as if someone has taken them, and disappeared!).

Readers are able to penetrate the inner thinking of Khitshane through the incident mentioned above. He is delineated as a character who is very trusting because he knows well that he is in a foreign place, however he fails to guard and

protect his property. He therefore pays the price for trusting strangers.

The goods vanish for the third time in the following manner:

Pitsana ya pele ya otlwa ke e mong. Ka beha ya bobedi jwalojwalo, ho fihlela di fela... ka atamela ho bona hore re lokise taba ya tjhelete. Yaba ba tadimana, ba tsheha, ba nka ka lebelo ba ntse ba tsheha (Segoete 1986). (The first pot was struck by one of them. I placed the second one in that manner, until they were finished... I approached them with the aim of solving the issue of money.

Then they looked at one another, laughed, and started running away, expressing amusement at the same time).

Bal's (1985) insistence on inner and outer spaces comes to play an important role in Khitshane's life, and for him the inner space, which suggests comfort and protection, is his home in which his parents reside. In the urban areas, he moves within the outer space that stands for danger. The situation as expressed in the above passage vividly indicates that the urban space is characterised by injustices and anarchy, in which immoral and vicious youth roam the streets and cause harm to innocent people. Khitshane becomes the victim of the society's moral decay because his circumstances cause him to believe whatever promise comes his way, as observed in the above excerpt.

The last possessions disappear as follow:

... ba atamela pela ka ke sa bone; ba ntemoha hoba ke kgalehile haholo, yaba ba hotetsa dimatjhese tseo ke di tshwereng, ba nto kga ka sekaja (Segoete 1986).

(... they came nearer to me without noticing them; they realized that I was in a deep sleep, and they lit the matches which were in my hands, and started running away at a high speed).

It is evident that the perpetrators of these evil acts are an extension of the environment that is characterised by the forces of darkness, in which the criminal elements commit callous acts and go unpunished. Firstly, the vanishing of goods is one of possession or wealth. Secondly these possessions are either stolen or destroyed. Thirdly, the disappearance takes place at certain intervals, at different spaces, and finally, items which disappear differ as regards their level of importance: a cart followed by ornaments and utensils, goods and matches. Lastly, Khitshane reacts differently towards the dis-

appearance of these articles. For instance, he felt dejected at the loss of his possessions, followed by weeping in almost all incidents. These actions portray him as a character that operates without any vision. He appears to be inconsistent and acts in a childish manner.

The significance of the social environment is realised when important objects that constitute such environment are mentioned (Brink, 1987). The appearance of Malebaleba on the scene inspires the reader to become involved in what is presented regarding the way the environment looks. As a product of the urban social environment, to him stealing and inflicting pain on others is a norm. For Tsabedze (1996), young men in the cities plunge into harsh and amoral environments, hence indulgence in criminal activities. In many instances an individual is brought up in the religious home, and has a strong moral background, but his or her change from good to bad is so extreme that on leaving home no good can be expected from him or her. Moral standards are corroded by the conditions in the city and the individual is caught up in the foreign situation that does not offer hope of attainment of social self-fulfillment. He or she is reduced to being a victim of despicable living conditions, moral deterioration and social injustices characteristic of the townships (Tsabedze, 1996). Such factors reflect the way Malebaleba survives, using some illicit means to obtain the necessities of life, and his general behaviour is portrayed through his conversation with Khitshane:

... dipitsana ke phahlo e batlwang ke basadi, ka baka lena ke na le sebaka se sengata sa ho kena matlong ohle ho buisana le mafumahadi ka theko... ke ntse ke thalatsa mahlo ntlo yohle, ke tle ke bone see nka se nkang mofumahadi wa ntlo a sa ntemohe. Mohlomong ke tswa ka tlung ke nkile dieta, kapa kobo, kapa bohobe... (Segoete 1986).

(... Pots are the items which are needed by women, and on the basis of this, I have ample time to visit all homes, and to talk to women about the sales... I look around the house to see what I can steal without being noticed by the woman. I may leave the house with a pair of shoes, a blanket or bread...).

The impression gained from the above conversation between Khitshane and Malebaleba is that in the urban space, this type of behaviour is the norm, as long as it is constantly rewarded. The tricks that Malebaleba offers to Khitshane,

are indicative of moral disintegration in his personality. Malebaleba steals in order to live and to get what he wants, so he devises such strategies. The reader is not surprised when he learns that the artificial leg strapped to his leg is just a cunning manoeuvre to gain sympathy and pity from those he wants to trick. From what he says the reader learns that he is experiencing personality disintegration:

Hape ngwane motona o nne a bue ka teronko!

Teronko keng? Ha ba o kenya teronkong e tla ba ho lokile hobane teng o tla fumana dijo le dikobo o sa reke, e tla ba o lehlohonolo le sa reng letho ho wena (Segoete 1986).

(Again, can a male child talk about jail! What is jail after all? If they put you in jail, it will be right because there you will be provided with food, without paying for it, and you will have a good fortune that you have not toiled for).

The question now arises: what has corrupted Malebaleba? The reader cannot rely on the genetic explanations of his behaviour in that he was not born a fraudster, or habitual criminal, but his personality was changed by the experiences that he went through in life. These experiences were learnt while he was moving from one environment to another. By implication, the nomadic life he leads provides him with the tactics of surviving in the harsh realities of life and in support of the preceding assertion, Emblem (1973) argues that society and culture develop and shape human biological potential.

Grahamstown constitutes another environment which plays a major role in the life of Khitshane. There is a lack of social values in that its inhabitants have no respect for other people's property. The deviant act committed by the passers-by resulted in Khitshane having serious burns on his hand and ear, and he ultimately becomes a nomad with no fixed abode as a result of his constant clashes with the law. It is important to note that the amputation of his leg, the cut he suffered on his ear, and the burn wound on his hand, are all evidence of his tales of tears, anguish and humiliation in life.

Khitshane has been introduced to the world of crime by Malebaleba who is depicted as extremely sly and mischievous. He uses his tricks to attract Khitshane so that he emulates his behaviour, and because Khitshane is still hoping that there is something 'out there' that will help solve his earthly problems, he becomes exposed

and falls easily into Malebaleba's set-up. Malebaleba succeeds because Khitshane helps him to commit a deviant act by freeing him from the clutches of the law. He is helping Malebaleba because he is motivated by the pain of hunger, and is certain that in return he would be given a monetary reward and escapes the hunger which confronts him on a daily basis. This action may be a major event that marks the complication in Khitshane's life, because it is from this incident that he starts running away from the law. His conscience does not afford him any chance to rest because he is on the run. He cannot escape the imprisonment because he is easily identifiable due to marks that are conspicuous on his body:

Letsohong le letshehadi la hae o na le sebebe se sehoho se setjha; kapa o tjhele kapa o phumotswe ke ho hong, teng ha ke nepe (Segoete 1986).

(On the left hand he has a large fresh gash; I am not sure whether he was burnt or excoriated by something).

These scars mentioned in the above extract have become part of his personality, and will live with him forever. Lotman's (1977) pairs of opposites, such as top and bottom, day and night, provide a vivid account of Khitshane's stressful episode in life. Daylight is assigned a position of freedom for every person, whilst night is related to detention in which individuals defend themselves from external forces with locks and fences in their houses. The pair of opposites operates the other way round for Khitshane, because when other people rejoice during daylight, enjoying their routine works, to him, that time of day brings memories of severe mental pain, restlessness, and fear of being followed by the agents of the law. For him, night-time provides joy, which is meant only to last for a short time, because it is the only time when his freedom is guaranteed. His problems have accumulated because he has been identified by the scar on his hand. When members of the community wanted to enforce civil arrest, he tries to flee and eventually suffers a wound on his face.

The wounds signify something in the life of Khitshane. They serve as evidence supporting the view that life is an uphill battle that requires determination, honesty, and courage. His lack of manhood made him what he is, because he was supposed to have rejected Malebaleba's offer when a policeman was arresting him. At

the time Khitshane was handed over to the police, Malebaleba was without an artificial leg and it became difficult for the members of the public to identify him. Malebaleba was therefore a free man physically and not spiritually because his soul never rested as a result of Khitshane's imprisonment.

Somerset prison is another space in which Khitshane finds himself and it signifies hopelessness and depression. It serves as a place of detention (Bal 1985) and the darkness of the cell in which he is kept serves as a personally experienced space, because it communicates something in his life, and affects his personality, especially his mental make-up. He is in the state of hopelessness when he thinks of the impending death sentence that will soon be pronounced for his deeds. Change is now evident in his life, because it was the first time in his life that he told lies when he refused to declare the identity of his accomplice, and this change comes as a result of the situation in which he finds himself. At this stage, a reader is able to penetrate the other side of Malebaleba's personality. He is caring and supportive in the sense that he goes out of his way to save Khitshane from jail. Through the dialogue between Khitshane and Malebaleba the reader is reminded of past events that are haunting them on a daily basis:

Ke hloka karabo e phethehileng, ka hobane fatsheng lena taba tsa rona di se di senyehile haholo, mme di ntse di eketsa tshenyeho. Ka nako yona ena tseo re di entseng maobane di se di tsebilwe, mme bahlanka ba morena ba se ba phalletse ho re tsoma (Segoete 1986).

(I do not have an adequate answer, because in this world, our problems have become increasingly serious, and are getting tremendously worse. By now, the crime that we committed yesterday has already been reported, and the law enforcers are busy hunting for us).

The above excerpt is referred to by Panzarella et al. (2006) as a depressogenic inference for an event because it expresses negative consequences for the future - (that future is bleak) - negative characteristic about self (stupid to infringe the law), and therefore, increases the likelihood that a person will become hopeless in future.

In life, an individual is accountable for his or her actions. When one arrives at a crossroads one is given an option to choose the route that will lead to everlasting life. Sometimes, the choice

may be a good one, but as a result of lack of sound foundations in respect of social support and vision, individual's route becomes slippery and winding. The two characters, namely, Khitshane and Malebaleba, cannot blame anybody because they chose the direction in which they found themselves. They were motivated by the forces of darkness to commit a crime. All these problems are encountered because they are struggling to make a living, and no one offers them social support. They are wandering from one space to the other, and cannot be afforded peace and freedom:

Leha ho le jwalo, re tla nne re fumane bothata bo boholo, hobane re tla tsamaya bosiu feela, athe naha ena ke ya meru, ya dithaba le dinoka, haholo naha ya dihloa tse ipatang hara meru (Segoete 1986).

(All the same, we are still going to encounter more problems, because our movements can only be guaranteed at night, and at the same time this place has jungles, mountains, and rivers where the evil-doers hide).

According to Lotman (1977), in the fairy tale, the jungle is the space in which danger originates. It is an outside space, the open world that an individual cannot live in. In it, Malebaleba and Khitshane struggle to survive and are without food or shelter. Their lives are suspended between the gang of evildoers and the law enforcement from which they are running away. The question that confronts the readers is whether they choose to lead this type of life, and the answer simply put, is that the social environment and time may have a great impact on the life of an individual character. The environment within which they operate cannot afford them peace of mind because it is an outside space that is unsafe. They will remain on the run, without having any place to hide.

Before Khitshane came into contact with Malebaleba he was a respected member of the community and, as time goes on, he becomes a nonentity. He is a product of the outside space which is without freedom, and he exposes his feelings as follows:

Ka hopola dinako tsa kgale ha ke sa le motho jwalo ka ba bang; mehleng eo ke ne ke na le tjelete le maruo a mang, ke ne ke ja ke kgora ka moo ke ratang, ke sa phallelwe ke letswalo le batho (Segoete 1986).

(I remembered the olden days when I was a normal person like others; during those days, I

had money and other valuable possessions, I used to eat and filled my belly the way I wanted, and was not chased by fear and people).

As a result of greed and lack of vision in life, the space manages to leave a scar on Khitshane's personality, and he illustrates this contention as follows:

Jo, kajeno ke fetohile eng, mme ke tla nme ke be eng lefatsheng! Yaba ke lla jwale ka ngwana. Ka nako eo ho ne ho kene tlala, maoto le ona a le bohloko haholo (Segoete 1986).

(Oh, what am I today, and what am I going to be on this earth!

And I cried like a baby. At that time I was hungry, and my feet were itching terribly).

The two quotations above indicate that life is not static, but dynamic, in that it changes according to time and space. If a character is firm in his/her convictions, the terrifying storms of life cannot shake him/her, but if s/he is shaky in whatever s/he stands for, the evil forces can easily find ways into his/her personality and ruin his/her life. The reader has an opportunity to observe the changes which took place in Khitshane's life, that is, from riches to rags. From the beginning, it is observed how Malebaleba manoeuvres his ways into Khitshane's life by manipulating his mental make-up. Khitshane's character is weak, so Malebaleba outfoxes him. He is like clay in the hands of Malebaleba, and these results in his downfall in life.

Khitshane stays peacefully at one of the villages. At this time, a sense of hopelessness has diminished, and friends and villagers have inspired hope and filled emptiness out of the best of motives, as Fogarthy (1983) observes. For him, the village offers peace of mind, and he thinks that he will be part of that community forever. The arrival of the 'doctor' forces him back into the open space and he is arrested in Queenstown for a crime that he did not commit. This serves as a punishment for all the crimes that he committed in the past. The misfortune that befell him is an indication that he needs to return home, to the inner space, where he will receive the necessary social and emotional support as well as spiritual revival. Eventually he is acquitted on all the charges and taken care of by Malebaleba.

In the foregoing discussion, it was stated that Malebaleba drove Khitshane's life into hell, and in the end it is the same Malebaleba who helps Khitshane to find the real salvation. The

leg that is amputated symbolises something in the life of Khitshane, that is, the consequences of his actions. It is the reward that he receives after serving the evil forces loyally. The greediness in terms of accumulating more money is the source of his frustrations and misfortunes. He is in a state of hopelessness. In these circumstances he accepts what he is, and he thus puts it as follows:

Mohla ke qalang ho tsamaya ka lona ka ba dihlong ha ke hopola ka moo le nna ke neng ke le motho jwaloka ba bang. Ka lla letsatsi lohle ha ke hopola lemo tse fetileng, ka re, le nna ke ne ke na le leruo, empa le fedile jwaloka mohodi. Ha ke sa na tsebe e nngwe, mme kajeno ha ke na leoto le leng, mmele wa ka o senyehile kaofela (Segoete 1986).

(The day I started walking with it, I felt ashamed when I Remembered the past when I was a perfect person like others. I cried for the whole day when I remembered the past years, and I said, I also had the riches, but it has disappeared like a mist. I no longer have another ear, and today I have only one leg, and my body has been completely destroyed).

These words are like the thorns that pierce the heart of Khitshane. He not only lost his wealth, but also his dignity has been tainted, his soul destroyed, and his body subjected to physical torment. In the midst of these hardships he finds warmth, care, love and spiritual rehabilitation in the home of Malebaleba, a 'born again' Christian. Eventually, Malebaleba dies, and Khitshane returns to Lesotho, and there he dies peacefully. The end is summed up by Moloi (1973) that characters are presented as symbols used to attract Basotho to the new Christian religion, thus discouraging them from the worthlessness of the worldly possessions.

CONCLUSION

The paper dealt with the theories of space, hope and hopelessness. It was observed that space has significance in the story. It had some kind of connection with the characters and functioned as the acting place where it communicated something about the circumstances of characters. It served as a motivation in the activities that are performed by characters. Community values about what is fair and unfair, good or bad as well as just and unjust, heightened the view that strong social support in early childhood

socialization serves as a base for children to be taught about what is impartial, and what is right and wrong. If the base is not strong, individuals tend to be easily absorbed into the world of crime as observed in how the characters in the story behaved. The space did not provide hope for the characters as they were always running away from justice, instead the feeling of hopelessness became part of their daily lives. The moral of the story is that, good will always triumph over the bad as the characters gained nothing out of criminal activities they were engaged in.

RECOMMENDATIONS

In South African indigenous literature, a lot of research has been conducted on literary character, but a few has been published on a character and cognitive processes. It is therefore recommended that papers and articles be written so that they serve as a foundation that depict the psychological make-up of characters. Characters should not only be delineated by means of actions, what they say, and their names and so on, but emphasis should be placed on the psychic make-up that influences their actions. As in the case of space in the discussion, it is evident that the type of space under discussion includes both the space as a place of action, and the acting place. The former being the place where action is taking place and the latter, referring to the place that influences the actions of characters.

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