

***NAMING : AN ASPECT OF CHARACTER PORTRAYAL IN  
DINTSHONTSO TSA LORATO by L. D. RADITLADI***

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I dedicate this dissertation to my beloved mother, ***Minah Gabedi Konopi***, for the love of my culture which she instilled into me from early childhood.

## **TABLE OF CONTENTS**

### **PAGE**

<b>ACKNOWLEDGMENTS</b> .....	i
<b>ABSTRACT</b> .....	v
<b>OPSOMMNG</b> .....	vi

### **CHAPTER ONE**

1.1. Introduction.....	1
1.2. Contextualization.....	1
1.3. Problem statement.....	4
1.4. Aims and objectives.....	4
1.5. Thesis statement.....	5
1.6. Method of research.....	5

### **CHAPTER TWO**

#### **A REVIEW OF ASPECTS OF NAMING**

2.1. Names in Setswana.....	6
2.1.1. Names in literature.....	7
2.1.2. Functions of names.....	8
2.1.3. Names in drama.....	11
2.1.4. Naming and character portrayal.....	12
2.2. Structural analysis.....	14
2.3. The relationship between names and the structure of the play.....	15

### **CHAPTER THREE**

#### **NAMING AS A STRUCTURAL PART OF DINTSHONTSO TSA LORATO**

3.1. Introduction.....	17
3.2. Summary of the events.....	17
3.3. Plot structure, names and their meaning.....	21

3.4. Naming and the structure of the investigation.....	23
3.5. Characters and their names.....	26
3.6. Names and the theme.....	37
3.6.1 Aspects of love.....	37
3.7. Names and the actantial pattern.....	39
3.8. Conclusion.....	43

**CHAPTER FOUR**

**THE SOCIAL AND CULTURAL MEANING OF NAMES IN DINTSHONTSO TSA LORATO**

4.1. Introduction.....	44
4.2. Culture, tradition and the role names play in culture.....	45
4.3. Naming in <u>Dintshontsho tsa lorato</u> in relation to traditional naming patterns.....	47
4.3.1. The influence of Tswana culture on naming of Children and characters.....	48
4.3.2. Names and cultural history.....	51
4.3.3. The conflict between the Bangwato tribe and the foreigners.....	52
4.4. Names and relationship between characters.....	54
4.4.1. Names and religion or belief.....	56
4.4.2. Biblical names.....	59
4.5. Naming and literary models.....	61
4.5.1. Similarities between <u>Dintshontsho tsa lorato</u> and <u>Romeo and Juliet</u> .....	62
4.5.2. Differences between <u>Dintshontsho tsa lorato</u> and <u>Romeo and Juliet</u> .....	63
4.6. Conclusion.....	64

**CHAPTER FIVE**

<b>5. CONCLUSION.....</b>	<b>66</b>
<b>6. BIBLIOGRAPHY.....</b>	<b>71</b>
6.1. Primary Sources.....	71
6.2. Secondary Sources.....	71

## ABSTRACT

The basic aim of this mini-dissertation was to investigate naming as an aspect of character portrayal in Dintshontsho tsa lorato against the background of Batswana cultural life. The aims and central problem were outlined and motivated in the first chapter.

The second chapter reviewed different aspects of naming, viz. names in general and in literature and drama, their functions and their role in character portrayal and in the structure of a play.

The third chapter examined naming as a structural part of Dintshontsho tsa lorato. The meaning of the names in the play were explored and related to characterization and to the action and theme of the play. The analysis revealed that characters act in accordance with the meaning of their names, but also sometimes flout the expectations raised by their names (like Mmamotia did). The names become associated with the different kinds of love that form the central conflict of the play. Only Kalafi's name (which means "healer") in fact indicates the caring healing love he personifies. The actantial patterns in the play clearly show up the conflict between different kinds of young love and love for tribal custom.

Chapter 4 explored the social and cultural meaning of the names used in Dintshontsho tsa lorato. Traditional Setswana names are used in the play, thereby continuing the Batswana tradition. A central aspect of the plot is the conflict between the tribe and foreigners. This can probably be related to Raditladi's own experiences as an exile. Biblical names are not used, but some characters, like Kalafi who plays the role of a Good Samaritan, seems to be based on Biblical models. There are strong similarities between Dintshontsho tsa lorato and Romeo and Juliet, but this influence did not extend to the names directly.

In general it was concluded that naming plays an important part in Dintshontsho tsa lorato and can be used to unlock the meaning of the play. The names get their significance not from social or cultural forces, however, but rather from the structural patterns that are set up in the play and from the very literary theme of love. The play embodies the theme indicated by its title: "Deaths caused by love".

## OPSOMMING

Die basiese doel van hierdie skripsie was om naamgewing as 'n aspek van karakterbeelding in Dintshontsho tsa lorato te ondersoek teen die agtergrond van die Batswana-kultuur. Hierdie doel en die sentrale vrae van die ondersoek is in die eerste hoofstuk geskets en gemotiveer.

Die tweede hoofstuk is 'n oorsig gegee van verskillende aspekte van naamgewing, t.w. name in die algemeen en in die letterkunde en dramas, die funksies van name en hulle rol in karakterisering en in die struktuur van 'n drama.

Die derde hoofstuk is 'n ondersoek na naamgewing as 'n onderdeel van die struktuur van Dintshontsho tsa lorato. Die betekenis van die name in die drama is ondersoek en verbind met die karakterisering, handeling en tema van die drama. Volgens hierdie analise tree karakters op in ooreenstemming met die betekenis van hulle name, maar soms (soos Mmamotia, bv.) ook teen die verwagtings in wat hulle name skep. Die name raak geassosieer met die verskillende soorte liefde wat die sentrale konflik in die drama uitmaak. Net Kalafi se naam (dit beteken "Geneser") dui inderdaad die versorgende, helende liefde aan wat hy verpersoonlik. Die aktansiële patrone van die stuk toon die konflik tussen die verskillende soorte liefde tussen jongmense en die liefde vir stamgebruike duidelik aan.

Hoofstuk 4 het die sosiale en kulturele betekenis van die name in Dintshontsho tsa lorato ondersoek. Tradisionele Setswana-name word in die stuk gebruik, waardeur die Batswana-tradisie voortgesit word. 'n Sentrale aspek van die plot is die konflik tussen die stam en vreemdelinge. Dit kan vermoedelik verbind word met die Raditladi se eie ervarings as banneling. Bybelse name kom nie voor nie, maar sommige karakters, veral Kalafi wat die rol van die Goeie Samaritaan speel, is skynbaar op Bybelse modelle gebaseer. Daar is sterk ooreenkomste tussen Dintshontsho tsa lorato en Romeo and Juliet, maar dit het nie die naamgewing direk beïnvloed nie.

Die algemene gevolgtrekkings was dat naamgewing 'n belangrike rol in Dintshontsho tsa lorato speel en gebruik kan word om die betekenis van die drama mee te ontsluit. Die name kry egter hulle betekenis nie soseer uit sosiale en kulturele bronne nie, maar eerder

uit die struktuurpatrone wat in die drama tot stand kom en in die baie literêre tema van die liefde. Die drama vergestalt die tema wat sy titel aandui: "Sterftes veroorsaak deur liefde".

## CHAPTER 1

### **NAMING : AN ASPECT OF CHARACTER PORTRAYAL IN DINTSHONTSO TSA LORATO by L.D. RADITLADI**

#### **1.1 INTRODUCTION**

The purpose of this mini-dissertation is not to discuss names as mere names but to consider them as meaningful units in character portrayal. This will entail a study of the way in which names are related to character delineation, how names function as signs, and to trace their links to the cultural life of the Batswana in general.

Naming is a crucial stage in man's capacity for symbol formation. Thus every name has meaning and symbolizes something. We do not think of a thing without a name or a name without a thing.

The narrator or dramatist identifies his/her characters to solve the arguments and uncertainties which often arise in the interface between the play and its readers or audiences.

It will reward us to consider the manner in which names are given to Tswanas and specifically to Raditladi's characters to see whether his names are just used as labels, playfully, or with a measure of seriousness.

#### **1.2 CONTEXTUALIZATION**

This study focuses on naming as an aspect of character portrayal in Dintshontsho tsa lorato by L.D. Raditladi.

The name a person bears, is of great importance to him. It expresses the individual's character and shares in the spiritual reality of his/her being. "No name is the name of anything by nature but by nomos and custom of those accustomed to call things by various names" (Bartex 1992:19).

From a cultural point of view, the Batswana had a positive attitude towards personal names in general. Kunene ( 1971:13 ) writes: "Choosing a name for a child was a serious matter and not always an easy one".

The Batswana named a child to indicate an event, natural or otherwise, that took place around the time of the child's birth or to reflect social values and issues of importance to society. For example, Pule ( rain ) is named after a prayer for rain. Ntswaki ( mixer ) is a name given to a baby girl born after several boys. Children were also named after a king or hero to retain the name, or the surname, for example Molefe Molefe. There is also a belief that when a child is given the name of a strong animal life, for example Tau ( lion ), it might act according to its name.

Children were also named after their grandfathers or grandmothers. The family become involved in the naming process. According to Mönnig ( 1967:103 ), this is also true of the Pedi : "The child will now receive its first babyhood name. The name is usually chosen by the mother, but will finally have to be decided on by family or the father and particularly by his eldest sister." Usually the eldest sister will give him or her the grandmother's or grandfather's name.

Binns ( 1974:160 ) says almost exactly the same of the Zulu : "Prior to this, the little fellow had received his name. This had taken place within a few weeks of his birth and though his mother may have given him a pet name, as most mothers do, the final decision rested with his father."

After the child's birth, one of the family members would be sent to ask for the child's name, either from his grandfather or grandmother. Then the child could be named. "The name reflects the position of the individual both within the immediate and wider family" (Koopman 1986:133).

To date only a few researchers have studied naming in African language literatures, among which are Sekeleko (1993), Serudu (1979) and Swanepoel (1987).

Sekeleko (1993) studied naming in J.M. Ntsime's drama Pelo e ja serati. He indicated that names do not only depict character, but also help to develop the plot and show how setting influences the events and characters in the text. He furthermore showed that characters act according to their names, making it clear that names play an important role in the tradition of the Batswana. He also demonstrated that Ntsime's characters wanted to replace the old culture with the new.

Swanepoel (1987) focused on the classification and use of personal names in Setswana. He pointed out that the name of a person plays an important role in the life of the Batswana. Names have a strong influence on a person and symbolize a person's social position and his relation to other characters.

Serudu (1979) studied character delineation in some novels by O.K. Matsepe. According to Serudu, character is not important but what counts are the actions, sayings and reactions of the characters and how these cause characters to behave as individual human beings. He indicated that an important technique of character delineation is the naming of the characters, and illustrated that Matsepe's names show the role a particular character has to fulfil.

These studies clearly show some of the reasons why naming is an important aspect of drama in general.

The present study is relevant because no one has ever done research of this kind on Dintshontsho tsa lorato. It is therefore important to investigate how Raditladi uses naming and how it is related to character delineation and to the cultural life of the Batswana in general.

Because of the constraints of a mini-dissertation, this study will focus only on naming and how names are given to characters. It will also focus on how names reflect social beliefs, cultural history and what the effects of these are on social life. These aspects are of particular importance as this play is set in a rural area where culture dominates the life of the individual.

### **1.3 PROBLEM STATEMENT**

In the light of the argument outlined above, the following questions may be posed:

- What is naming and how does Raditladi use names to portray character?
- How are names given in the drama of Raditladi and what are their effects on each character?
- How do names reflect social patterns and culture values?

### **1.4 AIMS AND OBJECTIVES**

The objectives of this study are :

- To describe naming and how it is related to character portrayal in Dintshontsho tsa lorato.
- To determine how Raditladi uses names in his drama.
- To indicate how naming reflects social patterns and cultural values.

## **1.5 THESIS STATEMENT**

I will argue that Raditladi uses names in his drama to convey meaning, to portray characters and that names as signs are indications of cultural values and social patterns.

## **1.6 METHOD OF RESEARCH**

A detailed conceptual analysis of naming will be made and examples will be provided. A structural analysis of the drama Dintshontsho tsa lorato will be made, indicating names, their relationship to character delineation and their effects on social life.

In the next chapter the main concern is naming and its reflection of cultural and social meaning. The final chapter will summarise the conclusions reached. But first a brief review of the theory of naming in general and in plays in particular is necessary.

## CHAPTER 2

### A REVIEW OF ASPECTS OF NAMING

#### 2.1 NAMES IN SETSWANA

Names are influential in creating a make-believe world, in characterization and in the development of meaning. Names are freely employed in the text, but their meaning and usefulness depend on the author's or name-giver's attitude. He is the master of all the aspects appearing in the text, controlling the correspondence of names and the objects named.

Names in African languages are referential, meaningful and have important symbolic functions. In this respect Swanepoel ( 1987:18 ) says that "behalwe dat dit baie sterk personaal gekoppel is, simboliseer name ook 'n persoon se sosiale posisie en verhouding tot ander mense." Names in literature are the raw materials that the author can use for his purpose. He can attribute a name to a character in such a way that the name becomes vivid and meaningful. Giving a name like Mpho ( gift ) is to indicate that the character is a child whom the parents love and regard as a gift.

Names given to children may be either positive or negative. Matlakala ( refuse ), for example, is a negative name and Boitumelo ( happiness ), is a positive one.

Names are also of functional importance to people as giving names to people, animals and all other non-living things helps one to identify them. Mönnig ( 1967:105 ) says of the Pedi that "the Pedi consider the name of a person to be much more than a mere appendage

by which a person is addressed. It is the integrated part of the person, a reflection of his personality and of his whole being, and is coloured with his spirit.” Names are not only used to reveal social life, but are a way to situate people against the background of their tradition and to characterize or portray them. Swanepoel ( 1987:23 ) supports this by saying : “Naamgewing is `n kulturele en sosiale aangeleentheid wat in die geval van Tswana nog baie aandag verg.”

In this chapter the following aspects will be discussed : names in literature, the functions of names, names in drama, naming and character portrayal, characteristics of the structural approach to literature, and the relationship between names and the structure of the play.

### **2.1.1 NAMES IN LITERATURE**

Judging naming in literature, as distinct from judging names in everyday life, does not involve the question of truth or falsity but that of consistent or inconsistent naming.

To talk about names, is a way of looking at literature and understanding the text and its meaning, since the relationship between names, and other aspects of text influence its meaning. Naming or denomination takes place only during the process of the text composition, followed by labelling or giving names to the completed creation or character.

Readers are able to associate a character’s action with his name, e.g. Keikepetse ( I digged myself in ) in Pelo e ntsho ( Black heart ). Because of his bad deeds of killing Neo ( gift ), Keikepetse also died at the end of the play. He paid for his actions : he dug his own grave.

## 2.1.2 FUNCTIONS OF NAMES

Names are used to help us identify the character or class of each person or object.

Sometimes characters, for example, may be identified by using different names for boys and girls, men or women. Mogami ( one who milks ) is used for a boy or man, derived from “ gama ” ( milk ). Seapei ( the cook ), derived from “apaya” ( cook ), is used for a girl or woman. These names are derived from verbs. Koopman ( 1979:155 ) calls them “... names derived from nouns that are in turn derived from verbs”.

The author may also identify characters by class. According to Batswana tradition, a chief may be named after his clan in order to distinguish him from other members of his tribe, e.g. Mokwena ( chief of the Bakwena ). So, the name Mokwena ( a crocodile ) distinguishes the chief from other members of the Bakwena ( the crocodiles ) tribe.

A chief is called by the name of his group in the initiation school, e.g. if he belongs to the regiment of Mathulwa, he will be called Lethulwa ( one who is knocked down ). Schapera ( 1955:105 ) supports this by saying : “ Men take very great pride in their regimental membership, and one of the most polite ways of paying respect to a man is to address him not by his own name, but by his regimental name”.

Names are descriptive. They draw attention to the main attributes of the characters in literature or the aspect of their personality that are active in the play. Personality is the quality, character or fact of being a person as distinct from a thing. Characters fulfil a set of expectations in the sense that there is limited variation in their behaviour ( States 1985:87 ).

“Personality is the pure being of the dramatic character” ( States 1985:89 ). Kgomotso ( comfort ) in Pelo e ntsho suggests the personality and behaviour of the bearer. She cares about others and respect their total being. She didn't want to avenge herself on her mother-in-law, Nthite ( something hard ), although she had treated her badly.

Names are used in plays to symbolize ideas. A person may be given a name to symbolize conduct. Although Ditshele ( jealousy ) in Matshediso by L.Z. Sikwane wished to be married to Tibe ( cat ), she did not want Tibe's child, whose mother had died. Because of jealousy, she was afraid that Tibe's child would fight for her father's wealth so that her own child would lose everything. Names thus symbolize social relations and relations to other characters.

Names also help to create expectations in the reader. When the reader sees a name like Mpho ( gift ), he or she already knows what to expect in this play, for example, that she is going to behave like a special gift to her parents. They take her as a gift from God.

Names are used to indicate the role the character plays. Moremi ( one who chops ) performs an important job, like chopping wood. To cook food, one must first make a fire, and without wood, cooking is impossible.

Names depict character. The play, Dintshontsho tsa lorato, depicts Mmamotia ( a strong woman ) as a strong woman. To indicate this, she fell in love with Sakoma in order to strengthen the relationship between the foreigners and the Bangwato. She therefore acted in accordance with her name. She disliked the way the Bangwato handled foreigners. She wanted to get rid of their cultural differences.

Names can also develop plot. At the beginning of the play Raditladi introduced the four main characters, i.e. Sakoma, Mmamotia, Kalafi and Ponalo. They all play an important role in building up the plot right up to the end of the play. Love, as theme of the play Dintshontsho tsa lorato, eventually brings about the death of all four main characters.

Naming shows how setting influences character and how characters act according to their names. In Dintshontsho tsa lorato the name Modisa ( herdboys ) is quite applicable because the bearer looks after cattle. As a watchman or herdboys he is the obvious person to meet Sakoma at Mokwena.

Names play an important role in the tradition of the Batswana. We have places like Ga-Mangwato and Mokwena. They are named after the tribe living there.

Names also indicate the influence of Western culture among the Batswana. Although they make use of Western names, the Tswana names are still kept as an indication of their culture.

Names show how, through actions, sayings and reactions characters are depicted as human beings. This is illustrated in Dintshontsho tsa lorato where we find Mmamotia in Sakoma's house. She tells Sakoma point blank that she does not love him and that there is nothing interesting in him. She takes a very serious action. Her words in Kalafi's house make her a real human being. She hates Sakoma and she doesn't want to hear his name again.

Names help to create a make-believe world. Sakoma ( of the song ) is a musician, and one would expect him to entertain people with his music throughout the play. But it turns out

differently. He secretly kills Ponalo and also Kalafi in the end, meeting his own death in the process.

### 2.1.3 NAMES IN DRAMA

In Batswana communities name-giving is of special significance. It is also believed that certain names which are given to individuals, may have an influence on their behaviour and personalities. Schapera ( 1955:35 ) says: "Although people vary considerably in details of conduct, certain recognised or standardised patterns of behaviour are incumbent upon them." We have for example, Boitshoko ( patience ), which is given to someone who is expected to be patient in his/her lifetime. Letsipa ( deceiver ) in the drama of J.M. Ntsime, Pelo e ntsho, is aptly named because he cheats Nthite and her child, leaving them in the lurch.

"In naming a child, the Basotho did not, as a rule, choose a name simply because the parents liked it but for its relevance to a given situation or for a certain purpose that the name was supposed to fulfil..." ( Kunene 1971: 13 ). Modisaotsile ( the herdboys arrived ), for example, suggests that someone is born who will look after cattle or sheep. Motlalepule ( person who brings rain ) was born when it started raining.

Mohaposi ( defaulter ) in the drama Gareng ga metswi by D.M. Modise, makes people hate each other and causes people to become involved in a fight. The name Katlego ( success ), according to the African tradition, is given to a child who is born after a struggle to have children, perhaps after miscarriages.

After a child is born, a number of people may be involved in naming him/ her. Thereafter, anyone insulting the child, will automatically be insulting the grandfather or grandmother,

even the parents. This reflects the social usage and traditional ways of the Batswana people.

Ducrot and Todorov ( 1983:225 ) write that “a name announces in advance the properties that will be given to a character.” Thuto ( education ), for example, is a name given to someone with the hope that he or she will be highly educated.

In the same vein Ragussis ( 1986:8 ) writes that “the name designates character.” He further says that the name shapes the destiny of the character in the plot. Lefufa ( jealousy ) in Ntsime’s Pelo e ntsho, may end up showing jealousy towards other characters as is indeed the case. Lefufa is jealous of Neo’s beauty, and wishes to kill her because she fears that she may be married to a king.

#### **2.1.4 NAMING AND CHARACTER PORTRAYAL**

Character delineation is the manner in which an author stages the qualities, actions, sayings and reactions of the characters in his drama and how these cause characters to behave like individual human beings. It further embraces the way in which an author creates relationships among the various characters in his work and the purposes for which they were created.

Malepe ( 1967:47 ) mentions that “characters, as representations of persons, are an important element in fiction which is a dramatization of human relationships. The author does not only create characters, he selects, shapes them for the purpose of dramatizing human life with its varied manifestations. He individualizes them by imparting to each character certain qualities which differentiate him from other characters.”

The author may give characters different names to differentiate them according to gender, names for men and women, e.g. Rapula ( man of the rain ) for a man and Segametsi ( someone who fetches water ) for a daughter.

Serudu ( 1971:219 ) is also of the opinion that “a character’s name is one of the simplest techniques for characterization because each appellation is a kind of vivifying, amazing and individuating.” Rakgomo ( man of the cattle ), for example, is a name that is given or associated with someone owning a large herd of cattle. Another name is Bolokang ( security ) in Kobo e ntsho by Ntsime. The name is associated with security or saving. He wanted to secure his believe in God.

According to Warrington ( 1973:13 ) character is that which makes us ascribe certain qualities to agents. Their thought is shown in all they say when proving a particular point, or perhaps expressing a general truth. Mlotshwa ( 1990:3 ) supports this by saying “in this discussion character portrayal will be associated with the accepted ways of behaviour, actions and attitudes of individuals or social custom towards life.” Character portrayal is thus also a dramatological device used by the organising instance to give some personality traits to the otherwise non-human figures in the drama.

Kernan ( 1963:8 ) says that “because dramatists conceive of their characters as doers or as attempters, every detail of costume and figure, every movement and gesture, every statement, is a partial expression of the basic motive of the character.” Raditladi in Dintshontsho tsa lorato indicated this. Mmamotia by falling in love with Sakoma wants to destroy the Bangwato traditional custom. She was a Mongwato but she was not in favour of her tradition.

Characters play an important role in building up the conflict or drama, and most importantly, the underlying idea of the drama and without them, the drama would lose its meaning.

## 2.2 STRUCTURAL ANALYSIS

In Pelo e ja serati, there is a certain mountain which the author called Thaba ya Badimo ( Mountain of the forefathers ). The name of this mountain clearly indicates that it is mountain to be feared. Everybody respects it because of the presence of the forefathers on it. Dithole ( dust ) who flees his home, is protected by the forefathers on that mountain, which can thus be regarded as a symbol of faith or belief.

The significance of a name like Thaba ya Badimo can only be understood when one connects it to the structure of the play. Structure has to do with the way something is organised. In the play, the author creates a new structure, creating characters and giving them meaningful names that will suit the structure. The concept structure refers to the total of relations between the elements of a text and the whole of the text. "Structuralism is therefore the theory and method of investigating these relationship between the parts of the whole, and then, between the part and the whole." ( Swanepoel 1990:16 ).

In literature what we mean by structure is simply organisation. According to Levitt ( 1971:14 ), "the term structure refers to how something is organised." To organise is to have something to organise. Within the structure of the play we have characters who have names. Their names are organised in a certain manner to illustrate or indicate meaning. Dithole ( dust ) in Pelo e ja Serati, ( which means a moving wind or storm ) acts in accordance with his name by disregarding or blowing away his parents' idea that he must marry his cousin because he wanted to marry Nombini.

Structural analysis thus tries to determine the mutual relationship between elements, how they are distributed in the text, and how they are combined to become meaningful units or patterns. So, without names, the relationships between elements could be distorted. From the beginning of Dintshontsho tsa lorato, Raditladi introduces music which is sang by Sakoma ( of the song ). His name shows up the importance of music in the play and also reveals the motive behind the music : it is to make Sakoma popular with most girls in the village. Sakoma seduces people with his song, and his name therefore has a strong link to an important theme of the play.

### **2.3 THE RELATIONSHIP BETWEEN NAMES AND THE STRUCTURE OF THE PLAY**

Dramatic structure has to do with the scenes of a play and how these scenes are organised and related to each other. All structure is based upon and constituted by relations ( Levitt 1971:2 ). For example, we have scenes, characters and character's names. They are all related to form a significant whole. A play in its entirety is such a whole with an altimate aim. Elements such as characters and their names contribute in important ways to this whole.

Another example is that of Molosi ( one who lets neighbours fight ) in Matlhotlhapelo by Ntsime. He is the messenger of the two quarrelling people, Maitsegotlhe ( one who knows everything ) and Kedigapile ( I have taken them ). Molosi is a bad person and succeeds in deceiving both of them as his name suggests. The logical course of action implied by his name in this way leads to the ending of the play in which Maitsegotlhe die. Names therefore shape characters and also shape the meaning we finally arrive at.

To summarize the main conclusions of this chapter it is clear that names in plays are important in creating a make-believe world in characterization and in developing meaning. Literature cannot exist without names, which have important functions like identifying, describing, symbolising, depicting and revealing culture. Naming portrays character. Above all, there is a relationship between names and the structure of the play. Through a structural analysis of the play, the next chapter will show exactly how Raditladi plotted names in his play to give meaning, to portray characters and to show how names are related to the theme of the play.

## CHAPTER 3

### NAMING AS A STRUCTURAL PART OF *DINTSHONTSO TSA LORATO*

#### 3.1 INTRODUCTION

*Dintshontsho tsa lorato* can be regarded as a tragedy since all four main characters die at the end of the play. Due to its concern with death, suffering and human failure, tragedy has its own plot structure. The need for a particular type of plot structure for a tragic text is further reinforced by the fact that tragedy should create in the audience some insight into life, i.e. what the author writes about should reveal something important about what happens in real life.

In this chapter, I will firstly give a summary of the events. Then I shall analyse the plot structure. The main focus will be on aspects of naming. Names and their meaning, naming and the structure of an investigation, characters and their names, naming and characterization, names and the theme, and finally the actantial pattern and names will be discussed briefly.

#### 3.2 SUMMARY OF THE EVENTS

*Dintshontsho tsa lorato* starts of by introducing all the dramatis personae taking part in the play, viz.

Fig. 1 DRAMATIS PERSONAE

Names of characters	Translation	Relationship
Sakoma	Of the song	The son of the foreigners RraSakoma and Mmasakoma. The lover of Ponalo and Mmamotia.
Rrekgosi	Father-king	A friend to Sakoma
Mmadiphefo	Mother of the winds	Sakoma's messenger
Peloyame	My heart	A sister to Sakoma
Pono	Sight	One of the visitors at Sakoma's party.
Ponalo	Revelation	Sakoma's lover
Phane	Larva	Ponalo's messenger
Kalafi	The healer	One of the chieftainship
Kgaswana	Rag	Kalafi's messenger
Sebopeng	Develop it	Mmamotia's guardian
Poloko	Securing	The wife of Sebopeng
Mmamotia	A strong woman	The child of the elder brother of Sebopeng.
Sekgoma	Someone who touches	The Bangwato king.
Pelaelo	Doubt	One of the king's servants.
RraSakoma & MmaSakoma	Father of Sakoma Mother of Sakoma	Sakoma's parents.
Tshukudu Makanana Tshweu	Rhinoceros Equal to White	Leaders of the Bangwato

Names of characters	Translation	Relationship
Tshosa	Frighten	
Mmualefe	What is he saying	
Mophato	regiment	The Bangwato regiment
Pule	rain	Members of the Bangwato tribe
Tiro	work	
Phoi	Dove	
Seloka	Something added to taste	
Ngaka	Witch doctor	The witch doctor of the king
Modisa	Herdboy	The herdboy of the cattle

Dintshontsho tsa lorato opens by introducing Sakoma. Sakoma uses his guitar to express his love. Mmadiphefo ( mother of the winds ), his messenger, deceives Sakoma by suggesting that Mmamotia also loves him. In his turn, Rrekgosi ( father-king ), Sakoma's friend, encourages Sakoma to face Mmamotia and express his feelings of love for her. Sakoma meets Mmamotia at the river where she accepts his proposal even though it is dangerous for her because he is not a Mongwato. She knows that the Bangwato look down on foreigners. Her intention is to get rid of such cultural differences because they all live at the same place under one chief.

On the other hand, Sakoma is also in love with Ponalo ( revelation ). At a ceremony in preparation for Sakoma's marriage held at Sakoma's house, Mmamotia feels that she is no longer interested in Sakoma because there is nothing attractive in him. She just decides to dump him without giving any clear reason. While discussing the matter, Phane comes in and tells Sakoma that Ponalo wants to see him immediately. While he is away, Ponalo

arrives. She quarrels with Mmamotia and Mmamotia decides to leave Ponalo in Sakoma's house and to go away. Mmamotia flees Sakoma's place and seeks refuge at Kalafi's ( a healer ) home.

On Sakoma's return, he finds Ponalo in his house. He kills her because she is a stumbling block to his desire to marry Mmamotia. He hides her body in Kalafi's house where Mmamotia is sleeping. Before dawn Mmamotia goes home. Her guardian, Poloko ( securing ), chases her away because she suspects her of the murder. Mmamotia goes back to Kalafi, who is accused of Ponalo's death. Kalafi and Mmamotia arrange to run away because Mmamotia is also one of the suspects; she is needed for questioning. The two flee to Mokwena, a village far away, where they live as husband and wife.

The king orders an investigation into Ponalo's murder. The investigators question Sakoma, but he tells them that he knows nothing about the killer.

Later, Sakoma also goes to Mokwena to get his lover, Mmamotia, back. On the way to Mokwena, in a monologue, he reveals that he killed Ponalo because she did not want to leave him and allow him to marry Mmamotia. Sakoma is under suspicion of Ponalo's murder.

Modisa ( herdboys ) notices from Sakoma's words that he is in a fighting mood. He hurries to Mmamotia and Kalafi and warns them about Sakoma. Sakoma approaches and demands his lover back. A fight ensues during which Sakoma stabs Kalafi with an assegai. Fortunately, before he collapses, he manages to grab the assegai from Sakoma and kills him too. After Sakoma kills Kalafi, Kalafi as a healer or consoler as his name suggests, bids farewell to Mmamotia and consoles her by saying :

Kalafi : Mmamotia, gotlhe go fedile !

Sala, mma, le mahutsana ke tsamaile,  
 Mmele wa me o ya motseng wa borrona.  
 Sala, sethunya sa lefatshe la rona !  
 ( Mmamotia, its all finished !  
 Remain with sorrow I am gone  
 My body is going to the village of our forefathers,  
 Farewell, the flower of our land ! ) ( p.77. )

The above quotation demonstrates how important love is in the play. Even while Kalafi is dying, he feels that he loves Mmamotia so much that he cannot leave her without expressing his feelings. He would be doing her an injustice. Seeing that both men are dead, Mmamotia uses the same assegai to kill herself because she does not want to be left alone with the burden of Ponalo's murder. The people and the herdboys ( who runs for help ) find the three dead.

The play ends with a speech by the herdboys who feels that their country is cursed because guests have been killed in their country and their blood has polluted the whole place, even the rocks.

Within the structure of the play, names and their meaning in relation to the events, play an important part in developing the plot. The structure of this play is based on love and on the death of Ponalo.

### **3.3 PLOT STRUCTURE, NAMES AND THEIR MEANING**

Plot refers to the arrangement of incidents which develop a simple course of action from its origin to its conclusion. A plot is not any series of events connected to a hero or a

theme, but a course of action that shows a purpose from its rise in an individual's will, through a struggle against obstacles to a decisive conclusion (Thompson 1946:120).

In the analysis of the plot, it is commonly argued that man's deeds are supported by his motives, and are directly connected with the workings of the inner self. Both internal and external action are regarded as important to the plot in play. Thompson further says that plot is also the manner in which the author structures the events in a text, from the exposition to the logical conclusion.

Before analysing the connection between names and the plot structure, one has to try to answer the following questions : What is the basic plan of this drama? What are the implications, sufferings, tragedies and names the drama displays?

In Dintshontsho tsa lorato the story is basically about the love of Sakoma and Mmamotia, the death of Ponalo, and the investigation to find the murderer. So, the main parts are the murder, the investigation and the final act.

The death of Ponalo and the disappearance of Kalafi and Mmamotia, which brings about the tragedy in the end, is the mystery in the play. Nobody thinks that Sakoma could have killed Ponalo. On the other hand, one might also think that Sakoma kills her because of his frustrations with Mmamotia. Her idea of leaving him is really a blow to his ego, which he cannot stand. That is why he commits the murder : he thinks that Ponalo will not give him a chance to marry his beloved girlfriend, Mmamotia. The only way was to get rid of Ponalo.

### 3.4 NAMING AND THE STRUCTURE OF AN INVESTIGATION

The death of Ponalo ( revelation ) makes things worse for both lovers, Sakoma and Mmamotia, as they are suspected of killing her. Sakoma's parents and Mmamotia's guardians ask the chief to prove the innocence of their children. They believe that the chief, as the mediator, can help them.

Witnesses are consulted and different people questioned about the death, but Sakoma refuses to tell the truth and answers boldly with no respect for the investigators, as can be seen in the following passage:

Seloka : Morena tlhe, Sakoma, a ko o nthetse:

Ngwana yole, Ponalo o sule jang?

( Mr. Sakoma, please, listen to me:

That child, Ponalo, how did she die? )

Sakoma : A ke nna Modimo ke laolang dintsho tsa batho!

Kana mmadi wa naledi tsa matshelo a bone?

( Am I the God, who controls deaths of people?

Or the counter of the stars of their lives? ) ( p.39. )

The name Sakoma ( of the song ) is not a Batswana name. The bearer thus does not seem to know that, according to Batswana custom, he is expected to have respect for the leaders and elders. But one may also argue that Sakoma does this because of his pride, or to protect himself against the investigators.

Kalafi also denies the fact that he knows who killed the girl in his house, but he says he only knows about Mmamotia who came running into his house, seeking help:

Pule : Ngwanyana mongwe o bolaetswe mo ntlong bosigo.

( A certain girl was killed in the house at night. )

Kalafi : O bolaetswe mo ntlong ya me bosigo, ngwanyana!

Nnyaa, e seng mo ntlong ya me rra.

( Killed in my house at night, a girl!

No, not in my house, sir. ) p.34.

This reply clearly shows that Kalafi is not the murderer as he acts in accordance with his name. He is surprised to hear that a girl has died in his house, because he knows that he left Mmamotia alive. He feels shocked because he also had feelings for her.

Sakoma ( of the song ) flees to Mokwena to fight Kalafi and reclaim his beloved. The questions that arise, and the measures that are taken by the investigators, play an important role in the conflict of the drama. We realize that, even if Sakoma is clever enough to answer the questions, he doesn't come up with the truth. The drama investigates the death of Ponalo to find the murderer, but in the end only the audience knows the truth.

One of the investigators, Pule, whose name is derived from the word Pula ( rain ), proves to be as useful as rain. Traditionally, the child is named Pule after a heavy rain has fallen or to indicate a special event that took place in the village. Pule does his utmost to satisfy the chief and the tribe in his investigations. The same applies to the character Seloka, whose name means something added to food to make it palatable. He also supports the chief in finding the killer of Ponalo. Both men move about, questioning the people about the case. In doing this, they act in accordance with the symbolic meanings of their names.

We also notice how Sakoma reveals himself. On his way to Mokwena he reveals that he is the killer and that he killed Ponalo ( revelation ) intentionally :

Sakoma : Kgotsa ditau tse ke sepoko sa ga Ponalo,

Yo nna ke mmolaileng ke bona a le bogoma...

( Perhaps the lions are the ghost of Ponalo,

Whom I killed seeing that she was stubborn... ) ( p.69. )

It is not surprising to hear Sakoma ( of the song ) revealing his secret. He has been named Sakoma ( of the song ) and behaves accordingly as a song which changes in accordance to the mood of the song. Here the message is revealed by singing and he finds it easy to reveal his secret of killing Ponalo.

Modisa ( the herdboys ) meets Sakoma but he ( Sakoma ) pretends that he does not know either Kalafi and Mmamotia. From his questions, the herdboys realize that Sakoma is in a fighting mood and decides to warn Kalafi and Mmamotia that Sakoma is coming and that their lives are in danger. The herdboys realize from Sakoma's words that he will really kill them. Sakoma tries to pretend that he does not know the whereabouts of Kalafi and Mmamotia so that Modisa cannot realize that immediately. The truth is eventually revealed

Modisa : Matlho a gago a supa kilo e kgolo.

( Your eyes shows big hatred. )

Sakoma : Ke tla bolaya botlhe ke ise ke tshwarwe!

Letsatsi leno ke tla dira tiro ya me ke e fetsa.

( I will kill all before I am caught.

Today I will do my job and finish it. ) ( p.74. )

From the above paragraph one may conclude that Sakoma is making threats because he is already under suspicion of Ponalo's death. Modisa ( herdboys ) is a careful and observant person, and this is perhaps the reason why Modisa is able to warn Kalafi and Mmamotia, and also read Sakoma's mind that he intends killing Kalafi.

The tragic moment in this drama occurs at Mokwena ( Place of the crocodiles ) where Sakoma and Kalafi kill each other and Mmamotia ( a strong woman ) commits suicide. Here Mmamotia acts contrary to the expectations created by her name. As a strong woman she should have fought for her lover Kalafi, or should have shown her bravery by not killing herself. This shows cowardice in her. We expect Sakoma to entertain people throughout the play, Kalafi ( healer ) to console those in sorrow and Mmamotia to be brave enough to unite both the Bangwato ( the Bangwato tribe ) and strangers or foreigners. This doesn't happen, however, because love makes them behave in different ways.

The dramatist cleverly uses these contradictory actions to leave his readers in suspense. Counter to our expectations, all the witnesses are dead in the end. Nobody knows why this had to happen at Mokwena, and not in their village. He has constructed a credible outcome in the ways the characters both acted according to their names and against their expectations raised by these names.

### **3.5 CHARACTERS AND THEIR NAMES**

Certain constraints that operate upon the roles are created by playwrights. We know that characters in plays are not real people. Kelsall ( 1985:43 ) maintains that a play "is an embodied action, the actor impersonates somebody." We also believe that actors create their roles.

"Characters is an intensified simplification of human nature" ( States 1985: 87 ). According to States, personality is inborn, whereas character is formed over time. Thus character is a deeper part of the fictive person - his/her value sphere as defined within or against that of society. This is true of this play as the moral side of the characters is

indicated in this play, as can, for example, be seen in Kalafi, who has a good and positive demeanour.

Sakoma ( of the song ) is the people's favourite. He is made popular by his music. Perhaps this is the reason the author names him Sakoma. With his music, he attracts girls and falls in love with them. He firstly falls in love with Ponalo ( revelation ). His love with Mmamotia leads to Ponalo's and Mmamotia's quarrel.

According to Kelsall ( 1985:44 ) "Speeches by characters have a part to play in the structure of a play as a whole." The dramatist of Dintshontsho tsa lorato has incorporated a number of important speeches in the play in order to show up different traits of the characters. On p.5 Sakoma ( of the song ) wishes to propose to Mmamotia but he is afraid of her because she is a Mongwato and of the royal family. As his name means the song, he expresses his love to Mmamotia by singing the following words :

Sakoma : Kwa a leng teng motho yo motshwana

Motho yo motshwana le marinini,

E rile jaale ke le ngwanyana,

Ka re tumalano ga se ya babedi

Ke tonki, tshetlha e dinalanyana.

( Where is she an attractive woman

A person whose gums are also beautiful

When I was a young girl,

I said that an agreement cannot be made by two people.

Its a donkey, which is grey with nails. ) ( p.5. )

When he stops singing, Rrekgosi asks him who the person is that he loves. Sakoma replies by singing :

Sakoma : Ke gopotse Mmamotia...

( I am thinking of Mmamotia... ) ( p.6 )

Sometimes Sakoma has a loving heart. He loves Ponalo, but is soon attracted by Mmamotia's beauty and, consequently leaves Ponalo in the lurch. He is fickle and shallow-minded.

Sakoma is very sociable and out-going. This comes as no surprise because of the name the author gives him. Music and singers are liked and loved by all. He is a good friend of Rrekgosi who trusts him, and never thinks that he may mislead him. Even when he is in trouble after the death of Ponalo, Rrekgosi does not leave Sakoma in the lurch, but advises him to leave the country.

Sakoma's character is sometimes questionable. He can be strict when circumstances force him to be. He acts very rashly when Mmamotia wants to accompany him to Ponalo and strongly instructs her to stay behind. A possible reason for his action is that, before this incident, Mmamotia tells Sakoma that she is no longer interested in him. The possibility that Mmamotia could leave him, frightens him and affects his actions.

The fact that Ponalo is also his lover, makes things difficult for him. Moreover, the suspicion that he is the killer, also creates difficulties in his life, and as a result he leaves his home. When Sakoma finds Ponalo in his house, he is furious as she is a threat to his love because, as long as Ponalo was alive, he would never get a chance to marry Mmamotia. That is why he decides to kill her.

Mmamotia belongs to the royal family. The author names her Mmamotia which means someone who is built strongly. People of the royal family are expected to be strong and

brave. When Sakoma proposes to her, she agrees in order to strengthen the link between the Bangwato and the foreigners. Mmamotia loves Sakoma because of the melody of his song. It awakens her interest. This is possibly due to her position. Mmamotia says in this regard :

Mmamotia : Keletso ya me ke go senya tlhaolelo,  
 Go supa fa mhaladi a tshwana le Mongwato,  
 Fa ka ntata ya tseo merafe e e ka kopana,  
 Ya bofagana jaaka ngata ya dikgong.  
 ( My intention is to do away with division,  
 To show that a stranger is the same as a Mongwato,  
 Because of marriage the tribes may unite,  
 May be joined like wood tied together. ) ( p.27 ).

Mmamotia wants to get rid of this division because she feels that strangers should be treated equally whether or not they are Mongwato. They must unite to form one strong nation that will never be broken by anybody.

Ponalo arrives at Sakoma's house and opens the door. She quarrels with Mmamotia and tells her to leave her beloved alone. As her name suggests, she clearly indicates that she means what she says. She wants to destroy Mmamotia. She wants her to leave Sakoma because she thinks Mmamotia is not Sakoma's type. Consider the following passage in which she says :

Ponalo : Lefatshe le la rona le rwele bokete  
 Bana ba maabane mono ba ipitsa basadi  
 Ka ba sala banna morago ba sa ba rate  
 E re ba gakololwa ba tsholole dikeledi  
 Nyalo ga e nankelwe ke ngwana a buduletse...

( Our land is full of problems

Young children here regard themselves as wives,

They are after men who don't care about them.

When given advice, they cry.

Marriage is not sought by young girls... )

Mmamotia : Mma, nna ke lesea ga ke itse sepe.

Ke tshwana le mogoma le selepe

dilo di dirang di dirisiwa.

( Mrs, I am still young and know nothing

I am like a plough an axe that work when they are used. )

Ponalo : A letlhale le legolo la ngwana !

O tshwana le selepe o bolela nnete.

( What a clever child !

You are like an axe, you speak the truth...! ) ( p.22 )

Ponalo compares Mmamotia to an axe because she is sharp and can hack their love into pieces. She is a brave girl who can separate man and wife because she fears nothing, no matter how dangerous it might be.

Realising that Sakoma is in love with another woman, Ponalo, she feels that their love must really come to an end because there will be no love in their marriage. They cannot live peacefully together. Names given to Mmamotia ( a Mongwato ) and Sakoma ( A foreigner ), respectively are an indication that, according to the Batswana custom, the two might not pull together. They don't belong to the same tribe and their cultures differ. This expectation is realised when Mmamotia tells Sakoma that she has decided to leave him. As her name suggests, she is a strong woman and brave enough to tell him that :

Mmamotia : Ruri ga ke go rate Sakoma.

Ga re ka ke ra tshela sentle mmogo.

( Really, I don't love you Sakoma

We won't live together well. )

Sakoma : Wa reng ?

( What do you say ? )

Mmamotia : Dilo tsotlhe ga di a siama.

Ga ke kgatliwe ke sepe mo go wena.

( All things are not well.

I am not impressed by anything in you. )

Sakoma : Ga o kgatliwe ke sepe mo go nna !

Ke eng se se sa go kgatlheng mo go nna ?

( Nothing attracts you !

What is it that you don't like in me? ) ( p.18 )

Exactly why Mmamotia loses interest in Sakoma is not clear. It might be that she obeys their custom; one might also argue that she does not love Sakoma, and that marriage without love has no future. On the other hand, one might say that the author wants to create conflict. We cannot say it is because of Ponalo because this happened before Mmamotia quarrelled with Ponalo.

Attitudes and emotions enable a person automatically to summon energy to meet an irritating, unique or stressful situation. Names are used to reveal certain essences, like attitude. Emotions always shape and colour our actions and perceptions even when we are unaware of them ( Van Vuuren 1976:290 ).

Attitude or emotion may be caused by anger which is a deeper pain in a person or they may cause him to react verbally or non-verbally favourably or unfavourably towards persons, objects or situations.

In Dintshontsho tsa lorato Sakoma reacts favourably when Mmadiphefo tells Sakoma that Mmamotia also loves him. He shows his love by going to the river and proposing marriage to Mmamotia. When Mmamotia agrees to his proposal, he sings happily with his guitar to express his feelings. It shows that the name Sakoma ( of the song ) has been appropriately chosen because the bearer has the capacity of expressing his feelings ( emotions ) of love though his singing. That is why he wins Mmamotia's heart.

At the ceremony held at Sakoma's home, Ponalo shows hatred towards Mmamotia when Sakoma introduces her as his future wife.

According to Morwood ( 1982:2 ), "Attitude is a psychobiological construction through which the organism perceives objects, persons and ideas, interacting with them, in affective, cognitive and behavioural ways."

The name Mmamotia ( a strong woman ) tallies with the above statement because the bearer of the name wishes to strengthen the bond between her people, the Bangwato and the despised foreigners by falling in love with Sakoma, who is a foreigner.

Van Vuuren ( 1976:290 ) asserts further that "the attitude of a person has a bearing on aspects of somebody's life-world. An individual cannot have an attitude to something unless that something exists for him."

Rrekgosi ( father-king ) in Dintshontsho tsa lorato has a negative attitude towards the culture or tradition of the Bangwato tribe. He dislikes the way foreigners are treated by the Bangwato who do not allow them to marry their daughters. This encourages Sakoma to fall in love with Mmamotia so that they can get rid of these cultural differences.

Rrekgosi ( father-king ) who is, as his name suggests, a chief or king, is always helpful. He reminds Sakoma that he must not forget that he is a foreigner and that Mmamotia is of the royal family :

Rrekgosi : A o gopotse ngwana wa Bangwato ?

O se lebale, o mhaladi, molekane.

( Are you thinking of the daughter of the Bangwato ?

Don't forget that you are a foreigner, my friend. ) ( p.6 )

Rrekgosi argues that cultural differences are not as important as people make them out to be. People must learn that under God's umbrella, they are all one nation. This is heard when Rrekgosi reminds Sakoma :

Rrekgosi : Mme go thusang go lala o sa robala,

O baa o lwala ka motho o mo tshaba ?

Re batho ba ga-Mmangwato rotlhe fela,

Botlhe le Bangwato re setšhaba.

Dikgosana tse di busang ke tsa rona.

Ee, ke dikgosana tsa rona di a rena.

( What does it help to spend a sleepless night

and become ill because of the person you are afraid of?

We are all the Bangwato people.

We and the Bangwato are one nation.

Even the sub-chiefs who rule are ours.

Yes, they are our headmen and they dominate. ) ( p.6 )

This is the reason, why I believe Rrekgosi is in favour of the marriage between Sakoma, a foreigner, and Mmamotia, a Mongwato.

Poloko ( protection ), Mmamotia's guardian, shows a negative attitude towards Mmamotia and refuses to open the door to her. She is very angry with her and tells her to leave the house. The shame she has brought on them is intolerable, because she suspects that Mmamotia has spent the night with a man :

Poloko : Tsamaya a ise a go bone, mosadi.

O batlang fa, moleofi ke wena ?

O re tlhabisitse ditlhong thata.

O sentse leina le le siameng la rona.

O le tladikile ka boloko le seretse.

( Go away before he sees you, woman.

What are you looking for, you sinner ?

You have made us shy.

You have deformed our good name.

You have smeared it with dung and mud. ) ( p.32 )

Later Poloko changes her mind. She instructs her husband to inform the chief. Sebopeng ( develop it ) approaches the chief to defend Mmamotia. Poloko's actions concur with the name she bears, viz. she wishes to protect Mmamotia in times of trouble :

Poloko : Ya kwa go Sekgoma o ye go ikuela,

Fa ba sa thuse ke tla duba bangwe.

( Go and report to chief Sekgoma,

If they don't help, I will go look for someone. ) ( p.52 )

The same applies to the name of her husband, Sebopeng ( develop it ). The attitude he shows towards Mmamotia who is an orphan, is that of helping Mmamotia to develop :

Sebopeng : Molato ke wa gago, Poloko,

Fa o sotla ka ngwana o tla senyega,

O mo roma o tla lepologa,

A ipatlela la gagwe lekoko.

( It is your fault, Poloko,

If you don't look after the child properly,

She will be spoiled.

If you give her a job, she will do it slowly.

She will search for her own peer group. ) ( p.51 )

Though Mmamotia's biological parents have died, Sebopeng ( develop it ) and his wife Poloko brought her up. It is their wish that Mmamotia should be married and lead a peaceful life. Explains Mmamotia :

Mmamotia : Ga a ka ke a dumela sepe.

O tla gopola ke bogisa Sakoma.

( He will not believe anything.

He will think I am treating Sakoma badly. ) ( p.27 )

The passage indicates that Mmamotia's guardians are in favour of Sakoma. They want him to marry her.

Learning that Mmamotia is suspected of murdering Ponalo, Poloko ( protecting ) persuades her husband to contact the chief in order to prove Mmamotia's innocence. To save Mmamotia, Poloko suggests that a witch doctor be summoned to save or protect her with his muti ( medicine ). This also shows that Kalafi ( healer ), who also belongs to the

royal family, acts in accordance with his name. He is sympathetic and sympathises with Mmamotia when she comes running, looking for help. He allows her to spend the night in his house. His aim is to try to help her but later discovers that he loves her. When Mmamotia is chased away by her guardian, he consoles her and accompanies her to Mokwena ( a place of the Bakwena tribe ) in the hope of marrying and protecting her from Sakoma. This is how he reveals these motives :

Kalafi : Fa re tsena Tebele ke tla go dibela

Ke tla go rwala jaaka mogopo wa bogobe

Mmamotia ke a go rata, nna ke tla go nyala

Ke tla go nosa lorato la metsi a mogobe.

( When we arrive at Tebele I will secure you

I will carry you like a dish of miealie meal

Mmamotia, I love you, myself, I will marry you

I will make you drink the spring water of love. ) ( p.38 )

With the image of a dish of meal, the author explains how Kalafi loves Mmamotia. He will cherish her like a dish of a basic foodstuff which is good to eat and nourishing to the body. In springtime everything becomes new, green, beautiful and full of life. In spring, the water becomes cool, clear and fresh. Love, like very good water, is essential to a person. Kalafi not only wants to make Mmamotia happy, but also says that his love will feed and sustain her.

The action of the play revolves around the name Ponalo. Her name means a thing that can be seen by all or which is obvious to all. By naming her Ponalo ( revelation ), the author wishes to use her as the source of all trouble. She does not do things secretly. She publicly faces Sakoma and tells him that she would like to see him. She then goes to Sakoma's house things become difficult after her death. Investigations have to be carried out. All

the suspects, Sakoma, Kalafi and Mmamotia, flee to Mokwena. There is agreement between Ponalo's name and character because her name means revelation or something obvious. It is obvious that she will have a negative influence on Sakoma and Mmamotia's relationship.

To understand the play properly, readers should have a knowledge of the theme of the play and how it is linked to the names. This will now be discussed.

### **3.6 NAMES AND THE THEME**

The theme is the underlying message of the play or that which is conveyed by all the basic elements of the text. Therefore, it is necessary to ask how each element and especially the names, are related to the theme. After that a general conclusion on the theme will be made.

#### **3.6.1 ASPECTS OF LOVE**

Love plays an important role in this play. According to Kövecses ( 1986:94 ), "Love is a fire which burns everything, it is a flood which carries us away, it is a depth which swallows us up, it is a fluid which fills a container and then overflows. Love's intensity is always at a maximum height no matter which scale we use to measure it."

This is demonstrated in the title of the play which means "Deaths caused by Love". Certain kinds of love are associated with each character. Sakoma is associated with very strong sexual love. He loves Ponalo and immediately becomes attracted to Mmamotia. Sakoma ( of the song ), like a song, is sexually attractive to women.

Kalafi ( a healer ), may be associated with a medicine that can heal people and is therefore loved by people. He is associated with healing love. He loves Mmamotia from the moment he saw her. When Mmamotia comes back to him after she had been chased away by her guardians, he feels as if he has been blessed. He helps her to run away. Perhaps this is the reason why Mmamotia falls in love with him as he cares about people and demonstrates neighbourly love.

Rrekgosi ( father-king ) shows a brotherly love and encourages Sakoma to fall in love with Mmamotia. His intention is to do away with the cultural differences so that the Bangwato and the foreigners will unite and become one nation.

Patriotism, that is love for one's country or one's own, is also demonstrated in this play. Modisa ( herdboy ) indicates this after the deaths of Sakoma, Kalafi and Mmamotia. He shows that he love his tribe and his fatherland. He condemns them for making Mokwena ( land of the Bakwena ) unclean with their blood. This is how he voices his opinion :

Modisa : Lefatshe la rona le hutsitswe!

Baeng go swela fatsheng la seeng

Madi a bona go tshela mantswe.

Ka ntlha ya digai go ba tlhaba maleng.

Ke selo se se bothoko thata.

Ka legae la bona ba a le rata.

( Our country has been cursed!

Guests have died in a foreign land!

Their blood flowed over stones,

Because of the assegai that stabbed them on the stomach

This is really heart-breaking

Because they love their home. ) ( p.78 )

The above question shows that the herdboys really love their fatherland. They love their tribe. They do not want people, especially guests, to make their country unclean because this is really heart-breaking. It seems as if their country is cursed.

The important part love plays in this drama is clear from this section. The main characters are each associated with a different kind of love which is in conflict with each other : love for one's own and one's own country, sexual love, and caring, healing love. The importance of the theme of love is also demonstrated in the actantial pattern, as we will see in the next section.

### **3.7 NAMES AND THE ACTANTIAL PATTERN**

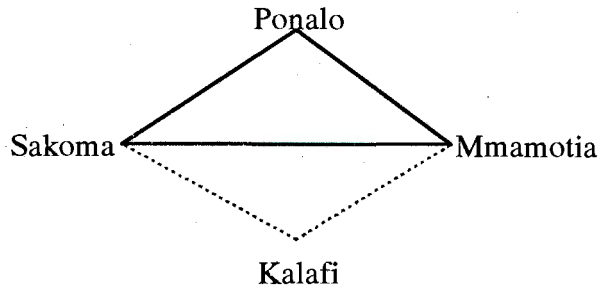
The actantial pattern in the play shows just how important the different kinds of love are. The motivation of the four characters can be summed up in the following way :

- Ponalo and Kalafi are against the marriage of Sakoma and Mmamotia. Ponalo would not like to lose Sakoma to Mmamotia.
- Kalafi thinks that Sakoma is cruel to Mmamotia. As a healer/ consoler, as is suggested by his name, he therefore sympathizes with her and decides to protect her.
- Sakoma intends marrying Mmamotia, but this is against the tradition of the Bangwato. According to Bangwato custom, a foreigner cannot marry a daughter of the Bangwato or royal family. Mmamotia loses interest in Sakoma. The reason for this is not quite clear.
- Mmamotia falls in love with Kalafi. She wants to get rid of Sakoma because she feels she does not love him anymore. As Kalafi is a caring person, Mmamotia



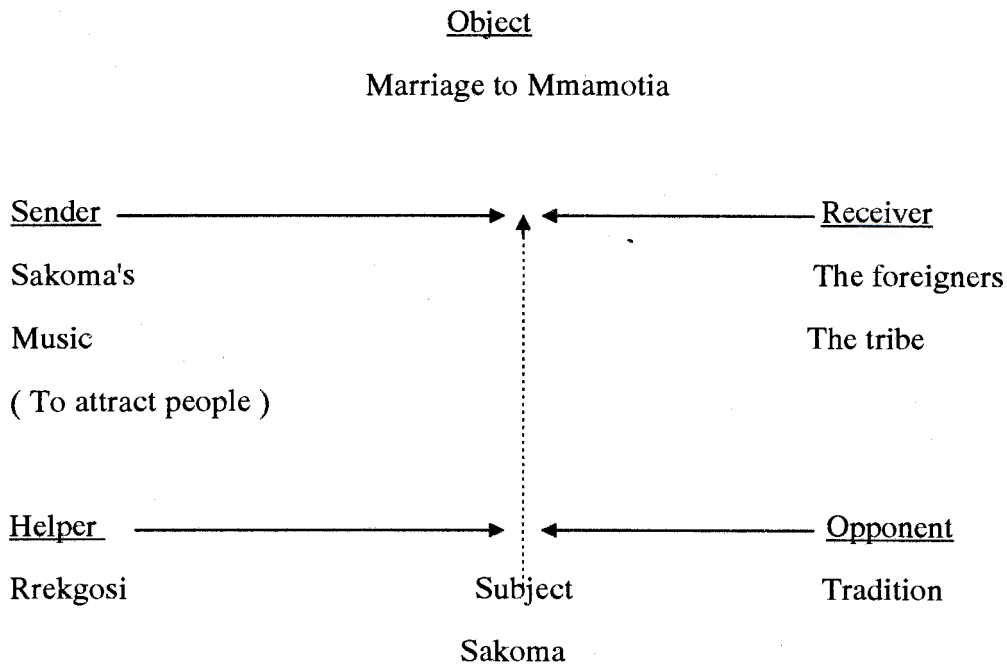
This shows up a double love triangle among the four main characters which brings about the conflicts that lead to their death. The tradition of the Bangwato is a threat to Sakoma's relationship to Mmamotia. This shows us that he is obsessed with Mmamotia and that he would do anything to get her.

Fig. 3.2 The double love triangle in Dintshontsho tsa lorato



Thus love made the four main characters quarrel, fight each other and finally brings about their deaths.

Fig. 3.3 Diagramme illustrating the love of the tribe



In this structure, Sakoma, who is a foreigner, is the subject. He wants to marry Mmamotia. This is not possible because of the Bangwato tradition which stipulates that a foreigner cannot marry a Mongwato girl.

Rrekgosi ( father-king ), Sakoma's friend, encourages him to love Mmamotia so that they can get rid of these cultural differences. He knows that the Bangwato look down on foreigners. According to him, all the people living in Mmangwato are Bangwato people. Even his name suggests that a chief or king should not look down upon other people, because as a king, he is regarded as the father of the tribe. So, as the father, we expect him to treat his people equally and with love.

### 3.8. CONCLUSION

This chapter concentrated mainly on the plot structure, names and their meaning and how characters act in accordance with their names. The important part love plays in the drama was discussed. Different kinds of love were indicated, viz. caring, healing, love for one's own, and love for one's own country ( patriotism ). Above all, we explained the role of sexual love, which contributed to the death of all four main characters. It can thus be said that the play demonstrates the insight that one must realise that sometimes love can be dangerous and sometimes sweet. It is good to be loved, but too many lovers, or the conflict caused by different kinds of love, can lead to disaster.

In the next chapter the social and cultural meaning of names in Dintshontsho tsa lorato will be discussed, e.g. that is how names reflect culture, how names are given to the new-born babies, and their symbolic meaning.

## CHAPTER 4

### THE SOCIAL AND CULTURAL MEANING OF NAMES IN DINTSHONTSO TSA LORATO

#### 4.1 INTRODUCTION

Culture is the returning of a community to itself. No society, large or small family, can exist without culture. For the community to keep its identity, naming must be in accordance with its culture. Dintshontsho tsa lorato has to do with the culture of the Bangwato. That is why Setswana names like Poloko are used.

Samovour and Porter ( 1991:51 ) define culture as "the deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual effort and striving."

In Dintshontsho tsa lorato individuals are named in accordance with their culture. Modisa ( herdboy ) is named in accordance with his duty. A group striving towards a certain purpose, or men of the same regiment which had been sent to look for Sakoma, was called Baphaleng ( of the Springboks ).

Personal names reflect social values and issues of importance to the society. Rain is always needed in the country, and often it doesn't come. When it does, there is a great joy, for rain is life. So, any child who is born during that time is called Pule or Mmapula, meaning rain. We therefore expect to find the importance of rain reflected in names.

Chucks-Orji ( 1972:76 ) says about names : “Some African names indicate an event, natural or otherwise, that took place around the time of the child’s birth.”

Social values include both traditional values and modern values. This chapter concerns itself with the culture and tradition and the role names play in culture, naming in Dintshontsho tsa lorato in relation to traditional naming patterns, names and Biblical or Christian patterns, and naming and literary models.

## **4.2 CULTURE, TRADITION AND THE ROLE NAMES PLAY IN CULTURE**

It is believed that our ancestors evolved culture for much the same reason that we have cultures today, even if some people are going against traditional cultures. To maintain their culture, the Batswana believe that people, especially small children, should respect their elders and not necessarily only their own parents. Every parent is a parent to any child in the village.

The Batswana believe that it is an awful thing to call parents by their names. To exercise some respect, parents were called by their child’s name like in Dintshontsho tsa lorato, where the parents of Sakoma are called RraSakoma and MmaSakoma.

According to Ryan ( 1990:13 ) culture is “the set of concepts in terms of which a given population thinks and acts”. Sakoma’s determination in Dintshontsho tsa lorato is seen in his actual proposal to Mmamotia. He does not care about the barriers created by the tradition of the Bangwato that a foreigner should not marry a Mongwato woman. He tells her that love has no colour, has no child or elder, love has no chief, a slave knows that love has no boundaries.

This is confirmed by the following paragraph :

Sakoma : Mmamotia, lorato ga le na mmala

Lorato ga le ngwana le mogolo.  
 Ga le na kgosi le motlhanka le mhaladi.  
 ( Mmamotia, love has no colour  
 Love has no child or elder.  
 It has no chief, servant or a stranger. ) ( p. 12 )

A very prominent part is played by the system of age-regiments in the public life of every Batswana tribe. These regiments are formed every few years when all the eligible boys or girls are initiated together. The name of a man's regiment is often the most useful guide to his age. Schapera ( 1955:104 ) says : "The Tswana do not as a rule reckon their ages in terms of years."

Culture is a system and not just a collection of concepts. Every human society has its own shape, its own meanings and every society expresses this in institutions and in art and learning ( Forster 1961:13 ). The Bangwato tribe in Dintshontsho tsa lorato has its own cultural systems in naming the children. Setswana names like Tshukudu, Poloko, Mmadiphefo, etc. and not modern names were used to maintain their culture.

According to Batswana custom, witch-doctors are very important people who have powerful magic for doing things. Their role is to heal and protect people. It is also believed that they are capable of killing people without the use of a gun.. Raditladi demonstrated this in his play when Sakoma's parents and Mmamotia's guardian went to the witch-doctor to ask for the protection of their children as they were suspected of Ponalo's death.

Downs ( 1971:31 ) supports Samovour and Porter by saying that "culture is a system of symbols shared by a group of humans and transmitted by them to upcoming generations." In giving names to his characters, Raditladi did not use them to please the readers but attributed names in such a way that they will remind his audience of their culture and

would be transmitted to the next generation. In other words he uses names according to their meaning.

Kalafi ( a healer ) acts according to his names as he tries to save Mmamotia who is in trouble. In this regard, the name Kalafi can be taken as a symbol of peace and justice. Downs ( 1971:31 ) further states that human culture, speaking in general terms, is an abstract potential. It is expressed in different ways by different people at different times and places in almost endless variation.

Culture helps people to know themselves, to know where they come from and where they are going, and to respect one another. Culture gives you the pride of belonging which is very important in the life of the Batswana. To enjoy some of the Batswana traditions men took very great pride in their regimental membership and one of the most polite ways of paying respect to a man is to address him, not by his own name, but by his regimental name.

### **4.3 NAMING IN DINTSHONTSO TSA LORATO IN RELATION TO TRADITIONAL NAMING PATTERNS**

Naming has a certain correctness by nature and custom, and not everyone has the ability to name things or people well. Names are given to people or characters to indicate or illustrate their importance or seriousness.

Maphiri ( 1994:10 ) writes that "names do a great deal toward revealing the things of God, and the names help to indicate what a character is or what a character is capable of becoming and clarify the meaning of an action". She further states that our parents give us names and they may be chosen for their association, their pretty sound, or as compliments to our grandparents.

Setswana names in literature are very important, but, of course, names need to be organised and delimited as far as point of reference is concerned. It is therefore important to know the techniques used by authors in naming.

In literature, names may be used for telling the reader something about the character bearing the name. Finnegan ( 1975:122 ) also states that “Names are also often used to express ideas, aspirations, sorrows or philosophical comments.” She further says that : “ names contribute to the literary flavour of formal or informal conversation adding a depth or a succinctness through their meaning and overtones” ( Finnegan 1975:122 ).

Setswana names are given according to tradition to remind people, especially young ones, of their culture.

#### **4.3.1 THE INFLUENCE OF SETSWANA CULTURE ON THE NAMING OF CHILDREN AND CHARACTERS**

Focusing on the child’s birth name, the Batswana took the naming process of children as a valuable aspect of their lives. There were reasons offered for the selection of a particular name for the child.

Names are given to a child to indicate a prominent event. The child may be called Kgololosego ( freedom ) to show that blacks in South Africa are now free after a long struggle against apartheid. Children may be named after famous people who are highly recognized in the country, for example, Nelson, the name of the South African president. The child may also be named for outstanding physical features, e.g. Ratlhogo for a child with a very big head.

Another important name is given when a child born into a family which has suffered the loss of previous children, e.g. Matlakala ( refuse ) in order to make the ancestral spirits

believe that the parents do not care for the child, so that taking him/her away will not be a punishment.

The child may be named Modisaotsile ( the herdboys have come ) to indicate that he was the first son born after several daughters, or the first girl after many boys may be called Segametsi ( one who fetches water ), or Seapei ( one who cooks ).

A child may be born after a long period of childlessness and he/she may be called Kgomotso ( comfort ). A child born after a history of infant deaths in the family may be called Perela, meaning something valuable to the parents.

The child may be named after a particular relative. Maybe the mother or the father of the child has been named after his/her grandmother or grandfather. After having a child, they will use the names of their grandmother or grandfather's children, starting from the last born and going up to the first born. It will depend on whether the child is a boy or a girl. There is also a rare instance of a boy given a female name like Keorapetse ( I have prayed God ). This usually happens when in a family there is a need for a boy but to no avail.

Names are used in Setswana to distinguish between boys and girls. This is also found in our literature. In Dintshontsho tsa lorato we have names such as Mmadiphefo ( mother of the winds ) which is given to a girl and Rrekgosi ( father-king ) which is attributed to a boy or man.

Juliet's soliloquy in Romeo and Juliet is a very famous expression of a common attitude to names :

“ Tis but thy name that is my enemy;  
Thou art thyself though, not a Montaque.

What's Montaque? It is nor hand, nor foot,  
No arm, nor face, nor any other part

Belonging to a man. O be some other name.  
 What is in a name? That which we call a rose  
 By any other name would smell as sweet.  
 So Romeo would, were he not Romeo called,  
 Retain that dear perfection which he owes  
 Without that title. Romeo doff thy name,  
 And for thy name which is no part of thee,  
 Take all myself." ( Act two, scene 2, line 38 )

Juliet's point, that a name is not part of a person, is a typically European attitude. Romeo would still be the same person even if he had a different name. According to the African attitude, however, the name is part of a person and he/she must act according to his/her name. His/her actions go hand in hand with his/her name to show a certain attitude. The notion here is true because in Dintshontsho tsa lorato the bearer of a name like Pōlōko ( securing ) behaves in accordance to her name. She and her husband Šebopeng (develop ) take care of Mmamotia who is an orphan, and try their best to develop her.

Although we do not find names in Dintshontsho tsa lorato that can be linked to prominent events, the names the playwright used are not simply handles, but are meaningful in the sense that the characters act according to their names and also, in the case of Sakoma and Mmamotia, in the end, as we have seen, act against the expectations raised by their names.

In concluding this section one may say that Setswana names are given to show gratitude but in some instances to show disappointment. We should stress the point that bad names as well as beautiful and sweet names are given to both girls and boys. Names can also be used to illustrate culture. Dramatists use a name as a tool to describe a certain action by a character or to describe a situation in which characters find themselves.

### 4.3.2 NAMES AND CULTURAL HISTORY

“Culture is dynamic and develops along the lines of self and societal survival” ( Samovour, Porter and Jain 1981:26 ). Naming is also a part of culture.

According to the historical tradition of the Batswana, a parent is named after his first child. In Dintshontsho tsa lorato Sakoma's parents are named after their son Sakoma ( of the song ), hence the names RraSakoma and MmaSakoma. In the following passage, we see RraSakoma consoling his wife about what happened to their son Sakoma by saying :

RraSakoma : A mosadimogolo wa me.

Bana ba rona ba a re bogisa ruri,

Re tshelela mo botlhokong ba le bannye,

Re swele mo botlhokong le ba godile.

MmaSakoma tsaya motsoko, o goge,

( My dear old woman!

Our children really trouble

We live sorrow while they are still young

We collapse in humour even when they are adults.

MmaSakoma, here is the snuff... ) ( p.45 )

We know that at the head of the family is the father, as the chief is the head of the tribe, who is the father of the tribe. Historically, the ruling family of the Bangwato clan was named Sekgoma. It is the old rule of the Bangwato that their kingship belonged to the Sekgommas. Thus, the Sekgommas succeeded each other, and this is reflected in the name of the chief in Dintshontsho tsa lorato, who is also called Sekgoma. RraSakoma and Sebopeng go to chief Sekgoma to ask for protection of their children :

Sebopeng : Ke bua jaana, ka re, ke batla Mmamotia

Gore molato wa rona re tle re o bitie,

Re se lebiwe gore re balotsana.

( I now say I need Mmamotia

So that our case can be settled

We should not be regarded as bad people. ) ( p.53 )

According to the cultural history of the Bangwato, the chief was assisted by the different regiments to carry out his duties. His regiments were awarded names as indicated in Dintshontsho tsa lorato. The regiment named Baphaleng ( of the springboks ) is sent to search for Sakoma, Mmamotia and Kalafi because Sakoma and Mmamotia are suspected of Ponalo's death :

Sekgoma : A namane e tona ya thuso lo e mphileng!

Ka maphakela ke tsoga ke roma Baphaleng.

Gore ba batle Sakoma jaaka noga.

Fa ba mo tshwara ba lebe kwa Mokwena

Go batla Mmamotia le Kalafi gona.

( What a great assistance you granted us!

Before dawn I am going to send the Baphaleng.

To search for Sakoma like a snake.

When they arrest him, they must go to Mokwena

To look for Mmamotia and Kalafi. ) ( p.58 )

The regiment has to look for Sakoma because he is suspected of Ponalo's death, and is needed for questioning in order to get the truth about the death of Ponalo.

### 4.3.3 THE CONFLICT BETWEEN THE BANGWATO TRIBE AND THE FOREIGNERS

One of the important themes of Dintshontsho tsa lorato is the difference between the Bangwato and the foreigners. The Bangwato tribe has a strong belief in their customs. They believe that a foreigner cannot marry a Mongwato daughter. Even to propose love to her would cause conflict between them.

Conflict is a part of everyone's life. According to Donohue and Kolt ( 1992:4 ) conflict is a "situation in which interdependent people express differences in satisfying their individual needs and interests and they experience interference from each other in accomplishing these goals." Sakoma's motive for killing Ponalo is to satisfy himself and his interests. Sakoma wants to marry Mmamotia, but in order to so do he has to eliminate Ponalo. Perhaps this is already implied by the dramatist in naming her Ponalo, a name derived from the predicate "bonala" which means " being seen". Thus, in accordance with her name, it is already implied or predicted that she will be killed. She is impatient for Sakoma to arrive at her house and decides to go to him instead. In going there, she knew that she may risk her life and be killed.

The way Raditladi names his characters may be associated with his life history. He was born and bred in a rural area. Perhaps that is the reason why he has a name like Modisa ( herdboys ), someone who looks after cattle, or Baphaleng ( of the springboks ), a name he gives to one of the tribal regiments.

Raditladi came into contact with people of other cultures during his school career. This can be seen in some of the names he used, like Sakoma ( of the song ) which is derived from a Zulu word ' ingoma ' ( song ).

Raditladi was the son of Sekgoma I. In Dintshontsho tsa lorato he shows great respect for his father by naming one of his characters, chief Sekgoma. During his lifetime, Raditladi

became involved in tribal disputes which led to his banishment. Even in his writings he made use of names which indicated that their bearers could fight, e.g. Tshukudu ( rhinoceros ).

Raditladi belonged to the dissident house of the Bangwato royal family which opposed the Khamas, and in 1937, after a much discussed dispute with Tshekedi, he and his father were banished from the BaMangwato Reserve. Having settled in Francistown, where he worked as a clerk in the administration, he later became a tribal secretary to the Queen of Ngamiland, and, after he was allowed to return to the Ngwato people, became secretary of their tribal council. He thus by descent and later by function, had strong links with the chieftain, as well as considerable administrative experience. In 1959 he helped found the Bechuana Land Protectorate Federal Party. He was elected to the Legislative Council in 1961 and served for several years.

There are striking similarities between Raditladi's life and the conflict between the Mongwato and Sakoma and the other Bafaladi ( strangers ) in Dintshontsho tsa lorato. This can therefore be regarded as a partial reflection of the tribal conflicts and exile that Raditladi himself experienced.

A spirit of animosity develops between Sakoma and Kalafi. To avoid the tradition which demands that the parents should look for a wife that will suit their son, Kalafi and Mmamotia flee to Mokwena where they lived as husband and wife. This makes Sakoma very furious, and he subsequently follows them to Mokwena ( place of the Bakwena ) with the intention of killing Kalafi because he wants his lover back. It is not amazing to see Kalafi running away with Mmamotia because his name can be associated with love and peace.

#### 4.4 NAMES AND THE RELATIONSHIP BETWEEN CHARACTERS

Many people look on moral rules as agreements between individuals which will bring them happiness and satisfaction. What is considered to be right or wrong may be different at different times, in different places and for different societies.

Relationships imply a series of interactions between two individuals known to each other ( Duck and Gilmour 1981:2 ).

Raditladi in his play never used names as mere labels but the names of his characters have meaning and reveal the relationships between them. Rrekgosi ( father-king ), as his name indicates, almost has a fatherly relationship with Sakoma, this is clear from the way he advises Sakoma on love matters :

Rrekgosi : O seka wa tshaba lorato, Sakoma,  
 Ka moso o phakele o mo tlhasele,  
 Fa o le tshaba le tla go loma,  
 Go baa pelong ya gago o lo bulele.  
 ( Don't fear love, Sakoma,  
 Confront her tomorrow morning,  
 If you fear it, it will bite you.  
 Open your heart to it. ) ( p.6 )

Tshosa ( frighten ) was a member of the regiment who could frighten people. Out of fear of the regiment led by Tshosa Mmamotia, Sakoma and Kalafi flee to Mokwena. Pule ( rain ) is as useful as rain, because as a leader of the regiment, he carries out the instructions of the chief and solves the problems of the tribe.

Peloyame ( my heart ), is Sakoma's sister and carries out her father's instructions by finding out who was with Sakoma. The name suggests that she is loved or favoured by her father.

In this play, Dintshontsho tsa lorato, names play an important role in revealing, maintaining and transmitting culture because only Setswana names are used. Where a foreign name is used, it has been tswanalized e.g. Sakoma instead of Sangoma, to suit the culture of the Bangwato. When Modisa ( herdboys ) names his cattle, it is according to his Batswana culture. Naanabontle ( Red and white-beauty ) is the name he used for one of his cattle :

Modisa : Naanabontle :ke gore kgomo e e areng

Boa koo, tthe !!!

Red and white beauty what is this cow doing

Come back, please !!!) ( p.73 )

How a name can reflect and maintain culture, is also clear from the name Mmamotia, which is a Setswana name. The name itself is thus a reminder to Sakoma and indicates that she cannot fall in love with him because he is a foreigner, can she marry him now.

#### **4.4.1 NAMES AND RELIGION OR BELIEF**

The belief in the ancestral spirits has always been very strong among the Batswana tribes, and still is today. It is said that the ancestral spirits can heal you when you speak to them when you are ill. After speaking to them you may recover from your illness. Sometimes they make you aware of danger coming your way.

In Dintshontsho tsa lorato Raditladi indicated that he still believes in these ancestral spirits. This is confirmed by Kalafi's words :

Kalafi : E a re ke le nosi ke itshekile fela,

Go fete ditshwantsho mogopolong wa me,  
 Ke bontshiwe baswi ba bagologolo,  
 Matlho a bone botlhe a ntebile thata,  
 Bangwe ba bona ba nngwaetsa ka menwana  
 Ba re ke nanoge mmogo le bone,  
 Re ye naleding tsele tsa legodimo.  
 Fa ke phaphama ke fitlhele ba ile.  
 ( Sometimes when I am alone resting,  
 Visions pass in my memory,  
 Being shown pictures of the dead,  
 Their eyes deeply looking at me,  
 Some calling me with their fingers,  
 They say I must accompany them,  
 Move to those stars of the sky.  
 When I awake, they are gone.) ( p.70 )

Here Kalafi has premonitions of his own death. The signs he sees clearly indicated that he is going to die.

According to traditional values, the bearer of the name Sakoma ( of the song ) should be a singer or musician. He should be in a position to entertain people with his music. This is the case with Sakoma - he can sing so well, and can accompany himself on his guitar so well so that, he manages to win the heart of Mmamotia :

Mmamotia : Ruri pina ya gago e monate.

( Your song is very nice. )

Sakoma : A o a e rata, mma?

( Do you like it, madam? )

Mmamotia : Ke e rata thata, Sakoma.

( I like it very much, Sakoma. ) ( p.11 )

Raditladi again indicated these cultural values with the name Mmadiphefo ( mother of the winds ). The wind always changes direction and is as fickle as Mmadiphefo. The name Mmadiphefo seems to be 'ina lebe seromo' ( a bad name is an evil omen ). She tries to cause a dispute between Mmamotia ( a strong woman ) and Sakoma ( of the song ) by falsely telling him that Mmamotia loves him.

According to the Tswana belief, the person called Sebopeng ( develop ) should be able to bring up a child or children properly. This is what Sebopeng does. He brings up Mmamotia who is an orphan. The same applies to his wife Poloko ( securing ) who does her best to save Mmamotia ( a strong woman ). Hearing that Mmamotia was involved in the death of Ponalo, she called a witch-doctor to protect Mmamotia.

Poloko : Ngaka, ngwana wa mogoloa rona o ile,

O ile le lefatshe ra ithoboga.

Kwano gae bogosi bo a mo senka,

Go mo pega tlhareng sa pelaelo.

Le ene, rra, a ko a latela Ponalo.

Ngwana wa rona ga re batle a bolawa,

Ga re batle a akgega setlhareng,

Dira ngwana wa rona a re tshелеle.

( Doctor, my elder brother's daughter is gone,

We gave up because she has gone with the world's deeds.

Here, chieftainship needs her

To accuse her as the possible suspect

Even her, sir, let her follow Ponalo

We don't want our child to be executed,

We don't want her to be hanged to a tree,

Act, so that our children can live for us. ) ( p.67 )

She again persuaded her husband Sebopeng to request the chief to defend Mmamotia :

Sebopeng : Ke bua jaana, ka re, ke batla Mmamotia,

Gore molato wa rona re tle re o bitie

Re se libewe gore re balotsana.

Kalafi a mo tlogela re tla lebala,

Go tla nna fela e kete ga a re foseisa,

Le kilano ga re kitla re e kgotletsa.

( I speak like this, I say, I want Mmamotia,

So that our case can be settled,

So that we are not looked at as suspects.

If Kalafi lets her go, we will forget,

It will be as if he did not do us wrong,

We would not even show a spirit of animosity. ) ( p.53 )

Even though Poloko was cruel or harsh towards Mmamotia, later on she responded favourably as her name suggests and tried to find Mmamotia and protect her.

#### **4.4.2 BIBLICAL NAMES**

It can be assumed that all people have a natural religion or belief. The Batswana believe that names are given to indicate values.

Giving children names from the Bible is a common practice in South African societies. We have the commonly used ones and those of the Protestant movements who broke away from the Roman Catholic Church.

The names from the Bible most commonly used are Isaac ( Laughter ), Adam ( Earth ), Saul ( Desire ), Peter ( The rock ), Immanuel ( God with us ), Maria ( Mother of the Christ ), Magdeline ( Who anointed Christ with oil ) and Susanna ( A woman who gave

aid to Christ and the apostles, and thus suggest goodness or gentleness ) ( Genesis 21 : 6 ).

Names of the Protestants like Martin ( Martin Luther ) who formed the Luthern church and Wesley, referring to John Wesley, the founder of Methodist church, are also found in Batswana societies.

Today, the Batswana are fond of Christian names but Setswana name are also used to remind them of their culture. In most cases when they baptise their children, they begin with the Setswana name, then the Christian name and the surname i.e. Mpho Maria Molefe.

Parrinder ( 1951 : 24 ) says in this regard : “ In baptisms and the use of Christian names, one finds the difference between a foreign, imposed name, and the one which belongs to the person in his very self.” In Dintshontsho tsa lorato there are only traditional names, and no Christian names as one might have expected, as Raditladi was a professing Christian. This might be for the sake of realism, since the play is set in the traditional past and in a rural place. Yet in the actions of the characters Biblical patterns can be recognized. Sakoma as singer and musician, can be regarded as similar to David. His actions, however, are more like Saul's. The name Saul in the Bible means "desire" and, like Saul, Sakoma acted according to his own desires.

The clearest example of a Biblical pattern that we find in the play, however, is that linked to Kalafi. He is a very sympathetic person who consoles and shelters Mmamotia after she has fled from Sakoma. As the meaning of his name, "healer" he personifies a charitable, caring love. He acts like the Good Samaritan, and might even be regarded as a type of the Saviour himself.

Opposed to Raditladi's Christianity is the fact that he used a traditional healer in his play. He used a witch-doctor to protect Mmamotia and Sakoma when they are under suspicion of Ponalo's death. This indicates that even though Raditladi professed Christianity, he didn't forget his culture. Again, it might be a matter of realism.

#### **4.5. NAMING AND LITERARY MODELS**

It is a well known fact that literary translations have played a vital role in most literatures of the world. Translations also involves naming. An author may go to the extent of naming his characters in the same way as the original author, although he may not make a literal translation of their names.

Before his translation of Macbeth, Raditladi had already established himself as a dramatist of note and a leading figure in modern Setswana poetry. His collection of poetry, Sefalana sa menate ( A granary of joy 1961 ), displays his mastery of the poetic form in his development of rhyme and stanza with beautiful imagery.

There is an indication that Raditladi was influenced by the work of Shakespeare. The way Raditladi named Motswasele II, illustrates the influence of Shakespeare's Julius Caesar. Raditladi's Dintshontsho tsa lorato ( 1956 ) clearly demonstrates that he has read and been influenced by Shakespeare's Romeo and Juliet, for the theme and the end of the play is similar to that of Romeo and Juliet.

For his books Raditladi preferred to use pure Setswana names or titles, like Motswasele II, Dintshontsho tsa lorato, Sefalana sa menate, etc. By using these titles he wanted to ensure that the Batswana culture did not become mixed with foreign elements.

#### **4.5.1 SIMILARITIES BETWEEN DINTSHONTSHO TSA LORATO AND ROMEO AND JULIET**

Dintshontsho tsa lorato has a similar theme and motif to that found in Romeo and Juliet. In Romeo and Juliet, the characters are divided into two main groups, the Capulets and the Montagues. Raditladi also divides his characters into two groups, i.e. the Bangwato and Bafaladi ( foreigners ).

The chief in the tribe plays an important part. In Romeo and Juliet, Prince Escalus, the ruler of a city, tries to keep peace, as a good ruler should, but a feud keeps breaking out. Raditladi sketched a situation very similar to that in Dintshontsho tsa lorato. Sekgoma is the chief who tries to keep order and peace in his country. He tries to help Sakoma's parents and Mmamotia's guardians to bring back their children by sending out the regiment to search for them.

The nurse in Romeo and Juliet is usually played as if she is very funny. The same applies to Poloko in Dintshontsho tsa lorato. The scene in which she chases Mmamotia away can be very funny but when Mmamotia goes away, she shows her concern and persuades her husband to go and ask help from the king to bring their child back.

Like the young people in Romeo and Juliet the young lovers in Dintshontsho tsa lorato also died for love, as the title of Raditladi's play indicate: Dintshontsho tsa lorato means "deaths caused by love".

Suicide, for the person of Shakespeare's time or the time of Romeo and Juliet, as for the modern African, was a disgrace, a great sin. Yet Shakespeare makes us feel sorry for Romeo and Juliet. We see that what they have done is wrong, yet the greatest wrong has been done by the older generation who have caused all the trouble. The same applies to Raditladi's main characters, Sakoma, Kalafi and Mmamotia. Raditladi makes the people at Mokwena feel sorry for them. The conflict between love and custom causes their death.

Romeo kills Tybalt with his sword after which Friar Lawrence advises him to leave Verona and escape to Mantua. In Dintshontsho tsa lorato we find a similar situation. After Sakoma has killed Ponalo, Rrekgosi, Sakoma's friend, advises him to leave the country.

Friar Lawrence, the herbalist, gives Juliet a potion to drink that will make her appear dead for forty-two hours, so that she cannot marry Paris. Romeo and Paris fight at Juliet's grave, and Paris is killed. Romeo, knowing only that Juliet is dead, drinks poison and lies down beside her. When Juliet wakes up, she sees the dead body of Romeo, and commits suicide.

The ending of Dintshontsho tsa lorato is strikingly similar to that of Romeo and Juliet. Two competing lovers, Sakoma and Kalafi, fight and both are killed. On seeing this, Mmamotia uses the same assegai to kill commit suicide. The differences are that Sakoma is also killed in the fight and of course that in Dintshontsho tsa lorato we do not have the elaborate scheme of Friar Lawrence's to simulate Juliet's death so that she would not have to marry Paris.

#### **4.5.2 DIFFERENCES BETWEEN DINTSHONTSHO TSA LORATO AND ROMEO AND JULIET**

There are a number of other differences between Dintshontsho tsa lorato and Romeo and Juliet. The Montagues show a genuine love and concern for their son Romeo, and Lady Montague dies of grief at his banishment. In Raditladi's play Sakoma's mother does not react in the same way. She is very angry at what has happened to her son and keeps on forcing her husband to try and bring their son back home, by any means possible.

Friar Lawrence likes Romeo and Juliet and he really wants to help them. He blames himself when things go wrong, but we know that it is not his fault. Kalafi also wants to help Mmamotia against Sakoma. He leaves Ponalo's dead body in his house and flees the country with Mmamotia.

We see Romeo develop from a young man who is in love with love, to become a more mature person, caring for the other person, Juliet. In Dintshontsho tsa lorato, Sakoma is at first seen as a person who is in love but at a later stage becomes a killer.

Capulet is like a bad chief who, instead of exercising his authority with wisdom, tries to behave like a dictator. Sekgoma ( one who touches ) in Dintshontsho tsa lorato, acts in accordance with his name when tackling the problem of Sakoma's parents and Mmamotia's guardian. Like a wise chief he calls upon his men to advise him.

## 4.6 CONCLUSION

Raditladi gave his characters traditional Setswana names and set his play in a time before Westernization, thereby continuing and maintaining the Batswana tradition. A central theme of Dintshontsho tsa lorato is the clash between Mongwato custom and young love. Yet in Dintshontsho tsa lorato we find little evidence of the complex Batswana naming traditions. Even the links that we did find between the names that we get in the play and Batswana culture are relatively unimportant. The play makes little use of traditional ritual or dance. It therefore seems likely that Raditladi, in naming his characters, also followed the Shakespearean tradition of writing a literary play and largely ignored the rich tradition of ritual and custom of the Batswana ( like Kruger, forthcoming ) suggests. Dintshontsho tsa lorato is by no means a drama in which traditional ritual and culture play a central role.

Though the play shows marked influence of Shakespeare's Romeo and Juliet this did not directly influence the names Raditladi chose for his characters. The author's Christianity is also not apparent from the names of his characters, but Biblical patterns can be seen, especially in the actions of Kalafi. The meaning of the names therefore seems to lie more in the structural patterns that the play set up and in the very literary theme of love than in their reflection of cultural and social forces outside the play.

With this we can turn to the next chapter which will sum up the main conclusions of this study.

## CHAPTER 5

### CONCLUSION

The aim of this study was to investigate naming as an aspect of character portrayal and as a reflection of Batswana cultural life in Dintshontsho tsa lorato.

Naming is a crucial stage in man's capacity for symbol formation. It is important to notice that the name a person bears is of great importance because it expresses and shares the spiritual reality of his being. In Batswana communities naming is of very special importance. How names are attributed to children is to them a very serious matter. They have a reason for naming a child, whether it is to illustrate an event that took place around the time the child was born, to indicate their culture, or to reflect social values and issues of importance. The family is involved in the naming process and the child is expected to act in accordance with its name.

To look at names can be a key to understanding literature in general. To know a character better, one has to identify him/her by means of a name. Names also designate moral character. This is clear from this study, in the case of Kalafi (a healer), for example. He is seen as a person who heals people, who cares about them and feels sorry for them.

Names in Setswana are influential, referential and meaningful. This is also true of Dintshontsho tsa lorato. Raditladi did not make use of the elaborate Batswana naming patterns; he rather gave his characters names to indicate their functions and relationships to the whole play. Understanding a character means to understand the text because readers are able to associate a character's action with his or her name.

An important function of naming is to identify the characters. Naming a character draws attention to an aspect of his or her personality, which is the quality or fact of being a person as distinct from a thing. Naming also indicates clearly that characters are depicted as human beings through their actions, words and their reactions. By doing this, the author creates relationships among the various characters in his work and a specific purpose for each character in the play.

The structure of a play and names are closely related. Within the structure of every play there are characters with relevant names. To organise is to have something to organise. The characters' names are organised in a certain manner to illustrate or indicate meaning. Structural analysis tries to determine the relationship between elements, how they are distributed in the text and how they are combined to become meaningful units or patterns.

The plot structure of a tragedy is usually centred around a great individual at war with himself, society or tribal customs. The plot moves compulsively from beginning to the end with no diversionary or irrelevant action. The need for a particular type of plot structure for a tragic text is further reinforced by the fact that tragedy creates some insight into life in the audience.

In the plot structure, man's deeds are supported by his motives and are directly connected to the workings of the inner self. Dintshontsho tsa lorato is basically about the love of Sakoma and Mmamotia, the death of Ponalo and the investigation to find the murderer. The betrayal and frustrations we find in this play end the lives of the four main characters.

In his play characters act in accordance with their names and also against the expectations raised by their names. Mmamotia, according to her name, is a strong woman, and acts

strongly when falling in love with Sakoma, a foreigner. She wants to unite the Bangwato and the foreigners. At a later stage in the play she goes against her name by committing suicide - a sign of cowardice. The same applies to Sakoma, who is a loving person. As his name ( of the song ) suggests, he entertains people with music and is a favourite of all the people and attractive to women. But he starts acting strangely and becomes a murderer.

The insight that emerges from this play, according to this study, is about love, as the title of Dintshontsho tsa lorato indicates. Characters, when falling in love, should bear in mind that they represent the family as well as the tribe. Wrong choices that the characters make in their love, affect the family and the tribe. The actantial pattern of the play illustrates how the different kinds of love of the main characters and love of the tribe are in conflict. A double love triangle eventually leads to the death of all four main characters.

As far as culture is concerned, no society can exist without culture and it helps the community to keep its identity. The Batswana believe that to understand yourself better, one must respect one's culture. The tribes are fond of their traditions which can, in some cases as the dramatist has shown, cause conflict which, in the end may involve the death of people. The life of African society is based on tribal cultures. Culture gives you pride of belonging.

The Batswana regard the naming process of children as a valuable aspect of their lives. Names are given to show gratitude but in some instances to show disappointment and lastly to maintain the historical tradition of the Batswana. Every tribe has its own tradition or culture which it thinks that everyone must respect.

One of the important themes of Dintshontsho tsa lorato is the contrast between being a Mongwato and being a foreigner. Conflict arises when Sakoma, a foreigner, wants to marry Mmamotia, a daughter of the Mongwato royal house. This conflict is reflected in the name of Sakoma, which is derived from a Zulu word, but is also tswanalized.

Biblical names are an important part of the naming traditions of the Batswana. Giving children names from the Bible is a common practice in all South African societies. Yet in Dintshontsho tsa lorato we only find traditional names despite the fact that Raditladi was a well-known champion of Christianity. This indicates that Raditladi is maintaining Batswana tradition. Still, the actions of characters show Biblical patterns in that Sakoma can be likened to Saul ( desire ) and to David, in being a singer and musician. Kalafi ( a healer ) plays a role very much like that of the good Samaritan.

Raditladi was one of the first translators of Shakespeare's plays into Setswana. In his translations he used Setswana names and he preferred Setswana titles for his works. Dintshontsho tsa lorato has a very similar theme to Romeo and Juliet - the theme of a doomed love between two young people despite opposition by their parents. Raditladi, however, works out of the theme differently by introducing Kalafi as a personification of caring, healing love, and we might even say Christian charitable love.

In the end, Kalafi and Mmamotia both become victims of the conflict between the different kinds of love embodied in the play.

It is of utmost importance to know yourself, your culture and how to behave among your tribe. What comes out clearly in this study is that, in life, one must learn to cope with the rules and regulations of the society one finds himself in.

In general it can be concluded that the naming plays an important part in *Dintshontsho tsa lorato* and that it can be used to unlock the meaning of the play. It seems clear, however, that the names do not derive their significance from social or cultural forces, but rather from the structural patterns that are set up in the play and from the very literary theme of love. The play embodies the theme indicated by its title: "Deaths caused by love".

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