

**RECENT DEVELOPMENTS IN TSWANA
LITERATURE – A NARRATOLOGICAL
STUDY OF SHORT STORIES OF
B.D. MAGOLENG AND S.A. MOROKE**

MASERAME MARIA LETSIE

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B.D. MAGOLENG AND S.A. MOROKE**

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I have done my best in the race, I have run the full distance, and I have kept the faith.

(2 TIMOTHY 4:7)

DEDICATION

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ABSTRACT

In this thesis some trends in Setswana literature of the past 50 years are described and analysed. Through the analyses of selected short stories by Moroke and Magoleng, thematic and stylistic aspects are discussed. The central problem, the aims and objectives are outlined and motivated in the first chapter.

In chapter two, the historical background of Setswana as a language, the structure of traditional oral literature in Setswana as well as modern written Setswana literature are examined.

Chapter three outlines a number of theoretical concepts from contemporary narratology. For example, analyses of the following short stories, such as, "*O potile noga ka fa mosimeng*", "*Ga a le ka la tswa*" and "*Khutsana*" are done using the basic narratological theoretical framework as it is described and used by Du Plooy (1986 & 1991), Bal (1981 & 1985), Rimmon-Kenan (1983) and Genette (1980). A narratological analysis is based on the text level of the stories.

Chapters four and five explore the detailed narratological analyses of the four stories by Moroke, namely, "*Mhalatsi*", "*Ramonamane le baesekele*", "*Mma, boammaarure bo tla mpoloka*" and "*Ntwa magareng ga makau le makgarebe*" and Magoleng's four stories namely; "*Mokaragana, ngwanaka*", "*Ga le a ka la tswa*", "*Ke mosadi*", and "*Dikeledi*". In these stories, temporal relations such as sequence, rhythm, frequency, characterization, space, focalization and various aspects of narration are analysed. This is mostly done in accordance with Du Plooy's narratological model (1986:342-372). The characteristics of Moroke and Magoleng's short stories such as structure, style and theme are presented. Long before the development of a written language, people had been telling stories. The oral heritage continues to nourish the written literatures, especially as regards world-view, subject matter, theme, structure, style and devices for character delineation. For instance, Moroke uses the behavioural attitudes of his characters to enhance the didactic elements. In his work, nothing from outside is used for the titles. The abundant use of Biblical references clearly reflects his feelings, while Magoleng treats various themes such as tradition and culture, love

and marriage, urban life and social problems. His style highlights the magnitude of certain issues to express his worldviews. As to the present, oral art now coexists with written literature and has opened new fields of scholarly interest, one of which is the oral-written interface. The forerunners of creative literature in Setswana are undoubtedly the translations done by the missionaries and those by a Motswana, Sol T. Plaatje.

In chapter six, cultural identity is explored. An exposition of Hofstede's theory is given and then the focus is shifted to cultural issues in the stories by Moroke and Magoleng. It is clear that the cultural background determines the stories and knowledge of the cultural content, beliefs and traditions of Batswana people. It is necessary to understand the stories and some examples by Moroke and Magoleng are discussed. In Setswana literature naming is a crucial stage in man's capacity for symbol formation. Traditionally, names take on special significance beyond the expression of identity. In Batswana communities, names that are given to children symbolize their cultural identities. Witchcraft is associated with darkness or evil. One of the dominant features of Batswana society is respect for gifts. It is not only the uncles who give gifts; the relatives and families also give gifts, even if these may be materially smaller than those of the uncles.

It is concluded that Moroke and Magoleng's short stories portray significant developments in Setswana literature, and fully warrant analysis and investigation.

OPSOMMING

In hierdie proefskrif word 'n aantal tendense in Setswana-letterkunde van die afgelope vyftig jaar beskryf en ontleed. Deur die analise van geselekteerde kortverhale deur Moroke en Magoleng word tematiese en stilistiese aspekte ondersoek met die oog daarop om algemene gevolgtrekkings te maak aangaande die struktuur en styl van die verhale. Ten slotte word die belang van die kulturele onderbou van die tekste onder die aandag gebring.

Die sentrale probleemstelling, doelstellings en doelwitte word in die eerste hoofstuk uiteengesit en gemotiveer. In hoofstuk twee word die historiese agtergrond van Setswana as taal kortliks bespreek. Daarna word die struktuur van die tradisionele orale letterkunde in Setswana uiteengesit en die stand van moderne geskrewe Setswana-letterkunde word in oënskou geneem. Die voorlopers van kreatiewe letterkunde in Setswana is ongetwyfeld die vertalings wat gedoen is deur die sendelinge en die Motswana, Sol T. Plaatje.

Hoofstuk drie is gewy aan 'n uiteensetting van die belangrike teoretiese konsepte uit die hedendaagse narratologie. Daar word gekonsentreer op die konsepte wat gebruik kan word om die tekstvlak (verhaalvlak) van 'n verhalende teks te ontleed aangesien die analise in die volgende hoofstukke beperk word tot die tekstvlak van die verhale. Die teoretiese terme en begrippe word geïllustreer deur te verwys na die verhale "*O potile noga ka fa mosimeng*", "*Ga a le ka la tswa*" en "*Khutsana*". Die narratologiese benadering wat gevolg word, word ontleen aan die standaardwerke oor die narratologie deur Genette (1980), Bal (1981 & 1985), Rimmon-Kenan (1983) en Du Plooy (1986 & 1991).

Hoofstukke vier en vyf bevat die gedetailleerde analise van vier verhale deur Moroke, naamlik "*Mhalatsi*", "*Ramonamane le baesekele*", "*Mma, boammaarure bo tla mpoloka*" en "*Ntswa magareng ga makau le makgarebe*" en vier verhale deur Magoleng, naamlik "*Mokaragana, ngwanaka*", "*Ga le a ka la tswa*", "*Ke mosadi*", en "*Dikeledi*". In hierdie verhale word temporele verhoudinge soos volgorde, ritme en frekwensie asook karakterisering, ruimte, fokalisering en verskillende aspekte van die

vertelling ontleed aan die hand van die raamwerk wat Du Plooy (1986:342-372) voorstel. Moroke en Magoleng se verhale word ondersoek spesifiek met die oog daarop om gevolgtrekkings te maak oor struktuur, styl en tema.

'n Belangrike insig is dat mense verhale vertel het reeds lank voor die ontwikkeling van 'n geskrewe taal. Die oorgeërfde mondelinge tradisie voed steeds die geskrewe letterkundes, veral wat betref wêreldbeskouing, onderwerpe, tema, struktuur, styl en die manier waarop karakters uitgebeeld word. Moroke gebruik byvoorbeeld die optrede en opvattinge van sy karakters om 'n didaktiese stelling te maak. Die titels van die verhale hou verband met die temas en daar word niks buite af ingevoer om as titels gebruik te word nie. Die veelvuldige gebruik van Bybelse allusies kenmerk Moroke se werk, terwyl Magoleng met verskillende temas omgaan, soos tradisie en kultuur, liefde en die huwelik, die stadslewe en sosiale problematiek. Sy styl werk mee tot die uitbeelding van aktuele kwessies en sodoende gee hy uitdrukking aan sy wêreldbeskouing. Wat die huidige situasie betref, bestaan die orale letterkunde langs die geskrewe letterkunde en 'n belangrike nuwe terrein vir navorsing is juis die raakvlak tussen die orale en geskrewe literatuur.

In hoofstuk ses word kulturele identiteit ondersoek. 'n Uiteensetting van Hofstede se teorie oor kulturele identiteit word gegee en dan verskuif die fokus na die kulturele kwessies in die verhale van Moroke en Magoleng. Dit blyk baie duidelik dat die verhale bepaal word deur die kulturele agtergrond en dat kennis van die kulturele inhoud, gelowe en tradisies van die Batswana-mense nodig is om die verhale te verstaan. Daar word deurlopend na voorbeelde uit die werk van hierdie skrywers verwys. In Setswana-letterkunde is naamgewing byvoorbeeld uiters belangrik aangesien 'n naam die karakter se lewe en optrede bepaal en 'n aanduiding gee van die tema van die verhaal. Tradisioneel dra name in Setswana 'n spesifieke betekenis en word inderdaad 'n uitdrukking van identiteit. Verskeie ander kulturele sake word ook bespreek, soos byvoorbeeld hekserij wat geassosieer word met duisternis en boosheid. 'n Ander belangrike kenmerk van Batswana sosiale lewe is die respek vir geskenke, veral geskenke van die maternale oom. Dit is egter nie net die ooms wat geskenke uitdeel nie en ander familieleden gee ook geskenke, al sou dit kleiner wees as dié van die ooms.

Daar word samevattend geargumenteer dat belangrike ontwikkelinge in Setswana letterkunde in die verhale van Moroke en Magoleng manifesteer en dat hierdie verhale gevolglik uitvoerige ondersoek en ontleding regverdig.

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CHAPTER ONE

CONTEXTUALIZATION AND PROBLEM STATEMENT

1.1 SETSWANA LITERATURE AND THE WORK OF MOROKE AND MAGOLENG

→ According to Gérard (1993:79) Setswana was one of the earliest of the Southern African vernaculars to develop into a literary language when some of the early Christian missionaries like Robert Moffat produced Scriptural writings and translations in the language. By 1848 Moffat had translated not only the Bible into Setswana, but also Bunyan's *Pilgrim's Progress*, as *Loeto Iwa ga Mokeresete* (The journey of a Christian). The forerunners of creative literature in Setswana are undoubtedly the translations done in the 19th and 20th centuries. Scholars mainly agree with Ranamane (1993:169-193) that Setswana creative literature owes its existence to the different missionary societies whose main task was to Christianize the Batswana. As part of the Christianisation, the missionary societies taught people to read and write and thus a reading public began to develop.

{ The thirties and forties of the twentieth century can be regarded as a watershed period in the development of Setswana creative literature, because a number of literary works by Batswana authors were published (Gérard, 1993:170). Recent years have been marked by a new or increasing interest in some quarters for the publishing of literature for African people and the idea that African people should contribute to the production and dissemination of their own literatures is gaining momentum.

Modern African literature is partly an offshoot of European literatures in English, French and Portuguese. Much of the vernacular writing inevitably reflects the European influence as African writers successfully introduce Western genres into their own creative tradition. The influence of Western culture is also reflected in the content of African texts. In other words, as Western culture penetrated and still penetrates traditional life, resulting in acculturation on various levels, the new writers began to re-evaluate some aspects of the old order, exploring the changing attitudes of the new generation towards some of the old practices such as forced marriages

and traditional family laws (Gérard, 1993:98). In the development in Setswana literature new trends are therefore affecting style and structure (narrative technique) as well as content (subject and theme). However, short story writing in Setswana is still a young and developing literary art. There was some development in the 1970s and 1980s (Sebate, 1992:1), but not as much as one would have expected. Consequently, Mashike (1988:6) points out that by 1984, only nine short story collections had been published in Setswana. Shole's (1983:97) opinion is that the small number of short stories published in Setswana is due to the fact that this is not a viable literary medium, but the work of authors such as Moroke and Magoleng challenge this view.

In 1968 Moroke produced his first attempt at the collection of short story writing, namely, *Tsa fo isong* (At the fireside). Moroke eventually wrote seventeen books of literature in Setswana (i.e. six collection of short stories, four volumes of poetry, four novels and three dramas) thereby establishing himself as a prolific author, while Magoleng is the author of thirteen works of Setswana literature. For example, in 1972 Magoleng published his first collection of short stories, *Mpolelele dilo* (Tell me things). A chronological exposition of the emergence of Magoleng's Setswana short story anthologies is as follows: *Ke a go bolelela* (I am telling you) – 1974, *Mareledi* (Slippery things) – 1983, *Mokaragana* (Be joyful, my child) – 1985, *Le pelong* (In your heart) – 1987, and *Ga le tshetse* (when it has crossed) – 1994. Magoleng is therefore regarded as one of the most prominent Setswana authors.

Moroke's short stories were mainly published in the sixties, the period marking the turning point in the development of Setswana literature. The stories are clearly didactic and portray the traditional lifestyle of the Batswana people. In Magoleng's work social change and development play an important role so that his short stories reflect the way of life of the modern Batswana. Moroke and Magoleng's stories also deal with cultural issues, that is, how Batswana people live and think.

1.2 SETSWANA LITERATURE AND RESEARCH

Setswana literature has not been studied extensively and very little comparative work has been done. However, the studies which have been done indicate the possibilities and value of future research. In fact, literary scholars have recently shown a growing

awareness of short stories in Setswana and have also used various approaches in their analyses. I mention a few of these studies. Sebate (1992) studied Shole's short stories, focussing his research on setting, plot, structure and narrative point of view. Mashike (1988) critically analysed nine collections of short stories published in Setswana by R.M. Malope. Letsie (1996) did a narratological analysis of the Setswana short story "*Khutsana*" by J.M. Ntsime. She focussed primarily on the elements of the story, which include events, actors, time and place. Mamoleki (1992) analysed the short story by Magoleng, "*Ga se gase*". Much emphasis is laid on the interrelationship between various elements to make the story as a whole meaningful. These techniques are focus, viewpoint, direct and indirect speech, rhythm and tempo.

Theoretical analyses have also been done of other African languages. For example, Grobler (1990) analysed the relation of story versus text in O.K. Matsepe's "*Letsitaphiri*", while Strachan (1988) applied a narratological analysis to Ntuli's Zulu short stories with specific reference to *Time in Uthingo Lwenkosazana*. Nieuwenhuizen (1981) did a literary appreciation of five of S.A. Moroke's short stories. Each of these works has been analysed in respect of the following qualitative and quantitative elements, viz. events, characters, time, space and language. Groenewald (1985) framed the traditional text in a modern-day theory of literature in his article *The nature of the traditional text*. Swanepoel (1989) studied the temporal order and arrangement of events of a narrative in an article "Prolepsis en analepsis: aspekte van temporele volgorde in die verhaalkunde toegepas op 'n kortverhaal deur E.M. Ramaila".

Narratology has proved to be an adequate instrument by means of which a thorough description of the text can be developed. Narratology is defined as the discipline studying the form and the functioning of narrative texts, irrespective of specific languages or even the medium in which the text is communicated. As such, narratology provides a theoretical framework for the description and analysis of stories. Narratology not only provides a methodology but also enables the reader to systematize the results of the analysis. Such a comprehensive description and analysis then form the basis of an adequate interpretation of the texts in order that important themes can be identified and discussed. The following theorists developed

and adapted theoretical insights which form the basis of contemporary narratology, namely Gerard Genette (1980), Seymour Chatman (1975), Mieke Bal (1985), Shlomith Rimmon-Kenan (1983), Heilna du Plooy (1984, 1986, 1991) and André Brink (1987).

1.3 THE AIMS AND OBJECTIVES OF THE THESIS

The central concern of this study is the thematic and structural characteristics of selected short stories in Setswana and the cultural background which determines the cultural identity of the characters in the stories. Therefore a narratological analysis of each story is used as a point of departure and the study will focus mainly on the text level of the short stories. Temporal relations such as sequence, rhythm, frequency, characterization, space, focalisation and the various aspects of narration will be analysed in order to make interpretations of the stories.

Short stories by two writers of Setswana literature from the second half of the twentieth century have been chosen to be analysed in the thesis, focussing on structure, theme and culture. A comparison of the work of S.A. Moroke as an older writer and B.D. Magoleng as a more recent writer will be done to indicate differences and similarities between the work of writers from two consecutive generations. The stories by Moroke and Magoleng will therefore be compared not merely as far as content and narrative technique is concerned, but also at the deeper levels of interpretation.

The problems and questions with which the study is concerned can be summarized as follows:

- Is contemporary narratology a suitable methodological approach to analyse Setswana short stories? Can adequate interpretations of Setswana short stories be developed from and based on the narratological analyses?
- What are the characteristics of Setswana short stories written by S.A. Moroke and B.D. Magoleng as far as structure, style, theme and cultural content are concerned?

- What are the differences and similarities between the stories of S.A. Moroke and B.D. Magoleng structurally and thematically and which cultural aspects need to be taken into account in the interpretation of the stories?
- Which aspects of cultural identity can be described and explained with reference to the stories of Moroke and Magoleng and how is the meaning of the stories influenced by the cultural identity of the characters?

Based on this exposition, the aims of the study can be described as follows:

- To use contemporary narratology to analyse selected short stories in Setswana and to use the results of the analyses to make adequate interpretations of the stories.
- To describe the characteristics of the short stories by S.A. Moroke and B.D. Magoleng focussing on the text level of the narratological model and using this to give an account of structure, style, theme and cultural content of the stories concerned.
- To compare the stories of S.A. Moroke and B.D. Magoleng as far as structure, style and theme are concerned and to determine the importance of cultural aspects in the interpretation of the stories.
- To discern and discuss the role of cultural identity in the conflicts experienced by the characters in the stories and to discuss the role of cultural identity in the interpretation of Setswana stories in general.

The basic hypothesis or central theoretical argument on which the research is based, can be formulated as follows:

The narratological approach is an adequate and reliable theoretical method to use in the analyses of Setswana stories and the result of the analyses can be interpreted to compare the work of Moroke and Magoleng and also to acquire insight into the cultural identity depicted in the stories and the cultural content that determines the meaning of the stories.

1.4 METHOD

The thesis is structured to focus on three aspects, namely the theoretical approach, the analyses of the stories and the question of cultural identity. In the first two chapters general background is provided. The first chapter contains the motivation for the study and the second gives the historical background of Setswana as a language and provides information on the nature and structure of traditional oral literature in Setswana as well as on modern written Setswana literature, which developed from the oral tradition. The role of the missionaries in the development of Setswana as a written language and the contribution of Sol Plaatje are also referred to.

Chapter three is devoted to an extended exposition of the narratological theory employed in the analyses of the stories by Moroke and Magoleng. The analyses are limited to the text level of the stories so as to be able to comment on style and structure and cultural content. Chapters four and five are respectively devoted to detailed analyses of the stories of the two writers of short stories in Setswana. In each case a brief overview of the work of each author is presented and then four selected stories are analysed.

In chapter six the question of cultural identity is addressed. After discussing the theoretical framework of Hofstede, cultural determinants in the work of Moroke and Magoleng are indicated and explained and the implications of these determinants for the meaning of the stories are discussed. The differences and similarities between the stories of the two authors are also indicated. In chapter seven the conclusions of the thesis are presented.

CHAPTER TWO

HISTORICAL BACKGROUND OF SETSWANA NARRATIVE LITERATURE

2.1 INTRODUCTION

This chapter provides a historical background to Setswana narrative literature. It is divided into four sections. The first section covers the history of oral Setswana prose. This part of the chapter includes an overview of research on Setswana oral literature as well as a discussion of the elements and techniques used in oral prose and the characteristics of the Setswana folktale. The second section provides a general historical background of Setswana as a written language. The third section examines aspects of the history of modern Setswana prose, focusing on the literary periods from 1961 to the present. The aim is to investigate the development of the Setswana short stories from 1961-1970, 1971-1980, 1981-1990, 1991 to provide the necessary background for the narratological analyses of selected short stories by Moroke and Magoleng in chapters four and five. The sixties can be said to be the high-water mark in Setswana creative literature because literary works written by Batswana authors started to develop. In the period after 1991 there was a decline in the quality of Setswana literature, and as a result, literary prizes were not awarded (Ramanamane, 1996:189). The final section of this chapter provides some recommendations for future research in Setswana short stories.

2.2 THE HISTORY OF ORAL SETSWANA PROSE

Research of Setswana prose includes research on oral literature and modern literature. Literature in Setswana can basically be studied as traditional or oral literature and as modern literature. Traditional or oral literature is both a spoken and performed art – folktale, proverbs, idioms and riddles deriving from an indefinite past from which it was handed down from generation to generation by mouth. Being oral, it was alive and in the bookless world of the old people, it was never printed. Most of

these stories' authors are anonymous and they belong to everybody. Only a few stories were printed in later years, for example, Moroke's *Tsa fa isong* (At the fireside). These stories or folktales are usually fictitious (not based on fact). They often convey a moral and are tales of a traditional community which were repeatedly retold with individual variations, but they are still alive although modern techniques and genres (kinds/styles) have taken the place of oral literature resulting in published short stories.

The subsequent sections describe research on oral literature in various African languages and then discuss the basic elements and techniques of African and especially Setswana oral literature.

2.2.1 RESEARCH ON ORAL LITERATURE

There is a growing awareness of the importance of folktales in various African languages among literary scholars. For instance Guma (1964) studies the forms, contents and techniques of traditional literature in Southern Sotho and Mofokeng (1951) does the same for folktales in Sotho whereas Moephulli (1979) analyses the structure and character in cyclic folktales of South Sotho and Makgamatha (1991) describes the characteristic of the Northern Sotho folktales. Marivate (1973) focuses on the form, content and delivery of Tsonga folktales, while Neethling (1979) presents a study of Xhosa folktales using a structural approach. Oosthuizen (1977) investigates the structure of the Zulu folktale with special reference to the Stuart Collection while Canonici (1985) analyses C.L.S. Nyembezi's use of traditional Zulu folktales in his IGODA series of school readers. Swanepoel (1982) studies the Setswana folktale from the structural, oral-formalistic and literary approaches, while Shole (1983) analyses types of folktales: myths, legends, fables and people stories. Shole (1983:99) points out that awareness in Setswana literature is deteriorating – perhaps, he suggests, because Setswana people did not have a colourful historical past or were not encouraged to take a strong interest. I agree with Shole because the development of Setswana folktales is not as substantial as one would have expected. This will be discussed under the heading of oral literature below.

2.2.2 ORAL LITERATURE

Oral literature is a type of communication that needs words and gestures. Words and gestures imply an audience and a performer at a specific time and place and these aspects of performance are discussed in the following paragraphs.

Oral literature is a living reality as it is created while being performed in front of an audience. According to Canonici (1996:2–7) oral literature gives expression to the collective memories of a group, amassed over a long period of time, reflecting the ways in which people have come to think about themselves, their lives, their religious beliefs. Being stored in the memory, it needs ways to shelve it properly and to bring it back to the surface, which acts require retention and recall skills of the performer. In other words, it is spoken, performed and shared in the emotions and the atmosphere it creates. Mothoagae, Sebate and Shole (1991:38-46) indicate that oral literature is symbolized by the mouth, but also the face, the expression, the attitude of the whole person. It is realized by means of words and with one's presence. Thus oral literature needs an audience in order to be performed, as the spoken word needs a listener. It is clear that oral traditions are forms of verbal art that use language and gesture.

2.2.2.1 The audience

Traditionally, Setswana folktales are not performed unless children are present. The audience is extremely important for success of the performance as it can make or break it. In most places, we find an active audience, that takes part in the performance by laughing, commenting, asking questions, joining in the singing or in rhythmic hand-clapping, for example, in *"Morongwa le Morongwanyana"* by Malepe (1970:55-56), the children and the audience take part by joining in the singing and in rhythmic hand-clapping while the performer sings. The story is as follows: Long, long ago it happened that Morongwa and Morongwanyana went to tell the children of their paternal uncle and said, "Let us go to fetch firewood". They went, and the place to which they were going was as far as from Ngwaketse to Lephephe. They then found Dimo's house, and when they arrived, found that it was beautiful and shining. Dimo was absent, having gone to look for food. Now it happened that, as they arrived, Morongwanyana hid herself by the doorway. They heard Dimo saying, *"Dididi-dididi"*

(a rumbling sound) to that place, "I am coming there!" Morongwanyana then sang, saying: "*Mogolole Morongwa, mogolole Morongwa! Tswela ntle o utlwe, tswela ntle o utlwe, selo se lela se re, Ntii-ntii ke tswa Mabjaneng, nti-nti ke tswa Mabjaneng!*" ("My elder sister, Morongwa, my elder sister, Morongwa! Come outside and hear, come outside and hear, a thing cries, saying, *Ntii-ntii*, I come from Mabjaneng, *nti-nti*, I come from Mabjaneng!").

In this folktale, the heroine is victimized or is searching for a particular goal. The song represents the call of Morongwanyana, and it also helps in stressing the mounting tension in the story. This is the consequence of the presence of a negative (unsuccessful) trickster such as Dimo, a fearful man who eats children. Morongwanyana's life is in a predicament because other children, including herself, hear Dimo's voice "*dididid-dididid*". In such a case, Morongwanyana's song constitutes a cry for help. With the emphasis on a rhythmic frame, the flow into song is not only logical but it moves naturally both linguistically and thematically. Furthermore, it thus transforms the performance into a communal experience, with the performer guiding it and the audience acting as a chorus. The mutual expression realizes in song and dance.

The audience and children's performance of singing and clapping hands means that the message is joyfully taken to heart. This brings each member of the audience into close contact with all the others, and builds important human and social relationships. According to Canonici (1996:63-69) traditional societies teach by doing rather than saying. In this case, the performance of oral literature is a community celebration and takes the form of a particular kind of entertainment.

2.2.2.2 The performer

The main performer is the grandmother who has the task of educating her grandchildren. A good performer will seize the opportunity for performing a story in such a way that it becomes a memorable and meaningful experience for the audience. She will explain difficult words and also take time to teach the children the refrain or the song. The performer has no fixed text to go by, but her guiding aims will be the needs of her audience, the social situation, events which are arousing concern in the home or in the village or even in the nation. The performer will tell the audience

about a dilemma or danger or concern as is illustrated in the following example of "Motswanaatsapo's mother and Motswanaatsapo" by Malepe (1970:53). A brief outline of the story is given and the moral lesson indicated.

It is said that once upon a time there was a village. The people then moved from where village used to be and went to live at a different place because they were troubled by Dimo (the cannibal). Now the mother of Motswanaatsapo said to her daughter, "Motswanaatsapo, my child, let us move to the people". Motswanaatsapo said, "What, mother! Can my uncle make us leave such a beautiful house that my deceased father left us after building it for us? I shall stay here". Motswanaatsapo's mother then left and went to live where the tribe was. Now she always came from there, bringing Motswanaatsapo's food, and upon arriving, would call and say, "Motswanaatsapo, Motswanaapo!" Motswanaatsapo would then say, "Hallo, mother!" She would then say, "Come and take the food and eat, my child". Motswanaatsapo would then open the door, take the food and close the door again. As soon as Motswanaatsapo's mother had left Dimo then came and said, "Motswanaatsapo, Motswanaatsapo! Come and take the food and eat, my child". Motswanaatsapo would realize that that was Dimo's voice and not respond. Therefore, the story teaches children to listen to their parents at all times and one could say that the theme of good behaviour is portrayed.

2.2.2.3 Time and place as aspects of performance

Storytelling events take place in the evening, after the daily chores have been finished, when the children are getting ready for bed. According to Makgamatha (1991:8) in the communities where folktales are still told (especially in non-literate or semi-literate communities), they are told as a form of entertainment. They are a form of pastime, told after dinner, and they help to prepare the young ones for bed. Mothoagae, Sebate and Shole (1991:44) describe the scene for the performance as follows: "The children gather around the fire, or lie on their beds, the artist as usual in the centre". In other words, performances usually occur during leisure hours, particularly when the grandmother performs before the children go to bed. In winter the performance is held around the fire, in summer in the open, under the stars. Silberbauer (1975:27-28) points out that to Africans the ancestral spirits and the

whole spirit world are right here, every day of the week and especially at night. In Africa, night is a time for blessings and for communicating with the ancestors. Night is considered the time of the spirits. The performer draws an imaginary stage in front of her, on which her imaginary characters move and act.

Oral literature is the dramatization of events which can be considered exemplary to African children in general and that have enriched their spirits and minds. So, besides the entertainment function, they are also meant to teach social values. In conclusion, a multitude of spirits are called upon to participate in oral performance.

I will discuss the folktales in the following paragraphs.

2.2.3 FOLKTALES

A brief exposition of folktales and analyses of four types of folktales in Setswana will be done as described and used by Shole (1991).

2.2.3.1 Brief exposition of folktales

Folktales are fictional oral narratives, mostly in prose form. Both characters and events are fictitious, the time of events is vague and set in the remote past. Folktales are placed in a world that resembles our own, but they are not considered as true. According to Pentikainen (1976:35) folktales, like other folklore genres, do not exist merely as oral transmissions of custom from generation to generation, but also play a very significant role in the daily affairs of a particular social group. They satisfy social and spiritual needs of that group. These folklore genres contribute (as does every single element of a culture) to a certain extent to their maintenance and continuity. They are means of education, socialization, joy and entertainment. They contain a proven wisdom, which should make everybody happy in a society that is based on traditional social norms. Guma (1967:2) says that a folktale is a popular story handed down by tradition from generation to generation and which was told for the sake of telling a story (compare Shipley, 1966:1640; Pretorius & Swart, 1982:3). In other words, students of folktales focus on the conditions of folktale telling, that is, the kinds of people that tell tales, the circumstances of the telling, the reception by the

audience, the way they are handed down, as well as the stylistic effects and characteristic of this oral art.

According to Shole (1991:40-50) there are four types of folktales in Setswana, namely myths, legends, fables and people's stories.

2.2.3.1.1 Myths

Du Plooy (1986:56) gives the following description of the nature of myths based on the theoretical views of Jolles (1956:80):

By die mite gaan dit om die mens se vrae in verband met die wese van dié dinge wat die wêreld en die lewe beheers: die mens vra dat die wêreld en verskynsels in die wêreld aan hom geopenbaar sal word sodat hy dit begryp. Hier is sprake van vraag en antwoord, en die mite skakel ook altyd met die religieuse, die onsienlike en die kultiese.

Shole (1991:41) agrees with Du Plooy (1986) that myths are known as narratives about nature. They are stories that were narrated to people long ago and were told to be believed. They are religious and attempts to explain the relationship of ancestors and the gods to man. In traditional societies myth is considered a true and meaningful story that can be used as an exemplar. It is therefore not considered to be simple fanciful tale. It appears in direct connection with the forces that direct or shape the architecture of the world and the meaning and scope of the universe, expressed in a story that is both narrative and symbolic (Canonici, 1996:78). Myths tell about the beginning of the world or the way all things were created.

The Batswana people regard myths as old or traditional tales with a specific meaning and function. Guma (1967:2) adds that myths are tales, and in the original sense of the Greek word *muthos* any tale would be a myth because it would be an oral communication. It professes to relate some event in which supernatural beings are concerned and in so doing these myths offer an explanation of some natural phenomenon. It is clear that a myth is a sort of answer that primitive man had to find in an attempt to explain or account for the numerous questions that baffled him. His answers to the mysteries of life and death, love and hatred, etc. took the form of a story generally referred to as a myth. They are stories of unascertainable origin or

authorship accompanying or helping to explain religious belief (compare Canonici, 1992:4; Makgamatha, 1991:4; Finnegan, 1970:287 and Fowler, 1975:119). Therefore, myths are usually traditional stories containing ideas or beliefs about natural events, for example, in "*Letsatsi le ngwedi*" ("The sun and the moon") by Mokone (1970:15). The story explains the nature of the sun and the moon. The sun respects the moon, his mother-in-law. He is strong and the people fear his heat. The moon shows disrespect and has no power to frighten even a child. The conclusion draws the moral that one should show respect to all women, in case one day one may turn out to be somebody's mother-in-law. An important attribute of myths is their authoritative nature, as evinced by the fact that they are accepted by both the narrator and the audience as serious and truthful accounts.

2.2.3.1.2 Legends

According to Du Plooy (1986:53-56) legends are stories about people who are regarded as examples by a community. The people in the community would like to or are supposed to imitate these legendary characters and their lifestyle. Though legends are old stories there are examples of new legends in contemporary life:

Jolles beskou die tradisionele legende as 'n afgeslote genre van die ou kulture, hoewel dieselfde *Geistesbeschäftigung* in die vroeë twintigste eeu tot uiting kom in die idealisering van sporthelde (of later in die twintigste eeu van filmsterre, popsterre en supersterre (Du Plooy, 1986: 53).

Shole (1991:41-42) agrees with Du Plooy (1986) that legends are known as historical narratives. They are old stories about great events and people in ancient times that may or may not be true. They can be described as part of the education of children in a community and this can be seen as the beginning of teaching history. It means that legends are traditional fictitious stories based on some historical fact or figure and are for the most part imaginative recreations in which both human and supernatural beings take part, also adding folkloristic motifs. Jansen (1978:123) mentions that a legend is a tale that has an air of veracity about it, a narrative in a real setting with real persons as the doers, a tale that is told as the truth and that is heard as the truth. For example, in "*Mantatisi*" (a woman's name meaning to be loved by other people)

by Mokone (1970:20), Mantatisi is an unusual woman ruler of the Batlokwa. She is believed to have given other tribes a tough time during the wars. The mystery surrounding her stems from the fact that she is said to have had one unusually large breast, from which she made the warriors suck before they took to the battlefield. This is said to have made them invincible.

2.2.3.1.3 Fables

Fables are folktales in which the characters are animals. Fables tell stories only about earthly things, justice, sin, crime, etc. says Shole (1991:42-43). It shows that these animals are examples of truth and wisdom. Fables are usually didactic and point to a certain moral. In them, animate and inanimate things speak and behave like ordinary human beings, with human interests and passions.

Fables convey or tell a moral, teaching people what is good or evil. As a result, there is a close connection between certain fables, proverbs and riddles. Themes are close to the advice of proverbs and the moral point of a fable. Thus the proverb: *phokojwe go ja o diretsenyane* (an intelligent fox survives), is a condensation of the fable that teaches people to work very hard to earn a living. In the majority of Setswana fables, great emphasis is placed on animal tricksters, for instance, in "*Mmutla le Tau*" ("The Hare and the Lion"), by Mokone (1985:31), the hare helps the lion with a plan to catch many animals. However, while the meat is cooking, the hare nails the lion's tail to the roof of a hut, and eats the meat alone. When the lion eventually dies, the hare gets into the lion's skin and terrorizes the baboons.

Animal tales handle different themes, for instance, small animals like the hare and the tortoise are characterized by trickery and the big animals appear as dupes. These tales clearly illustrate that it is not size but wit that matters in life. In human characters, the smallest in the group often succeeds in carrying out the task that all others have failed to carry out. So, help usually comes from the one least expected to be helpful.

2.2.3.1.4 People's stories

According to Shole (1991:43) the characteristics of these stories are mostly people more than animals and other things. They are different from the fables because they have personified animals, sticks, mountains, etc. that can speak and communicate with each other as additional characters. Concentration is on the lives of the people and their behavioural attitudes i.e. crime, theft, evil versus good, intelligence, faith, etc. Traditional beliefs, norms, values, namely; marriages and deaths are also vitally important. Lastly, the primary focus is on the ancestors and the spiritual world. Traditional African culture is based on the belief that the living and the dead can mutually influence each other.

For example, in Malepe's (1970:51) article "The Character Dimo in Setswana folktales", Dimo is depicted as a tall, strong and fearful man with protruding teeth. He is a cannibal and people live in fear of him because he takes their children away to his home to eat them. As he appears in Setswana folktales he seems to be interested in eating children only. He does not live with other people but lives alone with his family in the forest and only comes to a village when he is looking for a child or children whom he may steal. He may even eat the children of his own sister. Lastly, the teller of a folktale is proud of his ability to hand on that which he has received. He usually desires to impress his hearers with something that he heard from some great story-teller.

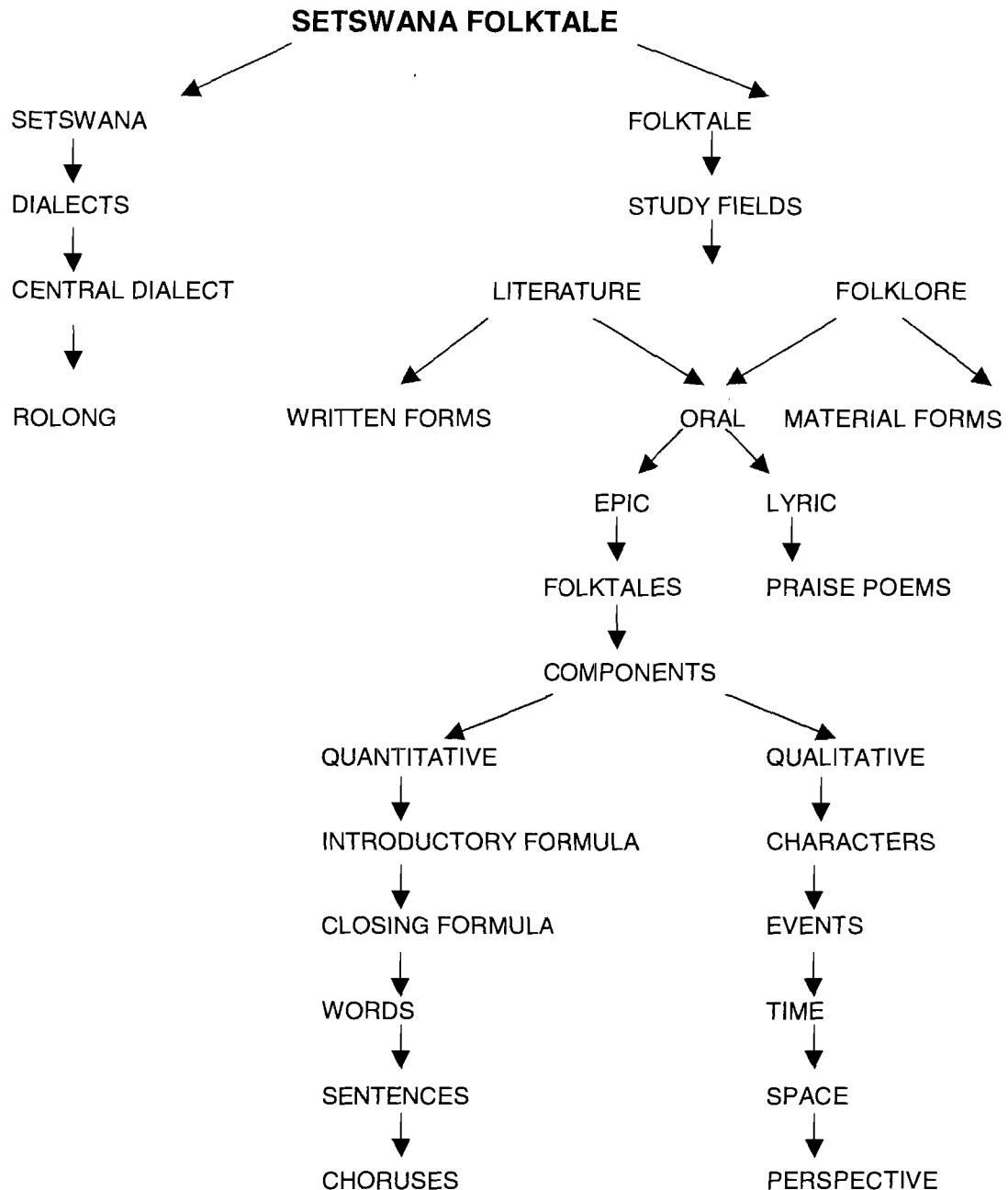
In conclusion, it can thus be maintained that these literary forms resemble Jolles's theory of simple forms (Du Plooy, 1986:50). Jolles (1956) discusses how such a form arises and what the characteristics of the form are.

The following paragraphs will focus on the general characteristics of Setswana folktales as used and described by Swanepoel (1982) in his thesis – looking at Setswana folktales from the perspective of structural, oral-formulaic and literary approaches. In the following paragraphs Swanepoel's methods and results are presented as an example of the way in which folktales can be studied.

2.2.4 GENERAL CHARACTERISTICS OF SETSWANA FOLKTALES

According to Swanepoel (1982) the literary approach plays a central role in the description of Setswana folktales. Serolong, one of the central dialects of Setswana, is chosen for the application of the theoretical framework. The choice was mainly affected by the fact that the Rolong-speaking tribes are a reasonable distance away from other cultures and have therefore been less influenced by them. There are two basic study fields. Firstly, there is folklore which deals with the traditional culture of the folk and which includes oral literature, i.e. tales, proverbs, songs and non-oral traditions like dance movements. Secondly, there is literature that comprises creative verbal texts, i.e. poems, plays, stories, etc. both written and/or oral. The major distinctive characteristic of the folktale is that it is produced orally by the performer. He or she plays a major part in the performance of the folktale. The performer uses mainly his language and body to communicate the folktale. Certain word categories (ideophones, interjections), sentence structures and the modulation of the voice are the main linguistic elements that a performer applies in performing a folktale. Setswana folktales are studied as prose and are analysed according to those criteria. The elements constituting a folktale are therefore divided into two groups, namely quantitative and qualitative elements. Quantitative elements are opening and closing formulae, words, sentences and choruses. Qualitative elements are characters, events, time, space and perspective. The most outstanding feature of them all is the plot-structure of the folktale. It is analysed according to the structural viewpoint laid down by Vladimir Propp - this model serves as a valid system for the analysis of the Setswana folktale. According to this model the plot structure is composed of small units called functions. Functions, function-formulae and function sequences constitute a movement and one or more of these form a folktale.

Swanepoel (1982:64) gives the following schematic representation of the method used in the description of the Setswana folktale and its components:



2.2.4.1 The components of the folktale

Following the method used by Swanepoel (1982:62), I will use one of his examples "*Tau le Mmutle*" ("The Hare and the Lion") to illustrate how such a scheme can be used to analyse the components of the Setswana folktale. I will show that specific roles are assigned to animal characters according to physical characteristics and behavioural patterns, normally following traditional images in the people's imagery bank. The elements of folktales, both the qualitative and the quantitative, will be

discussed. With regard to the events, which constitute the most important element, the tale draws strongly on Propp's approach. This is an example of an analysis that focuses on traditional elements using a specific method (Propp) and indicating the strong focus on linguistic aspects of the folktale.

According to Canonici (1996:92) among animal stories, great prominence is enjoyed by trickster folktales, identifiable because they either present a traditional trickster as their main character, or because the plot is based on the trick sequence. The folktale "The Hare and the Lion" clearly characterizes the successful trickster story. For example, animal life makes people understand that only the fittest can survive. In this folktale, the small animal, the Hare, is condemned to be food and victim of the strong, the Lion. One is amazed that such a small animal can survive at all, because it cannot rely on its physical strength. It has other qualities, considered to be manifestations of intelligence and cunning. It overcomes the larger animal that wants to eat him. The Hare employs tricks to escape and convinces the Lion to do something stupid that leads to his downfall. In other words, the Hare portrays a traditional trickster as the main character.

The folktale "The Lion and the Hare" (Mokone, 1985:12-13) can be summed up as follows:

The story is told that there once were a lion and a hare. While Lion was walking along, he spotted Hare whom he then chased in order to kill him and eat him. Hare decided to flee and said: "Wait, wait, Grandfather, so that I can tell you something! Do you want meat? If it is meat that you want, first wait and I shall call a small antelope for you. Lion replied: "Please speak up, my sister's child." Hare then said: "Let me first really tell the kraal to build itself, to build itself." The kraal then built itself. "Open gate!" The kraal's gate then opened. Hare continued by asking: "Grandfather, should we not try to build a house?" Lion quickly replied: "Come on, first I want the antelope. I want to eat meat. If you do not call the antelope, I shall eat you." Hare said: "Grandfather, first wait for me to call the antelope, but it's going to start raining."

Then Hare went into the kraal and said: "All antelope come. Come and have a look, your lion is dead. We shall be able to rest. It will be possible for us to keep our heads in the shade." Then Tortoise and her little ones appeared on the scene. When she

arrived she found that Lion had buried his head deeply into the hedge of branches. She pressed a bit against Lion's anus and it closed. Tortoise then warned her little ones: "My little ones, get going. There is no-one who is dead whose anus would pinch-pinch in reaction." The tortoises fled and continued on their way. Hare said: "All the antelope that come from there. Come nearer you that come from there. Come nearer you that come from there." Lion said: "Get up there, Hare, and thatch!" Hare got up. When he was there on the ridge of the roof, he curled himself into a small bundle. He rolled down: "Roll-roll-roll. Thud! Thump! On the ground." When he landed on the ground he stood upright without toppling over. He said: "Grandfather, I cannot do it properly." Lion said: "Get up there!" Hare climbed to the top. When he had reached the top, he let go and stood upright on the ground. Then Lion said: "Let me get up there, you tiny little boy. You dunce." He then climbed up and stood on the beams of the roof. While he was up there the little pots were boiling below inside, cooking away until ready. Rain was approaching.

Hare said: "Grandfather, bring your tail to the inside so that I can remove the ticks in the meantime and allow for you to hurry up." Lion let his tail down into the house. Hare had an awl and a piece of tendon thread. He cautiously reached out towards the tail, pierced through it and fastened it to the strut pole. "You are hurting me, Hare." "No I'm not hurting you, Grandfather. It is because I have to kill a huge tick, here it is." He continued by running the awl through it. "Hare, you are hurting me." "No, Grandfather, it is because I've come to across a huge tick." He then did likewise until he had fastened Lion to the strut pole of the house. Then it started raining. "Lightning – lightning – lightning – lightning". While it was raining Hare removed a little piece of meat. "Grandfather, look at my meat: I'm eating it." "Eat that little bit, I'm still trying. Your house doesn't want to allow me to get down." Hare said: "I told you". Hare then took that one piece of meat only. "I told you ... now." He then swallowed it. "Oh!" Lion tried very hard to get down. Rain poured down on Lion. "Down on him, down on him." Lion then died on top of the roof. Hare went off. Then it ended!

2.2.4.1.1 Quantitative components

The quantitative components of the folktale comprise the following: introductory and closing formulae, words, sentences, and choruses. All these components are used in

characteristic ways in folktales. Certain parts of speech, in particular ideophones and interjections, allow the personal exploitation that gives the narrative its personal and intimate character. The introductory and closing formulae perform the most important function of delimitation, i.e. the opening and closure of the narrative. The chorus fulfils a practical and aesthetic function in the narrative.

2.2.4.1.1.1 Introductory formulae

An introductory formula can be described as a sentence or sentences used to open a folktale and as such to announce the onset of the tale itself. For example: *Ga te e rile Tau le* ... (There once were a Lion and ...). It includes the essential information of time and circumstances that form the background. The introductory formula guides the audience into a fictitious world characteristic of folktales; a world with its own reality, different from that of everyday life. It has the function of arousing the interest of the audience.

2.2.4.1.1.2 Closing formulae

Setswana folktales are always ended by using a closing formula. It serves to round off the storytelling event started by the opening formula, e.g. *Di be di hela!* (Then it ended!). The storyteller hands over the story to the audience. According to Makgamatha (1991:46) this formula serves as a frame to enclose the folktales, as well as to differentiate them from normal discourse, their surroundings, just as a frame does to an oil painting, and a theatre curtain to a performed scene. In other words, the closing formula shows a more fixed structure than the opening formula.

2.2.4.1.1.3 Words

The art of prose and therefore folktales as well lies within the word. Words are the smallest building blocks used in the construction of the prose work. They are the smallest elements with construction value or aesthetic value. Words are used to create given effect in certain narratives. These words include loanwords, ideophones and interjections.

A. Loanwords

Loanwords are found in many written Setswana folktales. Setswana speakers have contact with Afrikaans and English speakers. Most of the loanwords reflect this cultural contact with the whites, for example: Autata (Afrikaans) – grandfather

B. Ideophones

Through the use of ideophones the language is made natural, dramatic and colourful. The actions of the Hare are very dramatically related through the use of ideophones. We can actually hear the sound of the Hare rolling down:

- ... *bidikidibidikibidi, phaa! Hatshe!* (... roll – roll – roll, thud! Thump! the ground).
- *Kgakgar – kgakgar – kgakgar!* (Lightning – lightning – lightning) This is the sound of rain, it pours down while the Lion struggles with his tail fastened to the strut pole. It is not only the words used here but also the storyteller's tone of voice and gestures that will make the audience, especially the younger audience, burst out laughing at this incident.

C. Interjections

In the Setswana folktale, the storyteller uses numerous interjections. These interjections are directly related to the telling situation. They are personal intrusions by the storyteller that create a bridge between the reality of the performance and the fantasy of the tale according to Makgamatha (1991:117). In the example

- “*Yoyoyoyoyo! Rremogolo ...*” (“Wait! Wait! Grandfather!”) the use of the interjection “*Yoyoyoyoyo*” gives Hare an ample opportunity to express his views and to delay Lion on purpose while Lion is chasing Hare in order to kill him.

2.2.4.1.1.4 Sentences

Sentences consist of one or more words. It is the greater independent whole in which words are arranged, and is *per se* an important building block in the composition of the narrative. Sentences are used in the Setswana folktale in a very particular way. The typical Setswana folktale predominantly uses the style of parataxis which is

displayed as a result of the usage of a certain sentence structure. In the following section on the sentence as quantitative building block, attention will be given to the following:

- The different sentence structures distinguished in the Setswana folktale.
- The usage of certain sentence types in these narratives.

A. Sentence structure

A marked characteristic of the language used in folklore is the way in which both simple and complex sentences are used in folklore. The correct use of the sentence and the way in which the order of the phrases varies, contribute to a successful story.

(a) Simple sentence

A simple sentence is a sentence with an independent valency, and therefore stands on its own. Simple sentences in the indicative, imperative and especially the consecutive mode are found in folklore. Each mode mentioned above will be discussed.

(i) Indicative mode

These are sentences in which statements are made, in other words, a certain fact or assertion is stated. The statement is usually introduced with the verb *-re*. Example:

- *Mmutle a re: "Nna tota e re ke re lesaka le ikage-ikage".*
Hare said: "Let me first really tell the kraal to build itself, to build itself".
- *A ba a re: "Ke batla diphologolo pele, monna".*
Lion replied: "Come on, first I want an antelope".

(ii) Imperative mode

Command sentences and requests make up approximately 2% of the sentences in folklore, especially in conversational situations. It keeps the dialogue lively and counters monotony in the story. For example:

- *Tau a re: "Palama Mmutle o rulele!"*
Lion said: "Get up there, Hare and thatch!"
- *A re: "Palama!" A ba a palama hela; ha a le kwa a ba a itesa a tlhomama hatshe.*
He said: "Get up there!" He climbed to the top. When he had reached the top, he let go and stood upright on the ground.

(iii) Consecutive mode

Six percent of the sentences in a story are simple sentences in the consecutive mode. According to percentages this implies that the majority of simple sentences used in folklore are in the consecutive mode. Example:

- Hare then said: "Let me first really tell the kraal to build itself, to build itself". The kraal then built itself. "Open gate!" The kraal's gate then opened. "Please speak up, my sister's child."

(b) Complex sentences

A complex sentence consists of a main sentence plus one or more subordinate clauses. The subordinate clauses may consist of subordinate sentences, usually in the participial, subjunctive and infinitive modes, and co-ordinate sentences that are usually in the consecutive mode. Approximately 90% of the sentences in folklore are complex sentences.

(i) Subordinate clauses

The subordinate sentences used in folklore are in the infinitive, subjunctive but predominantly in the participial mode. The subjunctive sentences that occur in the participial mode also present a number of variations in that the subordinate used clause can be placed both before and after the main clause. 30% of the sentences in the story consist of the main clause plus complex sentences. Compare the following sentences where complex sentences are underlined:

- *Ha Tau a ntse a tsamaya, a ba a bona Mmutle.*
While Lion was walking along he spotted Hare.

- *A a tsena hatshe, o a tlhomama, ga a we.*

When he landed on the ground, he stood upright without toppling over.

(ii) Co-ordinate sentences

Co-ordinate sentences afford the stories a typically distinctive style typified as parataxis. Parataxic sentences are sentences that are used consecutively while the narrator sticks to the same character and his/her consecutive acts. Only a few examples are given to illustrate this type of sentence:

- *Ha a le ko setlhoeng kwa, a ba a ingaralego jaana, a ipea kgolokonyana.*

When he was there on the ridge of the roof, he curled himself into a small bundle.

- *Dikhudu di a be di sia, di be di tsamaa.*

The tortoises fled and continued on their way.

B. Sentence types

There are certain sentence types used especially in folklore. This could be attributed to the oral nature of folklore. These sentences are sentences of exclamation, address and question.

(a) Sentences of exclamation

These are sentences in which the action is called out loud. Examples are as follows:

- *A ba a re: "Bidikibidikibidi Phaa!*
He rolled down: "Roll – roll, thud! Thump!
- *"Yoyoyoyoyo! Rremogolo, iketle pele ke go bolelele!"*
"Wait! Wait! Grandfather, so that I can tell you something!"

(b) Sentences of address

In these sentences a specific character is addressed directly. Examples:

- *"Ha o batla nama, o iketle pele ke tla go biletsa diphologolo."*
"If you want to eat meat, first wait for me to call the antelope."

- “*Ntatemogolo, ke a palelwa.*”
“Grandfather, I cannot do it properly.”

(c) Sentences of question

Questions are formed with question intonation and question words. An answer is usually expected for this type of sentence. Look at these examples:

- “*Autata, a ne e se ka ke ra leka gore re tle re age ntlo?*”
“Grandfather, should we not try to build a house?”
- “*A o batla nama?*”
“Do you want meat?”

2.2.4.1.1.5 Choruses

The parts of the narrative that are to be sung can be referred to as choruses, because these parts are repeated at least once during the course of the narrative. The narrator sings: *A ba a tsena mo sakeng , a re: "Diphologolo, tsotlhe, tsotlhe tlang. Tlo lo bone Melato o sule re tla robala. Re tla tsenya ditlhogo mo meritin".* (Then Hare went into the kraal and said: “All antelope come. Come and have a look, your lion is dead. We shall be able to rest. It will be possible for us to keep our heads in the shade”). This music is used by the narrator of this folktale to call the animals to come and see what has happened.

2.2.4.1.2 Qualitative components

The qualitative components that may be identified in the folktales are characters, events, time, space and perspective.

2.2.4.1.2.1 Characters

The folktale, “The Hare and the Lion” actually undermines the roles traditionally given to the animals. For example, a large and overpowering animal like the Lion is used as a metaphor of people in authority both in tales and in everyday language. Thus the king is referred to as the Lion. Animal society is a mirror of the human world, and

the ways used by animals to survive are pointed out as examples of how humans should behave. In this tale, the used model helps the reader to see the cleverness of the story (see 2.2.4.1). The portrayal of deviant characters produces comical or satirical effects, as the audience is able to decode the image and to apply it to its own world of experience, and to often recognize itself in the animal behaviour (Canonici, 1996:90). According to Swanepoel (1982:118) characters in Setswana folktales can be analysed according to three frameworks of categorisation, namely character type (Foster), function (Propp) and interaction between characters (Greimas). Propp's framework of categorisation is used by Swanepoel as a point of departure, supplemented by that of Foster and Greimas. It is established that the characters in Setswana folktale are mere types, that they perform certain functions and that they stand in particular relation to one another. The distinguished types are the following: sender and receiver, rogue and victim, magical agent and hero.

A. Character types and their functions

(i) Sender and receiver

The sender is a character from whom a message or action proceeds. This message is aimed at someone or something that acts as receiver. The functions that these characters fulfil cover a large area, namely: send and receive the message, to request and receive, to demand and receive, to prohibit and receive, to threaten a threatened person and to tell a lie to an uninformed person.

In this tale, the Hare is the receiver who is at the mercy of the Lion. The Lion wants to eat meat or alternatively, he shall eat the Hare. The Hare and the Lion predominate because of the function of intention. The Lion is the sender, the decisive factor in the background. It is absolutely true because he is waiting for the positive answer and on purpose the Hare takes action very slowly. The Lion has more power than the Hare. Hence the Lion informs the Hare that if he fails to fulfil his promise, he would eat him. The Hare is at the mercy of the Lion and becomes the desired object, namely meat to be eaten. The roles are reversed, however, as the Hare dominates and manipulates the Lion.

(ii) Scoundrel and victim

This folktale actually undermines the roles traditionally given to the animals. For example, a large and powerful animal like the Lion is used as a metaphor of people in authority both in tales and in everyday life. Thus the king is referred to as the Lion. Animal society is a mirror of the human world, and the ways used by animals to survive are pointed out as examples of how humans should behave. In this tale, the used model helps the reader to see the cleverness of the story (see 2.2.4.1).

A scoundrel is a character who commits mean and despicable deeds. In folktales, he is often a deceiver. The person against whom the scoundrel aims his attack is the victim who then suffers under these despicable deeds. A large number of parts are played by these characters, for example: murderer and murdered person, and ogre and threatened person. In this story, Lion is an ogre and the threatened one is Hare. Hare's life is in danger because Lion wants to kill him.

- ... *a lelekisa Mmutle a re o batla go bolaa Mmutle go mo ja.*
... he chased Hare in order to kill him and eat him.

In other words, Lion demonstrates despicable behaviour. He is like a wicked and selfish person. As a result of Lion's action, Hare suffers the pain of being made the victim of an invidious act.

(iii) Hero

The hero in the Setswana folktale is the one that distinguishes himself by his own noble deeds. He usually does some or other brave deed that brings about the salvation of the victim. Hare is a hero because he manages to fight for a noble cause, i.e. to protect himself and other animals from the Lion. The plan that he makes to get rid of the Lion, saves them. He cautiously reaches out towards Lion's tail, pierces it through and fastens it to the strut pole. It means that Hare is able to employ tricks and deceive Lion. In the end, Hare overcomes Lion and escapes. One can infer that Lion depends on his physical strength while Hare is clever and cunning and his intelligence enables him to survive. Though Lion is usually regarded as the strongest animal and would be expected to be the hero, in this folktale Hare is the hero and Lion dies while the rain is pouring down on him on the roof.

2.2.4.1.2.2 Events

The Setswana folktale does not contain events based on intrigue - the events rather occur in a simple chronologically linked order. The most basic unit of event is the action. The relatively high number of actions in Setswana folktales leads to a tight structure, forming a constructed whole.

2.2.4.1.2.3 Time

Concerning the issue of time, a distinction must be made between objective (clock) time and subjective time (one's own perception of time). The latter plays an important role in prose and folktales. Time can merely be portrayed as chronological in a narrative. Events are told in a chronological order in this story. For instance, the folktale commences immediately after the opening formula and ends with the use of the closing formula. As far as objective (historical) time goes, each narrative is set at an indeterminate time in the past – once upon a time, long ago. The past is indicated primarily through adverbs of time and the *-re* and *-fa* group. The narrative is told chronologically, with little or no prolepsis and no analepsis.

- -“Re” group: *Ga te e rile* (There once were ...)
- -“Fa” group: *Fa a le kwa ...* (When he was there ...)

2.2.4.1.2.5 Space

The space of the narratives is the typical environment of the Setswana community and includes the river and well, the village, the king's hut, mountains and valleys, etc. The spatiality of the story is located in the kraal. Hare calls the antelope from the kraal because Lion wants to eat meat. Example:

- *A ba a tsena mo sakeng, a re: "Diphologolo, tsotlhe tsotlhe tlan".*
Then Hare went into the kraal and said: "All antelope come".

2.2.4.1.2.5 Perspective

Setswana folktales are predominantly told in the third person. This fact is emphasized by the use of the subject morphemes of the different classes. The third

person is sometimes substituted by the first person. Notable is that the narrative usually starts with the undetermined subject morphemes. Example:

- *Ga te e rile ka nako nngwe ga bo go na le ...*
There once were ...

Immediately after the use of the undetermined subject morphemes, the characters in the narrative are announced. One can now proceed with their subject morphemes. The previously quoted example will look as follows:

- *Ga te e rile ka nako e nngwe ga bo go na le Tau le Mmutle.*
There once were a lion and a hare.
- *Ha Tau a ntse a tsamaya a ba a bona ...*
While Lion was walking along he spotted ...

Swanepoel's approach to the Setswana folktale is clearly determined by a formalist-linguistic approach (Swanepoel, 1982), but in this thesis a narratological approach will be employed to analyse the stories of Moroke and Mogoleng.

The development of the Setswana language and the history of the written forms of the language also form part of the background of the contemporary Setswana stories and the important moments in this development are indicated in the following paragraphs.

2.3 A GENERAL HISTORICAL BACKGROUND OF SETSWANA AS A WRITTEN LANGUAGE

Long before the development of a written language, people had always been telling stories. According to Ntuli and Swanepoel (1993:16) the oral heritage continues to nourish the written literatures, especially as regards world-view, subject matter, theme, structure, style and devices for character delineation. As to the present, oral art is far from something of the past. It now coexists with written literature and has opened new fields of scholarly interest, one of which is the oral-written interface. The forerunners of creative literature in Setswana are undoubtedly the translations done by the missionaries and those by a Motswana, Sol T. Plaatje.

I will discuss the missionary period and Plaatje's literary work in the following paragraphs.

2.3.1 THE MISSIONARY PERIOD

The missionary period deals with devotional translation and then the Plaatje's literary work: as a journalist, as a translator, and writer of *Mhudi* – the first South African English novel.

2.3.1.1 Devotional translation

According to De Villiers (1976:32) the first person who put the Setswana language of the Bechuana on paper was Robert Moffat. He began by printing a spelling book and a few detached portions of Scripture. His Bible served the Bechuana Churches for more than fifty years. Being the first in the field, Moffat published Luke's Gospel in 1830 and the New Testament in 1840. Moffat's Bible translation in 1857 was the first in an African language. The translation of John Bunyan's *The Pilgrim's Progress*, which Moffat completed in 1848 was for many Africans their first encounter with the novel as a literary genre and is as such a key text in the development of Setswana literature. Ntuli and Swanepoel (1993:20) mention that with Christianisation as their main objective, these missionaries reduced the languages to writing, trained large portions of the population to read and write and translated the Bible. This fairly strong religious motivation is reflected in the early appearance of full translations of the Bible – in Setswana as early as 1857. In addition to their spiritual message, the Bible translations represented an important step in the emergence of the written literatures. Although they had been undertaken for religious purposes, the translations unlocked a considerable portion of world literature. The Bible enabled South African people to share experiences with other nations of the world and introduced them to almost all the contemporary forms of literature, giving prospective writers numerous models.

2.3.2 PLAATJE'S LITERARY WRITING

Sol Plaatje is one of South Africa's most important literary figures. According to Willan (1996:307-308) Plaatje, who published as a journalist, a writer of language studies, translator and novelist, felt very strongly about writing in his native Setswana in the late 1920s, seeking to preserve for posterity the riches of his language and culture which he believed to be under even greater threat than in 1916 when his *Sechuana Reader and Sechuana Proverbs* was published. Undeniably, written literature in Setswana was in a most unsatisfactory state. The language was still plagued by the lack of agreement on orthography to which Plaatje had drawn attention in 1916, little had been published beyond purely didactic religious works, and the one dictionary for the language was – certainly in Plaatje's view – wholly inadequate. In contrast, considerable progress was being made in creating written literatures in other African languages in South Africa, in particular Xhosa and Sotho.

2.3.2.1 As a journalist

According to De Villiers (1976:4) Plaatje's greatest achievement, however, was as a journalist. He was one of the pioneers in African press history, being the first and only editor of *Koranta ea Becoana* (*The Bechuana Gazette*), an English/Setswana bilingual paper founded in Mafikeng shortly after the Anglo-Boer War, lasting off and on until 1908. He then became the editor in 1910 of a new paper in Kimberley, *Tsala ea Becoana* (*The Bechuana's Friend*) which lasted after changing its name in 1912 to *Tsala ea Batho* (*The People's Friend*) until 1915. Both newspapers that Plaatje edited, *Koranta ya Becoana* and *Tsala ea Batho* were owned by Africans, the Bantu Press (Pty) in 1932.

2.3.2.2 As a translator

According to Ntuli and Swanepoel (1993:22-23) almost all the South African literatures went through a period which could perhaps be called the "Shakespearian phase". Plaatje translated four of Shakespeare's plays: *Diphosphoso* (*Comedy of Errors*, 1930) and *Dintshontsho tsa Bo-Juliuse Kesara* (*Julius Caesar*, 1937) are generally regarded as the beginning of modern literature in Setswana. He also

translated *Mashoabi-shoabi* (*The Merchant of Venice*, n.d) and *Matsapa-tsapa a Lefala* (*Much Ado about Nothing*, n.d.) (Willan, 1996:308). Furthermore, there was in this task of translating Shakespeare into Setswana the intention to demonstrate the capacity and capabilities of the Setswana language to render Shakespeare and his world in intelligible Setswana proving the language worthy of recognition and development.

2.3.2.3 *Mhudi* – the first South African English novel

According to Willan (1996:310-311) the crowning achievement of Plaatje's literary career lay in another field: the publication of his historical novel, *Mhudi*, written in English and published in 1930. Just as Diphosophoso was the first published African language translation of a play by Shakespeare, so *Mhudi* was the first novel in English to have been written by a black South African. *Mhudi* reflects Plaatje's deep interest in the history of the Barolong people, and it provides an entirely characteristic synthesis of African and European literary forms, combining the style of a Western novel with the form and substance of African oral traditions. *Mhudi* thus gave expression to Plaatje's concern to preserve Setswana history and culture by recording aspects of it in the book and using the proceeds from its sales towards the printing costs of the Setswana language folktales. It is one of the many tragedies of South African literature that these never saw the light of day.

2.3.2.4 Suggested new Bantu orthography

In the 1920s the idea of a new spelling emanated from the International Institute of African Languages and Cultures (London) and the aim was to create a uniform spelling for all the languages of the African continent. In 1929 a South African Orthography Committee was appointed under the auspices of the Native Affairs Department and the universities of South Africa. Sub-committees were appointed for several South African languages; their findings were considered or adopted, but the bulk of the readers of these languages hardly knew what it was all about (Willan, 1996:397-402).

Plaatje's linguistic/literary activity had to do with his involvement in the whole orthography controversy – the debate over how to reduce Setswana to a written form. According to Visser (1976:4) this may seem a dry-as-dust subject to the critic in search of literary thrills, but orthography is the inescapable basis of written literature and is quite clearly of tremendous importance. The whole debate surrounding the issue had many wide-ranging social and political as well as literary implications. Linked to this debate was Plaatje's criticism of the existing English/Setswana dictionaries. He had in fact begun to compile his own dictionary but died in 1932 before he could complete it.

2.4 THE HISTORY OF MODERN SETSWANA PROSE

In the study of the history of modern Setswana prose it is necessary to take note of the traditional oral narrations that, for generations, have formed part of each nation's culture. Elements from these narrations are reflected in modern Setswana prose. Traditional narratives, inter alia, are also found, such as legends, myths, folktales, and animal stories. At times, the moral element, as well as the didacticism of animal stories is reflected in modern Setswana prose works. Although Setswana was one of the first Bantu languages to be written it was, according to Malepe (1968:68), not until about the middle of the 1960s that original prose works began to appear in Setswana. I will discuss one of the types of modern Setswana prose – short stories – in the following paragraphs. This links up with the analyses of selected short stories of Moroke and Magoleng using a narratological model which are presented in chapters four and five of this thesis. An overview of short stories as used and described by Ranamane (quoted by Gérard, 1993) will be discussed (starting from 1961 to the present: 1961–1970, 1971–1980, 1981–1990 and 1991 to the present). In conclusion, recommendations for future research in short stories will be done.

2.4.1 THE LITERARY PERIOD 1961–1970

The literary period from 1961–1970 shows that the short story as a literary genre is relatively new because it only started in 1965 with Niemandt's compilation of *Mamepe a dinotshe* which is lodged at the SABC. In 1965, Moroke's manuscript of short stories, *Tsa fa isong*, was first rejected by a publisher because the writing of a

short story was not easy to him. This, however, did not deter him. He read books on the technique of the writing of a short story and read English and Afrikaans short stories. With the knowledge thus gained he rewrote his manuscript of short stories that he translated into English. As a result *Tsa fa isong* was finally published by Better Books in 1968. Though stories, like folktales, can teach good morals and respect, the stories in this collection are too didactic. In this period, Batswana authors started to explore the short story that had been rather neglected.

According to Sebate (1999:21) the reason for the neglect is hard to find if one considers the fact that the short story is the medium of story-telling nearest to the traditional folktales. Instead of being a popular means of expression among the Batswana, it proved the opposite, probably due to the lack of writing and composition experience. According to Groenewald (1989:14), the merit of the short story is not widely recognized because authors do not strictly adhere to the current definition of the short story to be found in every handbook on story-telling. In spite of this, the years 1961–1970 mark the first period in which the Batswana laid down a solid foundation of Setswana short-story writing.

2.4.2 THE LITERARY PERIOD 1971 TO 1980

The year 1972 witnessed a small increase in the number of publications because one collection of short stories was recorded. The groundwork for short story writing was undoubtedly laid by D.B. Magoleng and J.M. Ntsime with the publication of *Mpolelele dilo* (*Tell me tales* -1972). Magoleng is responsible for the first five short stories and Ntsime for the remainder. Each author contributed five short stories. These short stories deal with different subjects, themes and styles. For instance Ntsime's short story "*Botshelo Mareledi*" ("Life has slides and falls" - the difficulties in life) is about Segakweng who had two sons and a daughter, Keletlhokile. She loved Keletlhokile very much. Segakweng's two sons hate Keletlhokile because they thought that Ketlhokile and her daughter would inherit everything when their mother passed away. The theme of jealousy is portrayed. Ntsime uses language economically. Other stories disclose themes like witchcraft, riches, religion and love.

The development of literary works maintained a stable growth in 1974 because four literary works were published. With the publication of a collection of short stories, *Ke*

a go bolelela (*I am telling you* – 1974), Magoleng proved that his first publication was not a fluke. The short stories explore different themes such as love, evil versus good, faith and animal hunting. Magoleng proves himself to be a master of description, because he provides a vivid picture of incidents and characters (Mashike, 1988:33).

In conclusion, the Batswana authors should be congratulated on the efforts of short-story writing in this period. The pioneers of short story writing are undoubtedly Ntsime and Magoleng in *Mpolelele dilo*. Magoleng should be commended for taking the sub-genre further with the publication of *Ke a go bolelela*.

The dramatic turn of the eighties will be discussed in the following paragraphs.

2.4.3 THE LITERARY PERIOD FROM 1981 TO 1990

The development and growth of literary works took a dramatic turn in the eighties because there is an increase in the quantity of short stories and a dramatic decline in the number of other genres. Ranamane (1993:188) says that “One contributing factor may be that some departments of African Languages in certain universities in this country, e.g. the University of the North, insists on a literary manuscript as part of the requirements for specialising in the language.” There was a small increase in 1982, the collection of short stories *Mmualebe* (*The critic*) by Malope. In *Mmualebe*, Malope advocates adherence to the old tradition. He maintains that nowadays problems do crop up because we have lost our direction and we do not abstain from doing certain things. The solution to these will come once we stick to the old traditional norms and values. In 1983 the development of literature maintained a steady growth. The publications comprise two volumes of short stories. One of the two collections of short stories, *Mareledi* (*Slipperiness*) was written by D.B. Magoleng. The short stories reveal different themes such as behavioural attitudes of businesspeople and school pupils. He teaches his readers to love, care, support and respect each other. The other collection of short stories, *Mantswe a a robong* (*Nine voices*) was entered in the *via Africa* short story competition. The prizes were not awarded because the quality of those short stories was not up to standard. The year 1984 was the worst in the eighties, because only one literary work was recorded. P.P. Keamogetse published a collection of short stories *Ikarabele* (*Answer for yourself*). Keamogetse maintains that the traditional life stands for stability and responsibility and urban life for money and

greediness. The following year, 1985 two collections of short stories were recorded. The first collection is *Magana go utlwa* (*The hard-headed*) by Setshedi, which bears the title of this collection and expresses the author's message that the youth should heed the commands of their parents and elders. *Botsholwa bo le molelo* (*It is dished while hot*) by Malefo consists of nine short stories on themes regarding familial problems. Many of the titles of these stories are shortened forms of proverbs and idioms. In 1984, this collection of short stories was crowned with the first prize of the DE JAGER-HAUM Literary competition. In 1987, Magoleng's *Le Pelong* (*Love is in the heart*) appeared. He deals with themes of love, crime, et cetera. In 1990, two collections of short stories *Khupamarama* (*Secret*) and *Ditedu tsa nkwe* (*The beards of a tiger*), both written by C.L.S. Thobega, dealt with problems experienced in life.

2.4.3.1 The literary period between 1991 and the present

The literary period between 1991 and the present is the worst because of the education debate in South Africa which is currently marked by different approaches, perspectives, views and ideas on education in order to determine what should be put in, left out, transformed, etc. The year 1992 saw four volumes of short stories: *Moapayabodila* (*A bad cook*), *Le nna ke ngwana wa ka* (*He/she is also my child*), *Ga a site* (*He/she is not a problem*), and *Ka di lema, ke di lemile* (*I've planted them yesterday and today*) by Bogatsu, Magasa, Molekoa, Peega and Mpheya. The short stories deal with various themes relating to the problems experienced in modern times. In 1993, Dichabe's *Moremogolo* (*Grandfather*) deals with problems of life in general.

Magoleng released his sixth volume, *Ga le tshetse* (*When you've overcome*) in 1994. It deals with themes such as crime, love and marriage. In the year 1995, Bogatsu published *Tshwelapitseng* (*Pour into a pot*) that deals with the different tricks to which people fall victim at the hands of their friends and other people. The development and growth of literary works showed a decline in 1996 to the present because South African education is facing the greatest diversity in schools and books are not published as in the past. The increasing diversity means that teachers will need the awareness and skills to meet the needs of learners from a variety of cultures. However, efforts should be made to develop up-to-date teaching and learning

materials that are learner-centred and culturally appropriate with pre-service and in-service training of mother tongue teachers for all levels of learning.

2.5 CONCLUSION

The focus of this chapter was to examine and discuss the historical background of Setswana narrative literature. It was done by briefly outlining the history of oral Setswana prose referring to research on Setswana oral prose, oral literature, folktales and general characteristics of the Setswana folktales. Research on oral literature indicates that literary scholars have shown a growing awareness of folktales in various African languages. Oral literature is concerned with the creation and transmission of life models, which form the imagery bank of a cultural group. The oral nature of traditional narratives implies that a story only survives if it is performed. Therefore, the focus is on the audience, the performer, time and place as the aspects of performance. The grandmother who is the performer educates the children or audience. They gather around the fire and learn the songs, laughing or asking questions. The performance takes place during leisure hours, when the grandmother performs inside the home before the children go to bed.

Folktales are fictional oral narratives, mostly in prose form. They are almost timeless and placeless. Folktales are told for amusement, but also for education. Shole's (1991) work shows that traditional oral prose narratives are usually divided into myths, legends, fables and people's stories. These literary forms resemble Jolles's theory (Du Plooy, 1986:50). Swanepoel (1982) proposes a method which can be used in the description of Setswana folktale and this is presented as an example of one possible approach to Setswana folktales. The oral nature of folktales is seen as its most distinctive characteristic. The frame within the folktales takes into account the elements of folktales, i.e. qualitative and quantitative elements. With regard to the events, which constitute the most important element, the study draws strongly on Propp's approach. One of Swanepoel's (1982) examples, "The Hare and the Lion" is used to illustrate how such a scheme can be used to analyse the components of Setswana folktales.

The general historical background of Setswana as a written language was discussed. It deals with the contribution of the missionaries and the influence of Sol Plaatje's

literary work. Robert Moffat is the first person who put the Setswana language on paper. His Bible served the Bechuana churches well. The missionaries' main task was not only to christianise the Batswana but to teach them how to read and write. During the 1920s Setswana possessed no literature except Plaatje's compilations, a small number of religious and educational materials and a small dictionary. Plaatje is one of South Africa's most important literary figures – as a journalist, as a translator and the first black South African to write a novel, *Mhudi*, in English. Plaatje's literary activity has to do with the debate on how to reproduce Setswana in a written form. He died in 1932 before he could complete his English/Setswana dictionaries.

The history of modern Setswana prose was discussed according to different literary periods, from 1961 to the present. It focuses on an overview of short stories because chapters four and five analyse selected short stories by Moroke and Magoleng using a narratological model. The short story as literary genre is relatively new in Setswana but there was a steady growth until the decade of the nineties. The literary period between 1991 to the present is the worst because education in South Africa is currently bedevilled by a plethora of different approaches, views and ideas. It faces the great diversity in schools and the reading books and particularly Setswana short stories are not published as before.

Lastly, Batswana authors, critics and researchers need to develop sound critical thinking and apposite approaches. For literary quality to improve, the Batswana should read and learn from the literary and critical works in well-established traditions, i.e. English and Afrikaans. The existing language bodies should be empowered with the responsibility of conducting research into the quality of literature in the language and they should suggest ways of improving it.

CHAPTER THREE

THE TEXT LEVEL IN A NARRATOLOGICAL ANALYSIS

3.1 INTRODUCTION

According to Du Plooy (1984:533) narration is a basic form of human communication whether the narrative is told in language or in any other medium. The human ability to tell and to understand what is told has developed over the ages, and today we have not only folktales, which are relatively simple, but also a large number of artistic narrative texts that are highly complex structures. The study of the narratives that human beings produce is a vast and fascinating field of theoretical investigation. In this chapter a number of theoretical concepts from contemporary narratology are explored and explained. These concepts will then be used in the analyses of Tswana short stories in the following chapters.

3.2 METHOD

The analysis of selected short stories by S.A. Moroke and B.D. Magoleng will be done using the basic narratological theoretical framework as described and used by Du Plooy (1986 and 1991), Bal (1981 and 1985), Rimmon-Kenan (1983), Genette (1980) and Chatman (1978). Du Plooy (1986:278) points out that Mieke Bal's narratological model for the study of narrative texts stands very clearly within the tradition of the European structuralists. Furthermore, Du Plooy (1986:278) builds on and refines the theoretical findings and methods of some of the most important French structuralists like Bremond, Greimas and Genette, while the work of semiologists such as Lotman and Eco is also echoed in her views. The theoretical insights of German literary scholars such as Muller and Lämmert are also continuously brought into consideration.

3.3 NARRATOLOGY

Narratology is generally regarded as a rather rigid approach to narrative texts because of the structuralist base of the discipline (Du Plooy, 1986:286; 1991:252-

262). However, Du Plooy (1991:252) indicates that the theory of narratology can be used to good effect by students of literature to analyse narrative texts. The results of the narratological analysis of a text can be interpreted in a number of ways, and this is where creativity in reading and interpretation can be very prominent. Therefore, this model is used for analysis. The analysis provides important information about the content, structure and style that can be interpreted. The process of interpretation follows the identification of characteristic aspects of a story.

A narrative text is a text in which an agent relates a narrative (Du Plooy, 1986:278). The process to develop a theory for narrative texts includes three steps:

- The characteristics of narrative texts must be formulated, so that the territory of the theory can be demarcated.
- The same characteristics are used to describe how each individual text is realised.
- It can thus be accepted that an infinite number of narrative texts can be described with a finite number of concepts that belong to the general narrative system.

In this study selected short stories will be analysed by using basic narratological concepts. According to Du Plooy (1986:279), Bal (1985:6) indicates that a narratological model consists of three layers, namely “story”, “text” and “narration”. Du Plooy (1986:296) defines these concepts as follows:

- ‘n Teks is ‘n lineêre reeks konkrete taaltekens, wat as reeks ‘n begin en ‘n einde het en wat ‘n bepaalde ordening van tekens vertoon.
- ‘n Storie is die weergawe van ‘n reeks gebeurtenisse wat chronologies, logies en met inbegrip van kousaliteit georden is.
- ‘n Verhaal is die doelbewus artistieke weergawe van ‘n bepaalde storie, só dat die aanbiedingswyse sêlf ook betekenisvol is.
- ‘n Verhalende teks is ‘n teks waarin daar ‘n storie of ‘n verhaal vertel word.

- Die uiteindelijke artistieke eenheid wat in die konkrete reeks tekstekens bestaan en wat sowel die narratiewe inhoud, die artistieke vormgewing en die linguistiese aard van die vertelakt insluit, realiseer op die vlak van die tekstekstuur.

In the narratological model, three levels are identified. According to Bronzwaer (1981:193) the theory of the three levels characteristic of Mieke Bal's narratological model can be summarized as follows: a fable (*histoire*) is transformed into a story (*sujet* or *récit*) which in turn is changed into a narrative text. Note, however, that these levels are named differently by the various literary scholars. Gerard Genette, who has done pioneering work in respect of the three-level distinction, speaks of "narration", "récit" and "histoire" respectively. Rimmon-Kenan (1983:3) prefers the terms "narration", "text" and "story" (Bal, 1985:6; Mosher, 1983:89-90; Culler, 1981:171 and Chatman, 1978:19-20). The three levels are used in the analytical process and should not be regarded as a disregard for the artistic unity of the text, according to Du Plooy (1991:22). Therefore, a brief overview of the three levels will be given before going on to discuss the text level, which is the focus of my study.

The three levels correlate roughly with the distinction between content and form. Bal (1985:7) speaks of elements and aspects. Elements are the basic categories of events, actors, time and place. The elements are the "what" of the text. Relations between these are analysed on the level of story in the narratological model. Furthermore, Du Plooy (1986:296-297) points out that the elements are the basic semantic units making up texts (like Tomaševskij's motives). In a narrative text, among other things, elements can be descriptive of a story disposition, but these elements are the "content", the non-artistic material of the story, text and narration. The elements are the "what" of the text - what has happened and who is doing it, when and where?

The way in which the story is told is characterized by the so-called the aspects of the text. The aspects are analysed on the levels of the text and narration. The "how" of the text is the specified artistic rendering of the specified history in a specified narrative. In the text, the narrative elements and other elements exist in converted form as part of the complete artistic appearance and meaning of the text. When the level of the text is analysed, it is not only concerned with what is told, but precisely

and especially with how the text is presented. Both narrated content and manner of presentation are in the focus of examination on the level of the text.

Therefore, the “elements” and “aspects” of a story as distinguished by Du Plooy (1986) and Bal (1985) will now be discussed.

3.3.1 THE STORY LAYER

According to Du Plooy (1986:301-303) the level of the history “the story” is an abstraction that consists of the narrative elements occurring in the text. At this level the narrative elements are differently ordered than in the text and therefore certain relationships between elements become discernible.

The elements that relate to one another on the level of the story are events, actors, time and place. Du Plooy (1986:301) accepts Bal’s (1980:16-17) distinction between elements and aspects because she finds it a useful distinction.

According to the type of relationship between these textual elements Du Plooy (1986:301) distinguishes four steps of abstraction on the level of the history “the story”:

1. The narrative elements (events, actors, time and place) can be ordered logically and chronologically and placed in a causal relation to one another. This reconstruction of the relevant elements forms the story, a linear successive series of events endured by actors, or events performed by them at a specific place and time in the fictional world of the text.
2. The extended story (Bal’s secondary history) is a next step of abstraction. The chronological and logical series of happenings occurring in the text are also (automatically in the imagination of the reader) supplemented with logical knowledge of reality and by the extension of suggestion in the text. For instance, in a text a journey is not described, but the reader knows that the character cannot make impossible jumps in time and place (of the fictitious world) and he will understand the fictional journey as an implied but less important part of the story. References to place, which occur in the text from time to time, here and there later together form a continuous impression of the

“environment” in which the actors move. In the reader’s imagination the actors continually move within a given spatial surrounding. Where the primary history is a fixed pole that indicates the artistic ordering of the premise on the level of the narration, this extended story is the wider spectrum of the information, from which certain elements are selected for the story. The extended story plays an important part to indicate the manner of selection.

3. The actors in the story always stand in relation to something (alone or in a group) they pursue. The teleological relationship in which the actors stand enables one to construct an actantial model for a given text. Du Plooy (1986:302) does not want to force Greimas’ model on to the text to find exactly six actants for the text as a whole. Furthermore, Du Plooy (1986:302) also wants to see how the actors in each stage of the development of the action stand against one another in what they do, because she believes that a good text builds its own model.
4. The action patterns of the actors can be investigated according to a general model of logical possibilities as was done by Bremond. Because this is an effort to relate the actions of the actors with an overarching general model in reality, or at least to compare it with it, one has to do with a higher degree of abstraction regarding the text. This investigation of the events and actions in a text lies on the fourth step of abstraction.

The whole investigation into the text on the level of the history, “the story level” is, according to Du Plooy (1986:303) a necessary preliminary study to be able to analyse and appreciate the complex text structure of the artistic story properly. The reconstructions that are made are presumed reconstructions that are established in the imagination of the reader. This reader is the implicit reader of Iser (1974) - in other words, an implied person with certain psychical and intellectual characteristics and capabilities who will probably read the text.

Strachan (1988:6) points out that one thing remains evident: “...in the history, ‘the story’ is the ‘original’ level of the narrative text before the particulars are viewed from a special viewpoint and before it is told by a narrative instance.” Or, in Chatman's words: ‘story’ is the what that is depicted: discourse is the how” (Chatman, 1975:295).

3.3.2 THE TEXT LAYER

Du Plooy (1986:281) indicates that:

Die elemente van die geskiedenis word op 'n bepaalde wyse georden en verwerk om 'n verhaal te vorm, die bewerkinge waardeur die basiese gegewens van die geskiedenis omvorm word om 'n bepaalde effek in die verhaal te bereik.

Bal's view (1985:7-8) is in line with that of Du Plooy (1986:281-283) that these elements are organized into a story in a certain way. Several processes are involved in ordering the various elements into a text. The principles of ordering which are described here have a hypothetical status only, and their purpose is to make possible a description of highly refined material in the text.

- The events are arranged in a sequence that can differ from the chronological sequence.
- The amount of time allotted to the various element of the story in the text is determined with respect to the amount of time that these elements take up in a story.
- The actors are provided with distinct traits. They are individualised and transformed into characters.
- The locations where events occur are also given distinct characteristics and are thus transformed into specific places.
- In addition to the necessary relationships among actors, events, locations and time, all of which were already describable in the layer of the fabula, other relationships (symbolic, allusive, etc.) may exist among the various elements.
- A choice is made from among the various "points of view" from which the elements can be presented.

The result of these several processes is a specific narrative text distinct from other stories.

An important contribution to narrative theory is Bal's definition of focalization. Du Plooy (1986:283) indicates that:

Mieke Bal bespreek fokalisasie as 'n onderdeel van die verhaal, van die 'op een bepaalde wijze gepresenteerde geschiedenis', en onder fokalisasie verstaan sy '(d)e relatie tussen de gepresenteerde elementen en die visie van waaruit deze wordt gepresenteerd' (Bal, 1980:108 e.v.).

In other words, Bal (1985:100) refers to the relations between the elements presented and the vision through which they are presented with the term focalization. Focalization is the relationship between the vision, the agent that sees and that which is seen. This relationship is a component of the text level, the way of presenting the narrative text. In addition, Du Plooy (1986:283) says that earlier typologies of narrating points of view like those of Friedman (1967) and Stanzel (1964) fall short, since no distinction is made between "who is speaking?" and "who is seeing?". Bal's term focalization is the same as that of Genette, but she places this notion in a different part of her theory, namely as a sub-division of the text. Genette, however, sees focalization as a part of the modality of the narration. When focalization lies with one character who participates in the fabula as an actor, we could refer to internal focalization. We can then indicate by means of the term external focalization that an anonymous agent, situated outside the fabula, is functioning as focalizer. Such an external, non-character-bound focalizer is abbreviated EF. In special cases the character-bound focalizer is internal.

Bal (1985:49-50) explains that the aim of textual analysis is not to account for the process of writing, but for the conditions of the process of reception. The author has a choice, and selects structured situations and combines everything in a specific way. The content is arranged in a specific manner. The best-known principle of ordering is the presentation of events in an order different from their chronological order.

3.3.3 NARRATION

Narration is the third level of the narratological model. When history is organized in a story, it is still not a text according to Bal (1985:119), because the story must be put into words (it must be told) by a narrator. Only then can we speak of a narrative text (Bal, 1980:17). Rimmon-Kenan (1983:3) says that since the text is a spoken or written discourse, it implies that someone speaks or writes it. Furthermore, she regards narration as the act or process of production.

3.3.3.1 Narrative process

The following paragraphs will focus on narrative instance, temporal relations, subordination relations: narrative levels, the narrator, narration: speech representation and intermediate forms: indirect speech and free indirect speech.

3.3.3.1.1 Narrative instance

According to (Du Plooy, 1986:283):

Die vertelinstansie is die instansie 'die de taaltekens uit die het verhaal beteken' (Bal, 1980:125), en hierdie instansie is nòg die werklike, nòg die implisiete outeur van die teks. Hy is die een 'wat praat' in die teks.

In other words, the narrative agent or narrator means the linguistic subject, a function and not a person, which expresses itself in the language that constitutes the text. The implied author is the result of the investigation of the meaning of a text, and not the source of that meaning. Only after interpreting the text on the basis of a text description can the implied author be inferred and discussed (compare Brink, 1987:147-150; Bal, 1985:119-120).

Furthermore, (Du Plooy, 1986:283) explains that:

Sodra taaluitinge 'n teks vorm, is daar 'n vertelinstansie, 'n vertellende onderwerp, en hierdie verteller is altyd 'n eerste persoon. Wanneer 'n verhaal dus in die eerste persoon (grammatikaal gesproke) geskryf is, praat die vertelinstansie van homself en is hy 'n persoongebonde

verteller. Wanneer die verhaal in die derde persoon geskryf is, praat die vertelinstansie van ander mense en is hy dus 'n eksterne verteller.

However, a story can be told from a first, second and third person's point of view. When the story is in the first person, the narrator may be an observer who narrates what was told to him. In this case the narrator refers to himself or herself as "I". He or she appears as a self-teller in the story. The narrator addresses the reader in the manner that is used in conversational situations. The third person refers to a voice outside the narrative. He or she does not participate in the events of the story. Sometimes the writer becomes a seeing eye that reports, but does not interpret, comment or address. He is thus an external teller because he has an overall perspective on the related events of the characters.

In Rimmon-Kenan's view (1983:88-96) there is always a teller in the tale, at least in the sense that any utterance or record of an utterance presupposes someone who has uttered it. Unlike Chatman, Rimmon-Kenan (1983:88) defines the narrator minimally as the agent that at the very least narrates or engages in some activity serving the needs of narration. The same goes for the narratee. For Rimmon-Kenan (1983:89) the narrated is the agent that is at the very least implicitly addressed by the narrator. A narratee of this kind is always implied, even when the narrator becomes his own narratee.

3.3.3.1.2 Temporal relations

Strachan (1988:51) points out that:

Volgens Genette (1980:215-217) is dit moontlik om 'n geskiedenis te vertel sonder om die plek waar dit plaasvind, te spesifiseer of te noem of hierdie plek naby of ver is vanaf die plek waar die vertelling plaasvind. Dit sou egter bykans onmoontlik wees om nie die geskiedenis in tyd te lokaliseer ten opsigte van die vertelhandeling nie, aangesien die geskiedenis noodwendig in 'n teenwoordige, verlede of toekomstige tyd vertel moet word.

Rimmon-Kenan (1983:89-91) adds that since narration is an event like any other, it can entertain various temporal relations with the events of the story. These are

classified by Genette (1972:228-234) under four headings. Common sense tells us that events may be narrated only after they have happened and that is called “ulterior narration”. But a narration after the event (normally in the past tense) is not the only possibility. Much less frequent, for obvious reasons, is a narration that precedes the events named “anterior narration”. It is a kind of predictive narration, generally using the future tense, but sometimes the present. A third type of narration is simultaneous with the action, for example, reporting or diary entries. When telling and acting are not simultaneous but follow each other in alternation, narration is of the fourth type, namely “intercalated”. The distance between story and narration is not the only temporal determination of the latter. In principle, narration also has a duration, i.e. the time it takes to tell something (compare Brink, 1987:160-162).

3.3.3.1.3 Subordination relations: narrative levels

According to Rimmon-Kenan (1983:91) most of what has been said up to now has been concerned with the narration *of* the story. But there may also be narration *in* the story. A character whose actions are the object of narration can himself in turn engage in narrating a story. Within his story there may, of course, be yet another character who narrates another story, and so on in infinite regress.

A narrator who is, as it were, “above” or superior to the story he narrates is “extradiegetic”, like the level of which he is a part. On the other hand, if the narrator is also a diegetic character in the first narrative told by the extradiegetic narrator, then he is second-degree, or intradiegetic narrator (Genette, 1972:255-256; Brink, 1985:150-178). In addition, Rimmon-Kenan (1983:92) emphasizes that narration is always at a higher narrative level than the story it narrates. Thus the diegetic level is narrated by an extradiegetic narrator, the hypodiegetic level by a diegetic (intradiegetic) one. Hypodiegetic narratives may have various functions in relation to the narratives within which they are embedded. These functions are sometimes present separately, sometimes in combination, thus:

1. **Actional function:** some hypodiegetic narratives maintain or advance the action of the first narrative by the sheer fact of being narrated, regardless (or almost regardless) of their content.

2. **Explicative function:** the hypodiegetic level offers an explanation of the diegetic level, answering some such question as “What were the events leading to the present situation?” In this case, it is the story narrated and not the act of narration itself that is of primary importance.
3. **Thematic function:** the relations established between the hypodiegetic and the diegetic levels are those of analogy, i.e. similarity and contrast (compare Brink, 1987:155).

An analogy which verges on identity, making the hypodiegetic level a mirror and reduplication of the diegetic, is known in French as *mise en abyme*. It can happen where a character is engaged in writing a novel similar to the novel in which he appears (Rimmon-Kenan, 1983:93).

3.3.3.1.4 Narration: speech representation

According to Rimmon-Kenan (1985:106):

In the third book of Plato’s *Republic* Socrates posits a distinction between two ways of rendering speech: *diegesis* and *mimesis*. The characteristic feature of diegesis is that ‘the poet himself is the speaker and does not even attempt to suggest to us that anyone but himself is speaking’ (1963:638). In mimesis, on the other hand, the poet tries to create the illusion that it is not he who speaks. Thus dialogue, monologue, direct speech in general would be mimetic, whereas indirect speech would be diegetic.

No text of narrative fiction can show or imitate the action it conveys, since all such texts are made of language, and language signifies without imitating. Language can only imitate language, which is why the representation of speech comes closest to pure mimesis. There is a narrator who “quotes” the characters’ speech, thus reducing the directness of showing. All that a narrative can do is create an illusion, an effect, a semblance of mimesis, but it does so through diegesis (in the Platonic sense) says Rimmon-Kenan (1983:108).

3.3.3.1.5 Intermediate forms: indirect speech and free indirect speech

According to Strachan (1988:57):

die vrye indirekte rede is een manier waarop spraak weergegee kan word. Hierdie manier van spraakweergawe blyk 'n kombinasie te wees van die direkte rede en die indirekte rede.

This is apparent in the following examples:

- Direct speech: Mary said: "I think I shall be able to find time to go to town".
- Indirect speech: Mary said that she might be able to find time to go to town.
- Free indirect speech: Mary would probably have time to go to town.
- Narrator's text: Mary went to town.

According to Bal (1985:140) we may, on the basis of this analysis, name three characteristics that distinguish these forms:

1. Indirect discourse is narrated at a higher level than the level at which the words in the fabula are supposed to have been spoken.
2. The narrator's text explicitly indicates that the words of an actor are narrated by means of a declarative verb and a conjunction, or a substitute for it.
3. The words of the actor appear to have been rendered with maximum precision and elaboration.

3.4 THE ASPECTS OF THE TEXT

Du Plooy (1986:319) points out that:

Volgens (Bal, 1980:13) is 'n verhaal 'één op een bepaalde wijze gepresenteerde geschiedenis'. Die verhaal is dus enersyds konkreet, want dit bestaan uit die versameling narratiewe tekselemente in die volgorde en op die manier waarop hierdie elemente in die betrokke teks voorkom. Andersyds is die verhaal ook 'n abstraksie, want hierdie versameling bestaan nie net so as 'n versameling nie – alle

tekselemente en belangrike tekseienskappe is nie noodwendig deel van die **verhaal** nie.

In other words, the following paragraphs will put the emphasis on the relationship between the story and the text. The way of presenting the story elements in the text will be investigated. So, the aspects of the text, namely sequential ordering, rhythm, frequency, from actors to characters, from place to space, motif, focalization and narration will be discussed. The narratological model of the text level will now be explained and illustrated by using the following short stories: "*Ga le a ka la tswa*" ("Doomed to die before the next dawn") by Magoleng, "*O potile noga ka fa mosimeng*" ("She is near the snake's pit") by Moroke and "*Khutsana*" (An orphan) by Ntsime.

♦ **Magoleng's short story "*Ga le a ka la tswa*" ("Doomed to die before the next dawn")**

The main events are arranged in a chronological order. Reconstructing the chronology of Kesentseng's (what have I done wrong?) life it is clear that the narrative supplies information from his past, present and future alternately. The sequence of narrative events can be reconstructed but it should be noted that it refers to the past and present as well as the future when Gaolekwe (you are not being tested) foretells Kesentseng's death. The story leaves out certain logical and causal links between events, however, and the reader must fill in these himself.

1. Kesentseng grows up in a village where African people believe in supernatural things – the narrative provides various scenes from when Kesentseng is in deep thought about going to demand his dog back (Boiki [small boy], Kesentseng's younger brother sold the dog because the family was in need of money to buy maize meal), Kesentseng has just returned from town to find his dog sold for R1-00. Kesentseng cannot let the dog go away because it was a present from his uncle.
2. Kesentseng thinks deeply about his sold dog.
3. He remembers how it once protected his younger brother, Boiki, against a snake.

4. Kesentseng sends Boiki to retrieve the dog.
5. Gaolekwe furiously gives the dog back on the receipt of one rand.
6. At a shebeen, Gaolekwe gives Kesentseng his R1 in public, and tells him that he is doomed to die before the next dawn.
7. Gaolekwe's words shock Kesentseng to the extent that he relays the threat to his parents. While they are still discussing the threat, it begins to thunder.
8. Lightning strikes, and Kesentseng's father fumbles in the dark hut and strangles "the witch".
9. Kesentseng is buried the following day.

♦ ***"O potile noga ka fa mosimeng"* ("She is near the snake's pit") by Moroke**

The events follow one another in a causal and logical sequence. The narration of the story clearly reveals an interrelatedness of events. The narrative gives information about Madinawa (a woman's name means beans) who is experiencing sleepless nights after she has stolen "the old blind woman's" money. The summary of the narrative events is as follows:

Madinawa grows up in a village – the narrative gives various scenes about her life style: she sees the little cart of an old blind woman, Sara, coming along the road, she knows that the old woman has received money from the commissioner for the pensioners.

1. Sara falls asleep and Madinawa takes the bag of money and unexpectedly Itumeleng runs after her. She is tortured by guilt.
2. Sara says: "The thieves didn't even leave me a few cents for tobacco. God will judge them!"
3. Madinawa climbs into the tree where she hides the money and a green snake comes towards her.
4. She falls on the ground and her leg is broken.
5. She thinks of Sara's prayer: "Almighty God, the Lord who sees everything, judge on my behalf".

6. While some of the grown-ups attend to Madinawa, the money of the old blind woman falls down.
7. Madinawa, a thief, is taken to the hospital on the little donkey cart of grandma Sara.
8. The old blind woman gets her money back.

♦ **Ntsime's short story "*Khutsana*" ("An orphan")**

The main events are arranged in a chronological order. Reconstructing the chronology of Lesego's (the name means lucky) life, the narrative provides information from her present and her past alternately. The narrative events from the past may be summarized as follows:

1. Lesego grows up in a village – the narrative supplies various scenes from her childhood: her mother and herself living below the poverty line and often going to sleep without food, they even think that God is aloof from their misery. Segwana (a calabash - Lesego's mother) meets Gabankitse (they do not know me). He confesses his love and marries her. Gabankitse assures her that he will love Lesego as his own child. One day Segwana becomes very ill and dies.
2. Gabankitse marries Gakenasepe (I do not have anything) and she hates Lesego wholeheartedly.
3. Gabankitse chases Lesego away because the cows are missing. She goes through the forest as night falls.
4. Lesego asks the European man for shelter.
5. She arrives at the King's palace, relates her story and asks him to regard her as a slave.
6. She meets the prince, Ketshepamang (whom can I trust?). They fall in love and marry.
7. She is reunited with her stepfather, Gabankitse.

In conclusion, one can say that though the sequences of events in these texts are presented mainly in a chronological order, there are deviations in the time sequence and these will be indicated and discussed in the following paragraphs.

3.4.1 SEQUENTIAL ORDERING

According to Genette (1980:34) and Bal (1985:52), a written linguistic text is linear in nature as against various other art forms such as architecture and visual arts, which are spatial and contemporaneous. One word follows another, one sentence follows another, and when one has finished the book, one has sometimes forgotten the beginning. In a narrative text, it is even possible to speak of a double linearity: that of the text, the series of sentences, and that of the fabula, the series of events.

Strachan (1988:21) says:

Die lineêre aard van verhalende tekste lei dan ook daartoe dat die volgorde van die gebeure in die verhaal kan verskil van die volgorde waarin hulle in die geskiedenis voorkom.

Chatman (1980:63) adds that the discourse can rearrange the events of the story as much as it pleases, provided the story sequence remains discernible. Differences between the arrangement in the story and the chronology of the fabula are called chronological deviations or anachronies. It goes without saying that no negative connotations should be attached to these terms as they are meant to be purely technical (Bal 1985:53).

3.4.1.1 Anachronies

To study the temporal order a narrative is to compare the order in which events or temporal sections are arranged in the narrative discourse with the order of succession that the same events or temporal segments have in the story. The main types of discrepancy between story-order and text-order ("anachronies" in Genette's terms) are traditionally known as flashback or retrospection on the one hand and foreshadowing or anticipation on the other (Rimmon-Kenan, 1983:46). I shall use

Genette's (1980) terms **analepsis** and **prolepsis** (see Mosher, 1981:90-91 and Genette, 1980:35).

Anachronies can be identified by reading them in the context in that they appear in a text. Examples in isolation are therefore not very useful. In the analyses of the stories in chapters four and five, the temporal patterns in the stories will be discussed comprehensively.

3.4.1.1.1 Analepsis

According to Genette (1980:40) an analepsis is any evocation after the fact of an event that took place earlier than the point in the story where we are at any given moment. Rimmon-Kenan (1983:46-4) adds that an analepsis is a narration of a story-event at a point in the text after later events have been told. The narration returns, as it were, to a past point in the story. Analepses provide past information either about the character, event, or story-line mentioned at that point in the text.

Analepses can be distinguished into two types, namely external and internal. External analepses, whether homodiegetic or heterodiegetic, evoke a past that precedes the starting point of the first narrative. Analepses that conjure up a past that occurred after the starting point of the first narrative but is either repeated analeptically or narrated for the first time at a point in the text later than the place where it is due are called internal analepses. Such analepses often fill in a gap created previously, sometimes a gap which is not felt as such until it is filled in retrospect (Rimmon-Kenan, 1983:48).

If the period covered by the analepsis begins before the starting point of the first narrative but at a later stage either joins it or goes beyond it then the analepsis is considered mixed (Rimmon-Kenan, 1983:48). Analepses are usually used to supply information about preceding events that determine a character's present situation but writers use these devices in different creative ways.

3.4.1.1.2 Prolepsis

According to Genette (1980:40) a prolepsis is any narrative manoeuvre that consists of narrating or evoking in advance an event that will take place later. Rimmon-Kenan (1983:48) points out that prolepses are much less frequent than analepses, at least in the western tradition. When they occur, they replace the kind of suspense deriving from the question “what will happen next?” by another kind of suspense, revolving around the question “how is it going to happen?” Prolepses can be also be either internal, external or mixed.

A clear example of internal prolepsis occurs in “*Ga le a ka la tswa*” (Magoleng, 1974:9). When Gaolekwe says to Kesentseng: “You are doomed to die before dawn”, Kesentseng is worried sick because Gaolekwe is a traditional doctor, and he can bewitch people.

Prolepses create tension in keeping the reader wondering what will happen next. The reader is worried about how is it going to happen. Like analepses, prolepses can cover either a period beyond the end of the first narrative (external), or a period anterior to it but posterior to the point at which it is narrated (internal) or combine both (mixed) indicates (Rimmon-Kenan, 1983:49).

3.4.2 RHYTHM

According to Bal (1985:68), narrative rhythm is created by manipulating the relationship between the amount of time covered by the events of a fabula and the amount of time involved in presenting those events. The speed of a narrative will be defined by the relationship between a duration (that of the story, measured in seconds, minutes, hours, days, months and years) and a length (that of the text, measured in lines and in pages) (Genette, 1980:87).

Five possibilities based on the relationship between text-time and story-time can be distinguished: compare Bal (1985:71-72), Genette (1980:95-112) and Chatman (1980:68-78).

3.4.2.1 Ellipsis

Bal (1985:71) points out that a real ellipsis cannot be perceived. All we can do is logically deduce on the basis of certain information that something has been omitted. The event about which nothing is said may have been so painful that it is being elided, or the event is so difficult to put into words that it is preferable to maintain complete silence about it.

In Tswana literature silences or ellipses often have a cultural meaning. African women are taught to be silent in conflict situations in order to maintain good relationships with their families, as in "*Ga le a ka la tswa*". A daughter and her mother could not tell Kesentseng's father that he has killed his son. In that situation, though the event has taken place, they keep silent about it.

3.4.2.2 Summary

Genette (1980:95-99) and Bal (1985:73) indicate that summary probably occupies a limited place in the whole corpus of narrative. Furthermore, Bal (1985:38-39 and 73) says that the place of the summary in a story depends strongly on the type of fabula involved: a crisis-fabula will require much less summarizing than a developing fabula. Crisis indicates a short span of time and in a brief instant of time shows the life of persons or an entire nation taking a decisive turn.

Examples:

In "*Khutsana*" by Ntsime (1971:52-53) Segwana and Gabankitse agree to get married, but Segwana becomes very ill.

*Ka letsatsi le lengwe Segwana a tlaselwa ke bolwetse jo bogolo thata ...
botshelo jwa khutla.*

(One day Segwana was attacked by a very serious illness ... she passed away.)

The development of the illness is not described and this can be seen as a form of summary. Therefore, I agree with Genette (1980:96-97) that a summary probably occupies a limited place in the whole corpus of narrative.

3.4.2.3 Scene

A scene is often a central moment from which the narrative can proceed in any direction. This temporal mode of telling suggests a synchronic relation between story and text. Most scenes are full of retroversions, anticipations, non-narrative fragments such as general observations or atemporal sections such as descriptions (Bal, 1985:73-75 and Genette, 1980:109-112).

For example, in "*O potile noga ka fa mosimeng*" by Moroke (1970:11), Madinawa anticipates trouble when the old blind woman says: "The Lord shall judge on my behalf". When Madinawa climbs into the tree, she falls and breaks her leg just above the knee. Then she prays: "Almighty God, You have heard the prayer of grandma Sara when she said that the Lord who sees everything, He will judge on her behalf". This description and the prayer correlate temporally with the telling thereof.

3.4.2.4 Retardation (slow-down)

According to Bal (1985:75) we need only be brief on the subject of the slow-down, a tempo that stands in direct contrast to the summary. In practice this tempo occurs very seldom. Although it is, in general, set aside for use in small sections of the narrative only, it can nevertheless have an extremely evocative effect. At moments of great suspense, slow-down may work like a magnifying glass.

3.4.2.5 Pause

Pause occurs much more frequently. This term includes all narrative sections in which no movement of the fabula-time is implied. A great deal of attention is paid to one element, and in the meantime the fabula remains stationary. When it is again continued later on, no time has passed. In that case, we are dealing with a pause. It goes without saying that a pause has a strongly retarding effect, on the other hand, the reader easily forgets that the fabula has been stopped, whereas in a slow down our attention is directed towards the fact that the passage of time has slowed down (Bal, 1985:76 and Genette, 1980:99-106).

In the following paragraphs frequency (singulative, repetitive and iterative) will be discussed.

3.4.3 FREQUENCY

Frequency is the relation between the number of times an event appears in the story and the number of times it is narrated or mentioned in the text (Strachan, 1988:30; Du Plooy, 1986:351; Bal, 1985:77; Rimmon-Kenan, 1983:56; Mosher, 1981:90 and Genette, 1980:113). This means that frequency involves repetition. Rimmon-Kenan (1983:57) points out that considered as mental constructs, repetitive relations between story events and their narration in the text can take the following forms:

3.4.3.1 Singulative

Singulative, i.e. telling once what happened once. This is the most common narrative form. To the same category belongs the less common phenomenon of narrating *n* times what happened *n* times, each mention in the text corresponding to one occurrence in the story (Rimmon-Kenan, 1983:57).

3.4.3.2 Repetitive

According to Du Plooy (1986:351) “Herhaling is waar ’n gebeurtenis een maal in die geskiedenis voorkom en meermale in die verhaal vertel word”. A real repetition occurs when an event occurs only once and is presented a number of times (Bal, 1985:79; Rimmon-Kenan, 1983:57 and Genette, 1980:114), i.e. telling *n* times what happened once. Thus, the main event in “*O potile noga ka fa mosimeng*” by (Moroke, 1970:10), the stealing of the old blind woman’s money by Madinawa, is narrated many times sometimes with changes of narrator, focalizer, duration, and style. Magoleng uses repetition in this story to emphasise morals to the readers. He teaches the people to fear the Lord and hate what is evil.

3.4.3.3 Iterative

Du Plooy (1986:351) agrees with Bal (1980:84-87) that “Iterasie is waar gebeurtenisse wat gereeld of meermale voorkom in die geskiedenis, net een maal vertel word in die verhaal”. What happens a number of times is told only once in a story, i.e. telling once what has happened n times (Rimmon-Kenan, 1983:58).

According to Genette (1980:116) this type of narrative occurs where a single narrative utterance takes upon itself several occurrences together of the same events. In other words, once again, several events are considered only in terms of their analogy and this is called iterative narrative. In other words, the reverse of a repetition is an iterative presentation - a whole series of identical events is presented only once (Bal, 1985:78).

3.4.4 FROM ACTORS TO CHARACTERS

Du Plooy (1986:353) points out that:

Die akteurs wat in die storie handelinge verrig en gebeurtenisse beleef, word in die verhaal gekompliseerde persoonlike **karakters**.

Strachan (1988:32) explains:

Na aanleiding van Bal (1980:87-88) word daar in die geskiedenis van **akteurs** gepraat om die handelende instansies met 'n so algemeen moontlike term aan te dui. In die verhaal kry hierdie instansies egter onderskeidende menslike eienskappe en word hulle **personasies** genoem. Waar dit dus in die geskiedenis om die **gemeenskaplike** eienskappe van 'n groep akteurs ('n aktant) gegaan het, beklemtoon die verhaal die **individualiserende** eienskappe van elke persoonasie.

In other words, on the level of the text, characters differ from each other. In that sense, they are **individual**. On the basis of the characteristics, they have been allotted they each function in a different way with respect to the reader. The aim of these paragraphs is not to determine or define the characters (who are they?) but to characterize them (what are they and how do we find out?). E.M. Foster (1947:65-75)

distinguishes between round and flat characters and these concepts, that have been employed for almost a century, are based on psychological criteria. Round characters are like complex persons, who undergo a change in the course of the story, and remain capable of surprising the reader. Flat characters are stable, stereotypical characters that exhibit or contain no surprises. Mosher (1981:94-95) adds that true characters, even though they may be flat in Forster's terms, must be distinguished from people who function rather as setting.

Strachan (1988:33) gives the following description:

Uit die verhaal kry ons 'n bepaalde beeld van elke personasie, aangesien die relevante eienskappe van die personasies dikwels en in verskeie vorme **herhaal** word. Herhaling is egter maar net een beginsel waardeur die personasiebeeld opgebou word. Ander beginsels wat geld, is **akkumulاسie** (die byeenvoeging van allerhande los gegewens), **verhoudings** ten opsigte van ander personasies en **transformasies** (wat impliseer dat 'n personasie kan verander).

Consequently, Bal (1985:6) adds that repetition is an important principle of the construction of the image of a character. In addition to repetition, the piling up of data also fulfils a function in the construction of an image. The accumulation of characteristics causes odd facts to coalesce, complement each other, and then form a whole: the image of a character. In the third place, relations with others also determine the image of a character. These relations can be divided into similarities and contrasts. Finally, characters may change. The changes or transformations that a character undergoes sometimes alter the entire configuration of a character. Once a character's most important characteristics have been selected, transformations should be traced and described clearly. Repetition, accumulation, relations to other characters and transformation are four different principles that work together to construct image of a character (Bal, 1985:86).

How do we determine which are a character's relevant characteristics and which are of secondary importance? One method, according to Bal (1985:86), is the selection of relevant semantic axes. Semantic axes are pairs of contrary meanings. Characteristics like large and small could be a relevant semantic axis, or rich-poor,

man-woman, kind-unkind, reactionary-progressive. The selection of the relevant semantic axis involves focussing, out of all the characteristics mentioned – usually an unmanageably large number – only on those axes that determine the image of the characters in relation to the central issues in the text. Such a relation involves inter alia the ideological position of the analyst and also points at ideological positions represented in the story, and can therefore be a powerful tool for critique.

3.4.4.1 Sources of Information

The next question that can be asked is: how do we come by our information about a character? There are two methods, namely **explicit qualification** and **implicit qualification** (Bal, 1985:88-89). Rimmon-Kenan (1985:60-61) uses the terms direct definition and indirect presentation.

3.4.4.1.1 Explicit qualification

The narrator can provide direct and explicit information about a character. Explicit qualification also occurs if a character talks about himself and to himself in honest self-analysis. We cannot always be sure that somebody is judging himself correctly and literature shows many such cases. There are unreliable, deceitful, immature, incompetent, mentally deficient, self-analysts as characters in literary texts (Bal 1985:89).

A character can talk about himself to others, usually receiving an answer, so that the qualification becomes more complex in such case as a result of deriving from various sources. For instance, in “*O potile noga ka fa mosimeng*” (Moroke, 1970:11), Madinawa knows very well that she is guilty. She has taken Sara’s money and carries it in her shoes.

“Madinawa a dumalana le tlhagiso e, Nnyaa, Bafokeng! A maphodisa a bidiwe”.

(Madinawa agreed: “No, Bafokeng! Let us call the police! The thieves will drive us mad!).

Madinawa is talking about herself as if she is good and innocent, even insisting that the police should be called to prove her point.

A third possibility for explicit qualification lies with a third party outside the fabula: the narrator makes statements about the character. This agent, too, may be a reliable or an unreliable judge. Madinawa, a thief, is regarded as qualified to be a helper to an old blind woman. In that case, the qualification is explicit, but wrong because Madinawa is the one who is responsible for behaviour that is morally wrong or socially unacceptable.

3.4.4.1.2 Implicit qualification

When a character is presented by means of its actions, we may deduce things from these certain implicit qualifications, explains Bal (1985:89). Rimmon-Kenan (1983:61-67) uses the term indirect presentation, a presentation is indirect when rather mentioning a trait, it displays and exemplifies it in various ways in the text. Some of these techniques will be enumerated in the following discussion.

(a) Action

A trait may be implied both by one-time actions and by habitual ones, like in "*O potile noga ka fa mosimeng*" by Moroke. Madinawa knows that the old blind woman gets a disability pension from the government. This event happens once in a month. Hence, the old woman is praying for the thieves because she is supposed to wait for the next month without a cent.

Both one-time and habitual actions can belong to one of the following categories of an action: act of commission (i.e. something performed by the character), an act of omission (something which the character should, but does not do), and a contemplated act (an unrealized plan or intention of the character) (Rimmon-Kenan, 1983:61-62).

(b) Speech

A character's speech, whether in conversation or as a silent activity of the mind, can be indicative of a trait or traits both through its content and through its form. In "O

potile noga ka fa mosimeng", Madinawa's speech is deceptive because it indicates an innocent person. Gaolekwe's threatening words to Kesentseng are typical of a witchdoctor who is aware of his powers (in "*Ga le a ka la tswa*").

(c) External appearance

External appearance is often used to imply character-traits (Rimmon-Kenan, 1985:65).

Gaolekwe never takes a bath (Magoleng, 1974:7). He is always covered or marked with dirt:

*"Metsi ga ipewa, moriri ke morogo wa lerotho o anegilwe, fa o o itse.
Menwana ya dingo ke makakaba fela a khudu go le mariga".*

(Water is strange to him, the hair is dried like a wild spinach, if you know it.
The toes are scales of a tortoise in winter).

Rimmon-Kenan (1983:63) says that external appearance involving things such as hair-style and clothes is indicative of the character's role in the story. Gaolekwe's hair looks like spinach, a Tswana herb, and the toes of his feet are like the skin of a tortoise. The description is effective because he has a scary appearance suited to his character.

(d) Environment

A character's physical surroundings (room, house, street, town) as well as his human environment (family, social class) are also often used as trait-connoting metonymies. As with external appearance, the relation of contiguity is frequently supplemented by causality (Rimmon-Kenan, 1983:66). In "*Ga le a ka la tswa*" (Magoleng, 1974:10) the lightning has destroyed the wall and the door inside Kesentseng's house before he is killed:

"Motse ka kwa ntlheng ya matlotla le gona ya feta ya dira metlholo. Teng ga twe ya tsena mo ntlong ya mongwe ka lefensetere la lepolanka mo phaposing. Ya putlaganya bolao ka bogare, ya bo ribegetsa, ya tswela thudi ka kwa, ya tlogela bana ba ingaangaa".

(In the village, at the side of the broken houses, it also did miracles. It is said that it entered someone's house through the wooden window into a room. It broke the bed in the middle, turned it over, piercing through the roof to that side, and left the children crying.)

3.4.5 FROM PLACE TO SPACE

Strachan (1988:38) writes about space and says:

Die verhaal word bepaal deur die wyse waarop die geskiedenis aangebied word. Hierdeur word die begrip 'plek' aan 'n bepaalde waarnemingspunt gekoppel.

As a result, the concept of **space** is related to the physical, mathematically measurable shape of spatial dimensions. Of course, in fiction, these places do not actually exist as they do in reality, but our imaginative faculty dictates that they are included in the fabula. The text is determined by the way in which the fabula is presented. During this process, places are linked to certain points of perception. These places seen in relation to their perception are called space. That point of perception may be a character, which is situated in a space, observes it, and reacts to it. An anonymous point of perception may also dominate the presentation of certain places. This distinction can result in a typology of spatial presentation (Bal, 1985:93).

3.4.5.1 Spatial aspects

Bal (1985:94) shows that there are three senses that are especially involved in the perception of space: sight, hearing, and touch. With the aid of these three senses two kinds of relations may be suggested between characters and space. The space in which the character is situated, or is precisely not situated, is regarded as the **frame**. The way in which that space is filled may also be indicated. A character can be situated in a space that it experiences as secure while outside that space the character will be insecure. Both inner and outer spaces function as a frame in this instance. Their opposition gives both spaces their meaning.

Spaces function in a story in two ways. On the one hand, they are only a frame, a place of action. In many cases, however, space is thematized, becoming an object of presentation itself, for its own sake. Space thus becomes an acting place rather than the place of action. It influences the fabula, and the fabula becomes subordinate to the presentation of space. In both cases, where both frame-space and thematized space are concerned, space can function **statically** or **dynamically**. A static space is a fixed frame, thematized or not, within which the events take place. A dynamically functioning space is a factor that allows for the movement of characters. Characters walk, and therefore need a path. They travel, and so need large spaces.

Spatial information can be represented implicitly or explicitly (Bal, 1985:93).

3.4.5.1.1 Implicit representation of space

Space is always **implicitly** necessary for every activity performed by a character. If a character is cycling, we know that he is outside and is riding on a path or a road. In a similar way we can deduce whether the characters are in a room, in a small or big place or in a lonely or crowded place.

3.4.5.1.2 Explicitly

Space may be indicated **explicitly**, not because of an action taking place in it, but because of an action performed with it. A description focussing on the darkness of a place indicates fear.

The **distance** from which the space is presented may also affect the image that emerges. If a space is presented from far away, an overview of the whole is usually given, without details. Conversely, a space presented from nearby will be described in a detailed way but the overview will be missing. Both the image of a character and the image of a space offered to the reader are finally determined by the way in which the character and space are **seen**. The question “who is seeing” will be the last aspect under discussion.

3.4.6 MOTIF

Du Plooy (1986:357) uses the term motif like Kayser (1971) and Lämmert (1968) as follows:

as 'n verhaalelement wat 'n bepaalde betekenis (meaning) het en wat telkens met betekenis en al gebruik word omdat die betekenis altyd dieselfde bly.

It may consist of a character, a recurrent image or a verbal pattern (Cuddon, 1972:558 and Dolezel, 1972:59). Certain motifs are culturally determined and others are typical of specific texts. Lightning is always associated with witchcraft in Tswana stories, and in '*Ga le a ka la tswa*' Kesentseng is strangled when lightning strikes.

According to Biedermann (1992:206) lightning brings fire and destruction to the earth and is an expression and symbol of supernatural power. It is usually the sky-god or king of the gods who destroys enemy creatures on earth, or insubordinate humans, with an axe or a hammer. In this short story, it is believed that Gaolekwe used his witchcraft to kill Kesentseng. Magoleng tries to show that people, particularly Africans, strongly believe in witchcraft. Therefore, Magoleng uses lightning and witchcraft in his story as traditional motifs. So, then, I agree with Du Plooy (1986:358) that:

Tradisioneel het 'n motief dus 'n vaste betekenis, en waar dié motief ook al gebruik word (in verskillende tekste), is dié betekenis altyd dieselfde. Die *Leitmotiv* het sy bepaalde betekenis slegs in '**n bepaalde teks**, en as hierdie saak in 'n ander teks gebruik word, sal dit nie weer daardie spesifieke betekenis hê nie.

3.4.7 FOCALIZATION

According to Rimmon-Kenan (1983:71) the story is presented in the text through the mediation of some prism, perspective or angle of vision, verbalized by the narrator though not necessarily his perspective. Following Genette (1972:205), she calls this mediation focalization. She furthermore says that Genette considers the term

focalization to have a degree of abstractness which avoids the specifically visual connotations of point of view as well as of the equivalent French terms, ‘vision’ or ‘champ’ (compare Genette, 1972:206 and 1980:189-194).

However, according to Rimmon-Kenan (1983:71) the term focalization is not free of optical-photographic connotations, and like point of view, its rarely visual sense has to be broadened to include varying cognitive, emotive and ideological orientation. Bal (1985:7) refers to the relations between the elements presented and the vision through which they are presented with the term focalization. Focalization is, then, the relation between the vision and that which is seen or perceived (Bronzwaer, 1981:193-194).

3.4.7.1 The focalizer

Focalization is the relationship between the vision, the agent that sees, and that which is seen (Bal 1985:104-105). This relationship is a component of the text level: A says that B sees what C is doing. Strachan (1980:42) illustrates this relationship as follows:

“A vertel	dat B sien	wat C doen
(verteller)	(fokalisator)	(akteur)

Consequently, focalization functions on the text level, the layer in between the linguistic text and the fabula. The subject of focalization, the **focalizer**, is the point from which the elements are viewed. That point can lie with a character, i.e. an element of the fabula, or outside it. In other words, focalization has both a subject and an object. The subject (the focalizer) is the agent whose perception orients the presentation, whereas the object (the focalized) is what the focalizer perceives.

According to Rimmon-Kenan (1983:75) just as the focalizer can be external or internal to the represented events, so the focalizer can be seen either from without or from within. An external, non-character-bound focalizer is abbreviated as EF (Bal, 1985:105). For example, in “*O potile noga ka fa mosimeng*” by (Moroke, 1970:10): Madinawa’s conscience tells her to be careful.

“O ne a tlhomamisa mo mogopolong wa gagwe gore ga go na motho ope yo o mmoneng a tsaya madi. Le fa go ntse jalo, Madinawa o tshwanetse gore a nne botlhale jaaka noga. Motho a ka tsietsa mosadimogolo wa sefoku mme ga a na nonofo ya go tsietsa mafokisi. Sekhukhuni se bonwa ke sebataladi.”

(Her conscience was telling her that nobody saw her taking the money. And even if it was the case, Madinawa will be as cunning as a snake. One can deceive an old blind woman, but she won't be able to deceive the investigators. The sneaker is seen by the peeper).

The content of what the character experiences is given. A switch occurs from an external focalizer (EF) to an internal one (CF). In her subconscious mind she decides that no one saw her when she took the money. Even if she should be taken to court the old woman would have no evidence.

3.4.7.2 The focalized object

Conversely, the image a focalizer presents of an object says something about the focalizer itself. Where focalization is concerned, the following questions are relevant:

1. **What** does the character focalize: what is it aimed at?
2. **How** does it do this: with what attitude does it view things?
3. **Who** focalizes it: whose focalization is presented?

What is focalized by a character? It does not need to be a character. Objects, landscapes, events, in short all the elements are focalized, either by an external focalizer or by an internal focalizer. The degree to which a presentation includes an **opinion** can, of course, vary: the degree to which the focalizer points out its interpretative activities and makes them explicit also varies, indicates Bal (1985:106).

3.4.7.3 Facets of focalization

Rimmon-Kenan (1983:77-82) distinguishes three facets of focalization, namely perceptual, psychological and ideological.

3.4.7.3.1 The perceptual facet

Perception (sight, hearing, smell, etc.) is determined by two main coordinates: space and time.

(a) Space

Translated into spatial terms the external/internal position of the focalizer takes the form of a bird's-eye view versus that of a limited observer. In the first place, the focalizer is located at a point far above the object(s) of his perception. This is the classical position of a narrator-focalizer, yielding either a panoramic view or a simultaneous focalization of things happening in different places (Rimmon-Kenan, 1983:77 and Issacharoff, 1981:221).

Furthermore, Rimmon-Kenan (1983:77) says that a panoramic or simultaneous view is impossible when focalization is attached to a character or to an unpersonified position internal to the story. For instance, in "*Khutsana*" by Ntsime (1971:54), Lesego works like a slave and without rest for Gakenasepe's boys. Her actions and the boys' lives are described as seen from outside.

"Bonkganne le Tlhokatsebe bona ba ne ba tshela botshelo jo bo monate. Ba ne ba nwa maswi a a gamilweng ke Lesego, ba ja bogobe jo bo apeilweng ke Lesego, ba apara diaparo tse di phepa tse di tlhatswitsweng ke Lesego bosigo fa a tswa go disa. Basimane ba, ba ne ba sa itse go dira sepe."

(Bonkganne le Tlhokatsebe had a wonderful life. They were drinking milk that is milked from the cows, eating porridge that is cooked and wearing clean clothes that are washed by Lesego at night after herding. These boys didn't know how to do any activities of the mind or body).

(b) Time

Rimmon-Kenan (1983:78) mentions that external focalization is panchronic in the case of an unpersonified focalizer, and retrospective in the case of a character focalizing his own past. In other words, an external focalizer has at his disposal all the temporal dimensions of the story, past, present and future, whereas an internal

focalizer is limited to the present of the characters. In “*O potile noga ka fa mosimeng*” by Moroke (1970:11) an internal focalizer, Madinawa, is indulging in retrospection about her own past. She is feeling guilty for taking the money of an old blind woman.

“Mo bosigong jotlhe, Madinawa ga a ka a lala a bone boroko. Pelo ya gagwe e ne e mo sekisa. O ne a bona gore o dirile boleo. O ne a tlhobaediwa ke mafoko a a utlwileng mosadimogolo a a bua a re, “Ga ba ntlogelela le fa e le sentenyana ya go ya go reka motsoko. Modimo o tla ba athola.”

(Throughout the night Madinawa was unable to fall asleep. Her conscience kept on judging her. She realized the sinfulness of her deeds and was bothered by the words of the old woman: “They didn’t even leave me a few cents for tobacco. God will judge them!”)

3.4.7.3.2 The psychological facet

Whereas the perceptual facet has to do with the focalizer’s sensory range, the psychological facet concerns his mind and emotions. The determining components are two: the cognitive and the emotive orientation of the focalizer towards the focalized (Rimmon-Kenan, 1983:79).

(a) The cognitive component

In principle, the external focalizer knows everything about the represented world, and when he restricts his knowledge, he does so out of rhetorical considerations.

The knowledge of an internal focalizer, on the other hand, is restricted by definition: being a part of the represented world, he cannot know everything about it (Rimmon-Kenan, 1983:79). In “*Ga le a ka la tswa*” by Magoleng (1974:8), Kesentseng knows that Gaolekwe is a witchdoctor. He is scared because a witchdoctor can use his witchcraft to kill him. But he cannot know everything, that is, the next step about his life and Gaolekwe’s intention.

(b) The emotive component

In its emotive transformation, the external/internal opposition yields objective (neutral, uninvolved) versus subjective (coloured, involved) focalization (Rimmon-Kenan, 1983:80). The subjectivity of an internal focalizer can be seen by comparing two occasions on which Gabankintse looks at Lesego in “*Khutsana*’ by (Ntsime, 1971:52). Segwana is concerned and worried that Gabankitse may not love her child, because she is not his own biological child.

“Monna yo o ne a bolelela Segwana gore o a mo rata e bile o ikaelela go mo nyala. A re go Gabankitse; “Rra ke a go utlwa. Le nna ke a go rata. Fela ke na le mokgweleo o o bokete mo pelong ya me. Mokgweleo o, ke ngwana wa me wa mosetsana.”

(This man informs Segwana that he loves her and intends to marry her. She said to Gabankitse: “Man, I understand you. I love you too. But, I cannot set my heart at rest. The biggest problem is my own daughter).

Gabankitse assures her that he will love Lesego and do anything for her as though she were his own child. The newly-found love made Gabankitse blind and obsessed. The same Lesego is later seen by Gabankitse as a maid and a shepherd after her mother’s (Segwana) death. Gabankitse fails to fulfil his promise.

3.4.7.3.3 The ideological facet

This facet, often referred to as the norms of the text, consists of a general system of viewing the world conceptually, in accordance with which the events and characters of the story are evaluated. In the simplest case, the norms are presented through a single dominant perspective, that of the narrator-focalizer. But differently, the ideology of the narrator-focalizer is usually taken as authoritative, and all other ideologies in the text are evaluated from this higher position (Rimmon-Kenan, 1983:81).

This will be discussed at length when the cultural implications of Tswana stories are analysed.

3.5 THE NARRATOR

According to Bal (1985:120-122) the narrator is the most central concept in the analysis of narrative texts. The identity of the narrator, the degree to which and the manner in which that identity is indicated in the text, and the choices that are implied lend the text its specific character. Moreover, this topic is closely related to the notion of focalization with which it has traditionally been identified. Narrator and focalization together determine what has been called narration – incorrectly, because only the narrator narrates, i.e. utters language that may be termed narrative since it represents a story. The fact that narration has always implied focalization may be related to the notion that language shapes vision and world-view, rather than the other way around.

As soon as there is language, there is a speaker who utters it and as soon as those linguistic utterances constitute a narrative text there is a narrator, a narrating subject. From a grammatical point of view, this is *always* a “first person”. In fact, the term “third-person narrator” is absurd: a narrator is not a “he” or “she”. At best the narrator can narrate *about* someone else, a “he” or “she”. Of course, this does not imply that the distinction between “first-person” and “third-person” narratives is invalid. Just compare the following sentences:

- a. I shall go to town.
- b. Lesego (a woman whose name means lucky) will go to town.

According to Bal’s (1985:122) theory, these sentences would be:

(I say:) I shall go to town.

(I say:) Lesego will go to town.

Both sentences are uttered by a speaking subject, an “I”. The difference rests in the object of the utterance. In (a) the “I” speaks about itself. In (b) the “I” speaks about someone else. When in a text the narrator never refers explicitly to itself as a character, we may, again, speak of an extradiegetic narrator (EN). After all, it does not figure in the fabula. On the other hand, if the “I” is to be identified with a character in the fabula it itself narrates, we may speak of a character-bound narrator.

Strachan (1988:55) says that “die verskillende vertellers kan verder verskillende grade van betroubaarheid hê”. Rimmon-Kenan (1983:100) sums up the situation as follows:

A reliable narrator is one whose rendering of the story and commentary on it the reader is supposed to take as an authoritative account of the fictional truth. An unreliable narrator, on the other hand, is one whose rendering of the story and/or commentary on it the reader has reasons to suspect.

3.6 CONCLUSION

In this chapter, reasons have been provided as to why narratology is regarded as a useful approach to narrative texts in spite of the structuralist base of the discipline (Du Plooy, 1986 & 1991). Furthermore, Du Plooy (1986) explains that a narratological model consists of three layers, namely ‘story’, ‘text’ and ‘narration’ (see Bal, 1985). The theory of narratology can be used to good effect by students of literature to analyse a short story. A narratological analysis provides essential information about a text and that information can be interpreted in many different ways. Examples from the following short stories: “O Potile noga ka fa mosimeng” (“She is near the snake’s pit”) by Moroke (1970), “Ga le a ka la tswa” (“Doomed to die before the next dawn”) by Magoleng (1974) and “Khutsana” (“An orphan”) by Ntsime (1971) are used to illustrate the basic narratological theoretical framework as it is described and used by Du Plooy (1986 & 1991), Bal (1981 & 1985), Rimmon-Kenan (1980) and Genette. One can say that though the sequence of events in these texts is presented mainly in a chronological order, there are deviations in the time sequences.

Time is examined as the textual arrangement of the event component of the story. The sequential flow of events may be interrupted by the author through the use of *analepsis* and *prolepsis*. Rhythm is used in the relationship between the amount of time covered by the events of a story and the amount of time involved in presenting those events. One of the most outstanding aspects of the use of time in aspects of these narratives is frequency. This means that frequency involves repetition. On the level of the text, characters differ from each other. In that sense, they are individual.

Space is related to the physical, mathematically measurable shape of spatial dimensions. Spatial information is represented implicitly or explicitly.

Du Plooy (1986) uses the term *motif* like Kayser (1971) and Lämmert (1986). Certain motifs are culturally determined and others are typical of specific texts. For example, Magoleng uses lightning and witchcraft as traditional motifs. Focalization deals with the relationship between the vision, the agent that sees and that which is seen. This relationship is a component of the story part, of the content of the narrative text. Lastly, the narrator is the most central concept in the analysis of narrative texts. The fact that narration has always implied focalization may be related to the notion that language shapes vision and world-view. As soon as there is language, there is a speaker who utters it, as soon as those linguistic utterances constitute a narrative text, there is a narrator, a narrating subject. In conclusion, it is clear that the narratological structure of the text level provides the reader with insight into those aspects that can be used to describe and interpret literary texts.

The following chapter will contain a narratological analysis of selected short stories by S.A. Moroke.

CHAPTER FOUR

A NARRATOLOGICAL ANALYSIS OF SELECTED SHORT STORIES BY S.A. MOROKE

4.1 HISTORICAL BACKGROUND OF S.A. MOROKE

Samson Alexander Moroke was born on the farm "Smaldeel", approximately 9 km outside Vereeniging on 19 May 1912. He only started attending school at the age of ten, when the first school in this area was built. After passing Standard Six in 1933, he attended the Kilnerton Training Institution, where he obtained his education diploma in June 1936.

Moroke started teaching at Bethanie, near Brits. After seven months in Snymansdrift, he became principal. Three years later, he was transferred to Springfield Collieries School in the vicinity of Vereeniging. Since childhood, Moroke had cherished the desire to become a minister. In 1939, under the influence of Rev. Jacob Mokuene, he decided to study theology. The Bloemhof congregation of the Methodist Church of South Africa accepted him as lay preacher in 1942. In 1945, the Methodist Church registered him at Fort Hare to study for the ministry. While studying, he also passed his Senior Certificate Examination. After completing his studies at Fort Hare, he was stationed in various towns, including Delmas, Wolmaransstad, Pretoria, Pietersburg, Boksburg, Ventersdorp and Vryburg.

Encouraged by Dr. Ntlhapu, Prof. D.T. Cole, L.D. Raditladi and N.G. Mokone, he ventured into the art of writing. Most of his work was written specifically for schoolchildren. His background plays an important role in virtually all his work, with Biblical quotations and references recurring throughout his oeuvre.

4.1.1 HIS ROLE AS A WRITER IN SETSWANA LITERATURE

Moroke played an important role in the development of Setswana literature by contributing to all three literary genres:

Year	Book	Type	Publisher
1956	<i>Puso ya ga kgosi faro</i>	Prose	Educum
1957	<i>Morena jeso ke mmoloki</i>	Prose	Via Afrika
1959	<i>Sephaphati</i>	Prose	Via Afrika
1960	<i>Lonaka lwa mafura a mantsho</i>	Prose	Educum
1960	<i>Matshotlho</i>	Poetry	Bona Press
1962	<i>Lehufa le lwa le thuto</i>	Prose	Via Afrika
1962	<i>Lobisa Radipitse</i>	Drama	Bona Press
1967	<i>Tsa fa isong</i>	Prose	Beter Boeke
1968	<i>Bosa bo ganetsana le botsofe</i>	Prose	Bona Press
1971	<i>Khumo, segwagwa e a pharuma</i>	Prose	Educum
1976	<i>Ngwanaka, o tla tsoga o ikotlhaya</i>	Drama	Educum
1979	<i>Puo ya mme kopela</i>	Poetry	Bantu
1979	<i>Molato ga o bole</i>	Drama	Bona Press

Most of his works are devoted to traditional narrative forms, such as the animal narrative and the fable. Some of his works might rather pass as ethnographic writing and as works on Biblical history, both of which clearly reveal missionary influences. Moroke is justly characterized as a so-called "moralist writer" due to this tendency to preach, especially where a considerable number of Biblical references and quotations are to be found. His background as a minister therefore left a clear mark on his writing.

4.2 A NARRATOLOGICAL ANALYSIS OF SELECTED SHORT STORIES BY S.A. MOROKE

The four stories selected from Moroke's work to be analysed in this study are from the collection of *Tsa fa Isong*: "*Mhalatsi*" ("A man greedy for power") (Moroke, 1968:59-68), "*Ramonamane le baesekele*" ("Ramonamane and the bicycle")

(Moroke, 1967:24-34), "*Mma, boammaarure bo tla mpoloka*" ("Mother, the truth will save me") (Moroke, 1967:50-58), and "*Ntwa magareng ga makau le makgarebe*" ("A battle between young men and women") (Moroke, 1967:35-43). In these stories Moroke's tendency to moralize as well as his didactic inclination emerges very clearly. The stories all deal with cultural issues as well.

In this chapter, the stories will be described and analysed narratologically and the cultural issues will be dealt with in chapter six.

4.2.1 STORY CONTENT

Firstly, I will briefly summarize the content of each story. The characters will be listed, their names translated and their relationships described.

4.2.1.1 "Mhalatsi (a greedy man)" – ("A man greedy for power")

The story deals with Mhalatsi who is infuriated because Morapedi has filled the people with a rebellious spirit. Mhalatsi sees the introduction of the Christian faith as a threat to the traditional rule of the chieftain. In this story, the converts refuse to uphold the traditional norms and values that force them to honour and respect their chief, but instead submit in allegiance to Jesus Christ. People no longer bow before king Ramogatla, and his kingship is waning. Moraraganyi informs Mhalatsi that Mhaposi (his grandfather), Molebatsi, Moraedi (his grandmother) and herself have "left the bridle" of leading the tribe in the hands of the young women and the young men. Mhalatsi wants to silence Morapedi who may diminish the lustre of such a great kingship. Mhalatsi wishes to rebuild the walls protecting his people's unity that Morapedi has broken down.

Togamaano (Mhalatsi's child) reminds her father that if he approaches Morapedi and his followers with war and death, they will band together as a single power. She also adds that when people are in need, they think of their God, so that their prayer brings victory. Mhalatsi insists on engaging in this difficult war. On his way through the desert he collapses and finds himself at Morapedi's place. During the family devotions, Mhalatsi asks Morapedi's permission to pray, and he recites from memory

some lines from Psalm 139. The recitation changes his character and Morapedi names him Moledi, meaning an evangelist.

In Table 1 the characters in this short story are listed, their names translated and their relationships described.

TABLE 1: CHARACTERS IN “MHALATSI” (“A MAN GREEDY FOR POWER”)

Names of characters	Translation	Relationship
Mhalatsi	A man greedy for power	Main character, Togamaano's father
Togaamano	Well arranged	Mhalatsi's son
Moraraganyi	An organizer	Mhalatsi's grandmother
Ramogatla	A man's name means tail	King
Moledi	An evangelist	A new name for Mhalatsi
Morapedi	A Christian	Mhalatsi's opposition

4.2.1.2 “Ramonamane le baesekele” – (“Ramonamane and the bicycle”)

Ramonamane is unhappy because his father is one of the few men who do not own a bicycle. He feels jealous when some of his friends ride on bicycles. Sometimes Ramonamane's friends feel sorry for him and lend him their bicycles. Ramonamane begs his father to buy him a bicycle on his tenth birthday, but his father buys him clothes instead. Early one morning, Ramonamane hears a little voice in his chest telling him to make a bicycle for himself with his own two hands.

This motivates him to collect old bicycle parts and to make his own bicycle. When it is finished, it is hardly beautiful to look at, but nevertheless he likes it, because he has made it with his own little hands. While Ramonamane and his friends enjoy their bicycle ride, a strong and invisible wind from the south pushes the bicycle off track. Accidentally, the bicycle goes to the wrong side of the road and Ramonamane and the bicycle fall into the water because he cannot turn the handle bar. The boy is in

shock and shaking. Later that afternoon, Ramonamane's uncle invites him to go with him to town and buys him a bicycle.

In Table 2 the characters in this short story are listed, their names translated and their relationships described.

**TABLE 2: CHARACTERS IN “RAMONAMANE LE BAESEKELE”
 (“RAMONAMANE AND THE BICYCLE”)**

Names of characters	Translation	Relationship
Ramonamane	Father of the cattle	Main character

4.1.2.3 “Mma, Boammaarure bo tla mpoloka” – (“Mother, the truth will save me”)

The story focuses on Tlhapi (meaning fish), who arrives at home from school at about eight o'clock at night with his mouth dry from hunger and thirst. Maria (Tlhapi's mother) is angry with Tlhapi, telling him that lies won't get him anywhere and that he should never come to her with lies to hide what he has or has not done. While Tlhapi tells a long story, his father arrives. Then, Tlhapi's mother reminds her son that he must not forget that the truth will save him.

Tlhapi tells of a *tokoloshe* (a small, hairy, monstrous-looking evil spirit) that appeared at school and broke the children's arms. His lies flow with such ease that any listener would be tempted to believe him. His father, Kgangetsile, enjoys the story of the *tokoloshe*. He feels proud of his son's bravery; his son did not run away or lose consciousness when he heard the others shouting "*Tokoloshe! Tokoloshe!*" Since his father seems to be taken in by the story, Tlhapi continues happily. After the *tokoloshe* appeared at the school, he says, a thin man wearing a white coat arrived. He spoke softly, saying: "Hallelujah! Amen!" At this, they heard the *tokoloshe*'s loud voice saying: "*Te ta toga te tenwaa te bolwete jwa mamonia. Tutubae eberi boti.*" (In a short while I will have pneumonia! Goodbye everybody!).

In Table 3 the characters in this short story are listed, their names translated and their relationships described.

TABLE 3: CHARACTERS IN “MMA, BOAMMAARURE BO TLA MPOLOKA” (“MOTHER THE TRUTH WILL SAVE ME”)

Names of characters	Translation	Relationship
Tlhapi	Fish	Main character Maria and Kgangetsile's son
Maria		Tlhapi's mother and Kgangetsile's wife
Kgangetsile	Gossip has come	Tlhapi's father and Maria's husband
Tokoloshe	a small, hairy, monstrous-looking evil spirit	Tlhapi's story is based on tokoloshe

4.2.1.4 “Ntwa magareng ga makau le makgarebe” – (“A battle between young men and young women”)

There is a battle of sorts between the young men and young women in one of the high schools where it is forbidden for boys and girls to either speak to each other or to write each other letters. The result is that after school when the boys are by themselves, they speak in derogatory terms about the girls, calling them butterflies. The girls in turn speak of the boys as hippos. The tension between the groups increases until the girls obtain permission from the matron to go to the beach.

When they arrive at the beach Dora, the leader of the girls, sits down on a flat rock and starts to read. Joele Phiri, the leader of the boys, approaches Dora. When he gets close, Dora gets up and greets him warmly. Joele replies that the boys have "come to correct the hatred" between them. Dora suggests that each boy choose a girl and talk to her so that they may devise a plan to set things right without fighting. At this the boys start fighting over the pretty girls, hitting each other with the switches with which they had intended to hit the girls.

In Table 4 the characters in this story are listed, their names translated and their relationships described.

TABLE 4: CHARACTERS IN “NTWA MAGARENG GA MAKAU LE MAKGAREBE” (“A BATTLE BETWEEN YOUNG MEN AND YOUNG WOMEN”)

Names of characters	Translation	Relationship
Dora		The leader of the girls
Joele	Joel	The leader of the boys
A matron		A woman who is in charge of the girls and boys
Butterflies		Nickname for the girls
Hippos		Nickname for the boys

4.2.2 THE ASPECTS OF THE TEXT

The analysis of Moroke’s stories will focus on certain aspects of the texts - those features that shape and structure the basic story material into a more complex text. The narratological model as it is described and used by Du Plooy (1986:342-372) will form the basis of the analysis. In the following paragraphs the focus will shift from the author to the text. Time, rhythm, frequency, characters, space, motif, focalization and narrative instance and language usage will now be explained and illustrated in the following short stories:

- *“Mhalatsi”* (“A man greedy for power”)
- *“Ramonamane le basekele”* (“Ramonamane le baesekele”)
- *“Mma, boammaarure bo tla mpoloka”* (“Mother, the truth will save me”)
- *“Ntwa magareng ga makau le makgarebe”* (“A battle between young women and young men”)

4.2.2.1 Time

The written narrative art of Moroke's work, in as far as the rendering of **time** is concerned, mainly resembles its oral counterpart. In folktales, legends, animal stories and myths, the passage of **time** is represented by a series of events following each other logically, i.e. chronologically: the logical and chronological flow of time is not interrupted, the obvious succession of events is not tampered with. Referring to the treatment of time by traditional authors, Groenewald (1985:7) observes that:

Hulle het nie die naelstring van die tyd geknip nie, sodat die opeenvolging van gebeure, soos in die fabel gerangskik, nie deur die besondere aanbod daarvan versteur word nie.

Moroke employs time in such a way that it becomes thematically relevant in the structure of his short stories. His works become so many individual odysseys, taking the reader on different journeys through life in a world where time is not of importance. Each journey ends with a final stop in a different world. According to Siberbauer (1968:31) the African concept of time is spatial. It is concerned with the waxing and waning of moons, the passing of seasons, the ripening and falling of fruits and the birth of new cattle. Birthdays are not recorded in terms of the day and the hour, but are remembered in connection with historic events. In other words, Moroke's treatment of time is determined by events, i.e. what you do or what happens to you. It is something concrete, interwoven with one's daily existence.

Moroke's texts are designed to reflect time as a linear order. The main events in his stories are arranged chronologically. Therefore, my intention is to dig below the surface, to reach the hidden time that is not immediately or perhaps ever given at the level of surface.

In "*Mhalatsi*" ("a man greedy for power") much of the text is dedicated to the description of Mhalatsi's anger. This section of the narrative covers nine pages, but this part of the story lasts one day and one evening. The description of this particular day practically starts with an anachrony. Moraraganyi asks Mhalatsi about his anger and pulling faces, and his answers refer to the incident of the previous sleepless night, thinking of the tribe that his father had built up with wisdom and effort when he

was still young. This is a case of analepsis of great reach because Mhalatsi is getting old and much time has passed. The extent of the analepsis is restricted as it remains a mere reference to the past. The analepsis is incomplete, since it is separate from the primary narrative moment - here, this particular day.

The narrative contains many similar anachronies (analepses) that are limited in extent, as references to the past. A further analeptic anachrony is also embedded in this anachrony. Moraraganyi and other people are also distressed. They spend the whole night with painful hearts, being troubled by the thought that the kingship of Ramogatla (a man with a tail) will fail. These analepses provide much information about the past.

Following this, the narrative leaves Mhalatsi in the house to explore the past. Mhalatsi's conversation with Moraraganyi about Ramogatla's kingship that is failing motivates him to take on a difficult war. The rendering of the past here can be seen as an anachrony, an objective analepsis, homodiegetic and incomplete - it becomes a move into the past. Its content links to the primary narrative, but a temporal gap remains between the end of the anachrony and the primary narrative. Remembering and being reminded of the past intensifies Mhalatsi's anger. He wants to go and attack Morapedi and his followers. The information provided in the anachrony thus motivates Mhalatsi's action that is described in the rest of the story.

Where analepsis is a "return to the past", prolepsis could be seen as a "reach into the future" of the narration. Only a few instances of prolepsis have been encountered in this story, compared to the numerous cases of analepsis. When Mhalatsi is on his way to Morapedi's place, the journey gets too hard for Kolbooi, the horse, because the heat of the sun is terrible. He runs with his nostrils flared and Mhalatsi gets very angry when Kolbooi stops. Mhalatsi curses the animal. These advance notices marked by indications such as "You will perish ..." or "The crows will tear out ..." or "The vultures will tear." (62) are not prolepsis in the true sense of the term – while the fulfilment of the curses is not related, they do point to the future. Through this kind of foreshadowing an expectation is created in the reader's mind.

The last extensive anachrony in the narrative is the very important incident in which Morapedi and his followers change Mhalatsi's name to Moledi, i.e. a preacher. The

reach is large, since this occurred when Mhalatsi was still a boy. Towards evening, Mhalatsi recovers in Morapedi's place after he has fallen on the tree with his teeth while collapsing in sheer exhaustion. Morapedi and his people meet for their family devotions and Mhalatsi asks if he can also pray. He then recites from memory some lines from Psalm 139. His mother taught these words to him during their devotions. This anachrony may be described in relation to the primary anachrony, as an internal homodiegetic analepsis, known as a repeating or recalling analepsis. The reach is therefore large and it retraces Mhalatsi's past, leading to an implied comparison between present and past. The function of this type of analepsis seems to be to grant to a past episode a significance that it did not have at the time of its occurrence. In other words, recalling or repeating analepsis aim at modifying an initial interpretation at a later stage by having a reader re-evaluate the significance of a past episode in the light of the present. Furthermore this analepsis, like those discussed above, is so clearly only a memory of Mhalatsi that it cannot be seen to be any other than subjective.

The text in "*Mma, boammaarure bo tla mpoloka*" (Mother, the truth will save me) is devoted to the description of the evening on which Tlhapi's parents, i.e. Maria and Kgangetsile (a gossiping person) and himself find each other. This section of the narrative covers eight pages, but although when seen temporally this section lasts one evening, it is inextricably intertwined with narratives of important incidents from the past. The embedded sections of text may also be seen as anachronies. Maria asks Tlhapi about his arrival at a late time of the night, and his answer refers to the incident in the school when he was attending the lessons. This is an analepsis because it refers to the past. The question can be asked whether this answer is the truth, but temporally it remains an analepsis.

A further anachrony is also embedded in this anachrony. Maria and Kgangetsile enquire about Tlhapi's lies, and this is followed by a narration of Tlhapi's first conversation. As in the temporal leap from the school to Tlhapi's home, the associative link originates in Tlhapi's thoughts, but the anachrony is presented as an independent sequence. The anachronies are therefore in correlative connection, but there is also a specific temporal relationship between them. This embedded

anachrony, in relation to the primary anachrony, may be described as an incomplete, homodiegetic analepsis.

Tlhapi explains the reasons for coming home late (47-54). This can be described as a subjective, internal homodiegetic, complete analepsis. He **thinks** about having seen a *tokoloshe* breaking children's arms, and hitting others until their mouths and noses bled (50) up to the current moment, with the result that his thoughts connect to the narrative present. After this anachrony the narrative returns to the conversation in the home. Tlhapi realises that he should tell the truth. Once again an anachrony is inserted - on this occasion one narrating the story of the *tokoloshe*. Kgangetsile feels proud that his son is brave. Tlhapi did not run away or lose his consciousness when he heard the others shouting: "*Tokoloshe! Tokoloshe!* " (50). Since his father seems to be taken in by the story, Tlhapi continues with the story (with anachronic references to the consequences of his courage in the face of *tokoloshe's* memories). This analepsis is homodiegetic, since it provides previously omitted information concerning the incident of the *tokoloshe*. In this regard the analepsis is complete, as the *tokoloshe's* story is described up to the present of the narrative (the moment in time from which the anachrony is projected). All relevant information from the past has been revealed, and the narrative comes to an end.

There are other textual components that could also be seen as temporal deviations such as the narrator's foreshadowing of his own narrative. For example, because Tlhapi tells lies and his mother would always remind him that "the truth will save you ..." (49-50), trying to teach him that lies won't get him anywhere. In the conversation between Tlhapi and his father in the house they refer repeatedly to events (temporally speaking) in Tlhapi's past. It is as though at this stage the narrator starts binding together narrative threads, as though past incidents now begin to fit a pattern. The close thematic binding of the primary narrative and the anachronies indicates that the focus of the narrative is specifically on the meaning of the central incident. However, it shows that a thematic ordering pattern of this story emphasises what the characters feel, suffer and learn in the primary narrative. It shows that Moroke stimulates the reader's curiosity to search for more information. For example, Tlhapi's mother makes an advance mention to her son that his father will come and

cut his throat if he continues with his lies. The boy does not change his behaviour but instead goes on without stopping.

In "*Ntwa magareng ga makau le makgarebe*" ("A battle between young men and young women") much of the text covers the description of the whole week, that is, from Monday till Saturday in which the girls and boys talk about each other. This section of the narrative covers eight pages. It is interspersed with narratives of important incidents from the past. Furthermore, Dora warns the girls that she has heard from a passerby that at 10 o'clock on Saturday morning the boys will come to thrash them with whips in a way that they that they will never forget as long as they may live (34-35). This anachrony is a homodiegetic prolepsis. This kind of foreshadowing prompts a reader to want more information and he reads further. Following this, the narrative leaves the girls in the hostel. They are left with five days to prepare for the battle.

Many advance notices are used in this part of the story, such as: "They shall teach the boys that a war is not won only because of having many soldiers ..." (35). In other words, these are explicit notices of some event to come.

4.2.2.2 Narrating rhythm

In the following paragraph Moroke's use of narrative rhythm will be analysed by referring to his use of ellipsis, pause, scene, summary and retardation.

In "*Mhalatsi*" ("A man greedy for power") certain parts of the story are simply left out and sudden jumps in time occur. Some incidents from Mhalatsi's aggression are narrated and only certain facts concerning his recovery at Morapedi's place towards evening are mentioned. Before he leaves on the journey to Morapedi, Mhalatsi talks to Moraraganyi and Togamaano about his anger. Mhalatsi is angry that the foundation of Ramogatla's kingship is weakening. During their conversation, Moraraganyi encourages Mhalatsi to fight for their chieftainship. Togamaano tries to remind her father that Morapedi and his followers are afraid of doing bad things in times of suffering. Instead, their victory is their prayer. Some incidents from Mhalatsi's aggression are omitted and can be seen as examples of ellipsis.

However, this narrative is about a specific kind of development. The author wants his character to achieve a certain goal. He gives a moral lesson about the strong desire to have a lot of something, especially power, in a way that is often selfish or unfair to other people. Portions of the story are deleted in the text, so that the text-time is smaller than the story-time. That which is deleted, the contents of the ellipsis, does not always have to be unimportant, but the author wants to direct attention to the theme and away from mere action.

In "*Ramonamane le baesekele*" ("Ramonamane and the bicycle") Ramonamane wants his parents to buy him a bicycle. The conversation between Ramonamane and his mother takes a long while, but it seems as if his father is silent. In fact his father's silence is used as a means of ellipsis. Ramonamane's father's silence is not reported in the text. It thus is an ellipsis that is utilised to give the plot a mysterious nature. The father's silence gives the boy the opportunity to take his request of having his own bicycle even further.

On the other hand, Du Plooy (1986:349) points out that the implicit author often brings the temporal advancement of the narrative to a standstill, so that the narrator can comment upon, discuss or argue the matter in question in what is seen as a pause. For example, in "*Mhalatsi*" ("A man greedy for power"), Moraraganyi is interested in knowing the person who has distressed Mhalatsi. He wakes up with a long face, slams the door whenever he comes in or goes out without a word. When this is described, no movement of the story-time is implied. A great deal of attention is paid to one element, and in the meantime the fabula remains stationary. When it is again continued later on, no time has passed (Bal, 1985:76).

Pause is characterized by the description of events or characters. During these descriptions the tempo of the story is slowed down or it stops completely. The narrator who forsakes the story and concentrates on describing scenes that catch his eye causes the halting of the story. In this regard text-duration exceeds story-duration. In "Ramonamane and the bicycle", Ramonamane and his father have an interesting conversation. During the conversation, Ramonamane begs his father to buy him a bicycle but in vain. Ramonamane becomes silent because he realizes that it is best to keep quiet and end the conversation - his father is not prepared to buy

him a bicycle. In other words, no course of time is implied in this position of the text. When the story is later resumed, there has been no passage of time.

Temporally speaking, there are a number of pauses in "*Mma, boammaruri bo tla mpoloka*" ("Mother, the truth will save me"). Tlhapi's parents insist that he discloses the reasons for coming home late. Tlhapi is not prepared to tell the truth (47-51). He informs them that "these words really hurt" (50). Meanwhile, his mother reminds him to tell his father the truth. While the situation between Tlhapi and his parents is being described the story-time does not advance. Tlhapi's father demands a true story from his son, and his mother reminds her child to speak the truth. Tlhapi delays the story because it is difficult for him to come out with the truth. The pause with its strong delaying character implies of course a text-time that is larger than the story-time, which is zero. It goes without saying that a pause has a strongly retarding effect - on the other hand, the reader easily forgets that the story has been stopped.

The story remains stationary in "*Ntwa magareng a makau le makgarebe*" ("A battle between young men and young women") when Dora, a leader of the girls, warns the girls about the boy's anger towards them. Both boys and girls say bad things about each other. Before Dora finishes with the threat, the girls laugh at her. Amazingly, she keeps staring at them and notices the laughter subsiding until they are quiet. In other words, the narrator describes a scene while the story stands still. In this case, pause occurs when a state of sudden uncontrollable anxiety among the girls is described. When it is again continued later on, no time has passed.

According to Du Plooy (1986:349) scenes are those parts of the text in which the narration is synchronized with the real course of time. Text-duration is almost equal to story-duration. The examples are as follows:

In "*Mhalatsi*" ("A man greedy for power"), parts of the conversation between Mhalatsi and Togamaano (57-60) can be described as scenes in terms of narrative rhythm. Togamaano is very concerned about Mhalatsi's decision to take on a difficult war against Morapedi. Togamaano warns Mhalatsi that if he goes to Morapedi and his followers with war and death, they will band together and become one power. The time of the conversation in the text correlates with the time such a conversation would take in the fictional world of the story. Similarly the conversation of

Ramonamane and his mother in "*Ramonamane le baesekele*" ("Ramonamane and the bicycle") can be seen as being synchronized with the story-time. In "*Mma, boammaruri bo tla mpoloka*" ("Mother, the truth will save me") the conversations between Tlhapi and his parents can be regarded as dramatic rendering. Tlhapi's mother reminds her son to tell the truth and that the truth will save him (47, 49, 50 and 52). Tlhapi's father speaks with fury to his son commanding him to speak the truth. The leader of the girls, Dora, in "*Ntwa magareng ga makau le makgarebe*" ("A battle between young men and young women"), speaks to the girls (33-37) and towards the end of the story, a conversation between herself and Joele, a leader of the boys, is related (38-40). They are resolving the hatred between them. Dora suggests that everybody may devise a plan as to how they can set right things without fighting and the conversation can be seen as synchronic with the story-time.

According to Du Plooy (1986:350) summaries are used more often than retardation. Summary can be seen as the acceleration of the story when events that happened over a long period are summed up or compressed in either a line, a paragraph or a page. If this norm is used, story-duration becomes shorter than text-duration. In "*Mhalatsi*" ("A man greedy for power"), Mhalatsi's aggression leads him to be a changed person at the end of the story. Mhalatsi goes on a journey to Morapedi's place to accomplish his objective. Of this journey only elements are mentioned. Mhalatsi becomes tired on his way. He tries to run, but his legs tremble. He falls on the tree with his teeth and collapses. The imaginative reader will be able to imagine how Mhalatsi struggles in order to regain the lifestyle of the past. The narrator paces hastily through important information in order to come to the important events.

In "*Ramonamane le baesekele*" ("Ramonamane and the bicycle") the making of the bicycle is a summary. Ramonamane's father gives his son a moral lesson in bicycle maintenance. When Ramonamane is looking forward to get his own bicycle as a token of his birthday, the narrator is using a delaying technique to create tension. In other words, the summary is particularly suited to the presentation of background information and for the linking of scenes. Elided time is an accelerating technique that creates tension. In a slow-down our attention is directed towards the important events.

4.2.2.3 Frequency

I will discuss two phenomena that are involved in frequency, namely repetition and iterative presentation. However, the term frequency, originally distinguished by Genette (1980) applies to the number of times an event occurs in the story, and the number of times it is presented in the text.

Moroke uses repetition as a form of accentuating themes or meaning in his work, involving the reader in making connections between the work and the world outside it. Because Moroke wants to teach a moral lifestyle his stories suggest a certain kind of conduct or behaviour to the reader. In the course of the narrative, it serves as the strongest factor contributing to the unity of the story. An example of this is the anger of Mhalatsi in "*Mhalatsi*" ("A man greedy for power"). The action is executed once by himself. Mhalatsi's anger is mentioned repeatedly. The intensity of the anger is suggested by the repetition and then the change in Mhalatsi is more remarkable. Ramonamane's father reminds his son several times that a bicycle must be looked after; in "*Ramonamane le baesekele*" – ("Ramonamane and the bicycle"). A license must be paid annually and he must buy tyres for the bicycle. In other words, Moroke uses this technique to teach his reader to trust and obey his parents and to look after expensive belongings. Maria and Kgangetsile (Tlhapi's parents) in "*Mma, boammaruri bo tla mpoloka*" ("Mother, the truth will save me") warns Tlhapi several times not to tell lies.

Dora, the leader of the girls in "*Ntwa magareng ga makau le makgarebe*" ("A battle between young men and young women") reminds the girls repeatedly to prepare for a fight between the boys and themselves. Repetition is an important narrative technique in all these narratives. It has both an aesthetic and a utilitarian value for it is a device that gives a touch of beauty or attractiveness to a narrative and also serves practical purposes in the overall organization of the short story by accentuating important elements (Okpewho, 1992:20). In other words, repetition is a feature of literature that captures the reader's attention and concentration.

These narratives also make use of iteration, that is, a series of similar events in the story is presented only once in the text (Bal, 1985:78). Just like repetition is used to continually remind the reader of certain events, certain events that are described only

once are used as constant factors to direct the entire narrative (Du Plooy, 1986:353). In "*Mhalatsi*" ("A man greedy for power") Mhalatsi insists on taking on a difficult war and this is mentioned only once, though it plays a definitive role throughout the story. In "*Ntwa magareng ga makau le makgarebe*" ("A battle between young men and young women"), Dora, the leader of the girls, informs the girls how the boys are coming to thrash them with a whip that they will never forget as long as they may live. They gossip about each other all the time but the story does not relate all the instances.

The use of repetition and iteration in narrative texts therefore serves to make the texts more attractive, to accentuate important events and elements and to avoid boring aspects of the story.

4.2.2.4 Characters

According to Du Plooy (1986:353), "die akteurs wat in die storie handelinge verrig en gebeurtenisse beleef, word in die verhaal gekompliseerde persoonlikhede: **karakters**".

There are not many characters in "*Mma, boammaruri bo tla mpqloka*" ("Mother, the truth will save me") and the emphasis is mainly on Tlhapi and his mother, Maria. There is a mention of *tokoloshe*, the priest and the pupils, but they are described only as far as their actions have an influence on the lives of the important characters, especially Tlhapi's. Tlhapi's father, Kgangetsile never becomes the centre of attention. He is a reticent figure whose quiet characteristics emphasize Tlhapi's contrasting character, as Tlhapi likes showing the world that he is living a wonderful and fascinating life. The other characters in the story are not described for their own sakes, but rather act as vague figures who serve the purpose of providing background for the main characters. The same applies to a still greater degree to other pupils, Tom Mogale, Molemi, Tsebanyane, Ratile Mating, Priscilla and the Head of the School.

In this short story, it is important to take note of the fact that characters are mainly portrayed through their actions and that communication through the use of words plays a major role. Maria warns her son that his story is very long and he takes time

to tell it. In other words, Tlhapi does not only tell lies, but also lives them. Tlhapi arrives home from school at eight o'clock at night. He comes with many excuses, hiding what he has or has not done. He blames his teacher, who asked him to wait for the doctor to immunise him, yet he can not show his mother any immunisation marks on his body. He also lies to his mother, saying that he attended the funeral of one of his school friends who had been hit by a car while he was riding his bicycle to school. Tlhapi never capitulates and acknowledges that he tells lies.

His mother keeps on reminding him that: "... o se ke wa lebala gore o tsholofeditse gore o tla bolokwa ke boammaarure. O eletlhoko. O se ka wa tena rraago ka go bua maaka a lefela (... don't forget that the truth will save you. Wake up, boy, don't upset your father by telling lies.) (50) Tlhapi's mother really loves him. Tlhapi realizes that he must repair the damage by telling the truth. Of the town Houtkop the narrator says: "*Haleluya! Amen! A kagiso e nne mo Sione! Haleluya! Amen!*" (Halleluja! Amen! "*A kagiso e nne mo Sione! Haleluya! Amen!*" (Hallelujah! Amen! Let there be peace in Zion! Halleluja! Amen!.) (54) The narrator repeatedly relates how words can create a tranquil, pleasurable and peaceful life in Houtkop. But Tlhapi still lies.

The characters in this story determine the development of the story. Referring to characters Du Plooy (1986:355) speaks of a "soort noodwendigheid, 'n onontkombaarheid, waarmee hulle deur die verhaal toebedeel word ...". In "Mother, the truth will save me", the narrator does not encounter any problems to convince the reader of the credibility of the characters and that which happens to them. The parents want their son to be truthful, but he keeps on telling lies. He does this so convincingly that they believe that they have succeeded in changing him.

4.2.2.5 Space

In "*Mhalatsi*" ("A man greedy for power"), the events take place in the village, a very hot, dull and uninteresting place. The village is called Modigapoo (meaning a person who can kill a bull with his own hands), and on the level of the text the village can be considered as more than merely a place. In the description of the village, the narrator not only shares information, but also interprets, comments and explains, and it would seem as if the village is regarded as equivalent to life that is full of frustrations and uninteresting things. This is the village of hunger and thirst (55). It is said that the

village calls out for new life that will enable the people to take hands, form a unity and go and attack Morapedi and his followers (60). There is actually a deep yearning for the people in the area to take hands and form a unity so that life can be different. From the conversations it becomes clear that they want to be united. But, in the same way as Mhalatsi's words cannot really change reality, this desire or yearning is also in vain.

The relationship between the Modigapoo village and life that is full of frustrations is finally confirmed in the last paragraphs of the text. Morapedi realizes that Mhalatsi is using war as a means of getting away from the unacceptable reality. Mhalatsi's frustrations and depressions are described as follows: "*A gata jaaka tshwene yo motonnatonna, a paraladitse dirope, a funne mabole. O ne a tswa a tsene, a thulanya mojako fa a tswala*". (He walked like a male baboon with clenched buttocks, legs and fists. He slammed the door whenever he came in or went out) (55). In other words, he finds the situation intolerable. He lives in a condition of great unhappiness or great pain and suffering. According to Du Plooy (1986:357):

'n Baie belangrike funksie van die ruimte in die verhaal het met die totstandbring van 'n semantiese veld te make, soos wat Greimas dit beskryf het. Die elementêre struktuur van betekenis berus daarop dat 'n saak 'n bepaalde betekenis dra, omdat daar 'n teenoorgestelde saak met 'n teenoorgestelde betekenis bestaan. Die woorde (tekens - *signifiants*) waarmee objekte (betekenis - *signifie*) aangedui word, vertoon dus dieselfde semantiese verhouding. Tussen die twee teenoorgestelde *termes* - *objects* is daar ooreenkomste wat as basis vir die vergelyking dien, maar daar is ook onderskeidende kenmerke wat die basis van die teenstelling vorm.

In this story the Modigapoo village and the village of the kingship of Ramogatla are placed in contrast with each other. The Modigapoo village is associated with dearth and frustration, but the dearth, the aridity and the frustration are so much more obvious because there is a place like the village of the kingship of Ramogatla - even if the village of the kingship of Ramogatla exists only in Mhalatsi's words and in other people's imagination, especially that of his supporters. On the other hand the village of the kingship of Ramogatla is exceptionally beautiful because there is a place like

the Modigapoo village. This contrast has an impact on all the levels of meaning in the story. Both places are places where people live and work - that is the basic similarity. The Modigapoo village is too hot and extremely unattractive and unpleasant and the people suffer as a result of hunger and thirst, but the imaginary village of the kingship of Ramogatla gets much rain and is attractive.

The village of Modigapoo is reality, life with its burden of sorrow and suffering, and the village of Ramogatla represents the place of peace, the place of love and hope. One's awareness is therefore alerted to the fact that the description of the village of Modigapoo takes place in earthly words - "*E ne e le motse wa tlala le lenyora*" (It is the village of hunger and thirst.) (55) and the old woman Moraraganyi (means an organizer) is suffering as a result of the physical environment and hot climate. Her face is narrow which shows that in her youth she had been a pretty girl. She has yellowish skin, but the heat of the sun and inappropriate washing have changed her colour (55). The words used for describing the village of Ramogatla (Moraraganyi's words) stand in contrast to those used for the Modigapoo's village: "*Bogosi jwa kgosi ya rona bo agile ka botlhale le ka bopelotelele*" (The kingship of our king is built from wisdom and patience) (58). Modigapoo village is a place of reality where one cannot throw dust in one's eyes or take evasive action, while the village of Ramogatla is a place where one can be free from anxiety, pain or suffering.

4.2.2.6 Motifs

Motifs fulfil a very vital role in the narrative of "*Mhalatsi*" ("A man greedy for power"). It is mentioned in 3.4.6 that Du Plooy (1986:357-358) uses the term motif like Kayser (1971) and Lämmert (1968) - that is, to denote a narrative element with a particular meaning, which is repeatedly used with the same stable meaning. Traditional motifs are motifs that have become fixed in world literature and in the history of a culture, that is, the matter and a fixed meaning are inextricably linked and used consistently, for example the use of a red rose as a symbol of love.

When a text assigns a particular meaning to a particular matter in such a way that each reference within the text consistently recalls the same meaning, Kayser denotes it a Leitmotiv. Traditionally, then, a motif has a fixed meaning, and whenever such a motif is used in different texts its meaning remains stable. Leitmotifs obtain their

meaning only **within their particular texts**, and if the same matter occurs in a different text, it will not be associated with the same meaning.

There are a few motifs in "Mhalatsi" - kingship, hunger, thirst, war and Christianity.

The motifs are always present in the words used to describe events and characters and therefore contribute to the creation of an intra-textual system of relations. Characters and events are described in terms of the motifs as though the motifs form a basic vocabulary used by the narrator Du Plooy (1986:358). The motifs form a particular code applicable to the text. For instance, Mhalatsi is infuriated because Morapedi has filled the people with a rebellious spirit. People no longer bow before king Ramogatla and his kingship is failing. In many traditions, it was held that the vitality of the king reflected, or was responsible for, the vitality of his people and the fertility of the land (Cooper, 1978:91). Cirlot (1971:167) adds that a king possesses magic and supernatural powers. The king also stands for the ruling or governing principle, supreme consciousness, and the virtues of sound judgment and self-control. So, Mhalatsi wants to silence Morapedi who may diminish the vigour of such a great kingship.

Mhalatsi wishes to rebuild the walls defending his people's unity that Morapedi has broken down. According to Cirlot (1971:362) the wall is seen as an enclosure that has secondary implications of protection that, according to its function and the attitude of the individual, may even be taken as its principal meaning. Mhalatsi is totally involved and committed to protect and fight for his people. At the same time, his village is full of hunger and thirst (55). Thirst symbolizes longing, appetite, desire for experiencing life, either spiritual or material (Cirlot, 1971:170). In other words, Mhalatsi is yearning for kingship so that his people can experience a condition or period in which there is enough to eat and drink, including a freedom from anxiety or troubling thoughts. During the conversation between Moraraganyi and Mhalatsi, Moraraganyi points out that she did not sleep well for the whole night. She sees well that the kingship of Ramogatla will fail. The foundation is weakening. Literally, Moraraganyi is thirsty and hungry but figuratively she is striving for peace and harmony – a struggle that is in vain. The above-mentioned characteristic supports the tight structure of the text. Through the use of motifs particular events are therefore highlighted. When Mhalatsi reaches Morapedi's place and finds peace, he has to

realize that the better place is not the village of Ramogatlana but the peace of Scripture.

According to Du Plooy (1986:364) the motifs are largely responsible for the creation and functioning of the cultural, the connotative and the symbolic codes in the text. The motifs function as "signs" on a semantic level. She uses **sign** here in the normal sense of the word - a matter referring to another matter rather than as a **signifiant**. All references of hunger or thirst or war immediately evoke Mhalatsi's anger and his insistence on taking this difficult war **as well as** his way through the desert where he collapses when he finds himself at Morapedi's place and the recitation changes his character, Morapedi names him Moledi (an evangelist). Morapedi has never kept record of the wrongs of Mhalatsi.

4.2.2.7 Focalization and narrative instance

I will discuss focalization and narrative instance together, since these two aspects are inseparable in "*Mhalatsi*" (A man greedy for power).

The narrator is an instrument of the implicit author. Whenever the focalization shifts in the story, such a shift occurs via the narrator.

Du Plooy (1984:365) points out that in some texts the narrator is such an important factor of the fictional text that the narrator can be seen as a character, but in most cases, the narrator is not a part of the narrative in the sense of taking part in the narrative events. The relationship between the narrator and the characters therefore causes the narrator to be realized at a level different than the characters. This narrator has multiple functions and is both an element of the narrative and a textual strategy. For example, in "*Mhalatsi*" the narrator is the most important focalizer. It is the narrator who examines and interprets the events. At times the narrator simply narrates (55, 56, 59, 62, 63), occasionally he conjectures about a matter and muses on his manner of narration. The most important focalizer therefore is the narrator himself: it is the narrator who looks at the narrative events in the story.

According to Du Plooy (1986:365) the narrator can identify with a character in order to look through the character, or together with a character, at an event or a matter. One might say that focalization takes place through a character. The easy and

inconspicuous back-and-forth movement between a version of a character's words and those of the narrator, often only inferable from switches of pronouns or the use of particular punctuation marks, makes it clear to what extent the narrator repeatedly temporarily identifies herself with a character. In "*Mhalatsi*" (A man greedy for power) the implicit author lets the narrator watch and feel and experience together with a character. When Mhalatsi is in the desert he wants to reach Morapedi's place, but he is also very tired and scared. Emotional involvement is a remnant from the oral tradition and has to do with the performative nature of traditional Tswana literature. In contemporary literature it enhances the dramatic quality of the stories making them lively and colourful. "**A** re, 'Morapedi **ke** a go bona ... **Re** tla kopana, rra. **A** leka go taboga, mme maoto a roroma. **O** a ntoma. **Ke** tla go supetsa gore le nna **ke** na le ..." (**He** said, 'Morapedi, I see you ... **We** will meet, sir. **He** tried to run, but **his** legs were trembling. **You** are biting **me**. I will show **you** that I have) (62).

From this aspect of the narrative one may deduce that the narrator is never detached. The narrator is intensely involved in the fates of the characters, not only as an observer or an inquisitive party, but also as someone who is also emotionally involved. This is evident from the exclamations and questions that appear so often: "... o re nka itumela jang ke letse ke sa robala? (56) O tla fitlha o dira eng fa o fitlha kwa setshabeng sa ga Morapedi (59). Ke a ikana. A morapedi a didimadiwe!" (59) (... how can I be glad if I haven't slept all night? What will you do when you get to Morapedi's tribe? I swear! Let Morapedi be silenced.) This is supported by the repeated chorus of "*Ke tla ..*" (I will ...) (59).

Though the involvement with a character can make the narrator unreliable in the sense that he is biased, it makes the narrative more credible and also gets the reader or listener involved. Mhalatsi's view of life is described as the narrator sees it; initially, therefore, it is the narrator who sees and speaks (55). A few paragraphs later it is Mhalatsi who looks at his people (56). After this the group of lively people are described as Mhalatsi sees them and Mhalatsi's becoming aware of his own life is described - it is Mhalatsi who looks, and Mhalatsi who observes his own people. They no longer bow before king Ramogatla, and his kingship is dying. The narrator proceeds to comment on Mhalatsi's views (57). When Mhalatsi collapses and finds himself at Morapedi's place, his character changes, and Morapedi names him Moledi.

These events are narrated as though the narrator simultaneously considers and calculates both his own arguments and Mhalatsi's prospects as he sees and experiences them himself (58-63).

It is significant that the narrator speaks of the characters with authority, as if he were an authoritative source of knowledge. He is therefore technically an external focalizer but his emotional involvement in the story puts him so near the story that it is sometimes as if it becomes part of it as an internal focalizer.

The narrative is made more interesting as well as credible by this play of shifting perspective and voices. Despite the fact that the Moraraganyi and other people are the foundation of the kingship of Ramogatla, the narrative focalizes through them only once. The kingship of Ramogatla is described by Moraraganyi in the conversation with Mhalatsi. She informs him that the kingship of Maposi, Molebatsi, Morapedi and herself was built with wisdom and patience. She feels devastated because Morapedi is introducing the Christian faith that is a threat to the chieftainship. Accordingly, the kingship of Ramogatla is then described as Moraraganyi sees it - in other words, she is used as focalizer. Moraraganyi says: "*... nna rure ga ke itse gore motho yo go tweng ke Morapedi o, o direga jang. A o a tsenwa?*" (... I really don't know how this being, that is called Morapedi, achieves his end. Is he insane?.) (58) Moraraganyi does not approve of Morapedi's Christianity. The narrative is never again focalized through Moraraganyi. Her motivations and her contribution towards the kingship of Ramogatla are never again discussed or described.

The narrator often focalizes through Mhalatsi and the text mostly identifies with Mhalatsi. When the journey to rebuild the walls of defence is described, Mhalatsi's experience is represented as he experiences it. Mhalatsi is overcome by a terrible thirst, stumbles against the rocks and falls on the tree with his teeth and then collapses. The intention of the journey, the thirst, the suffering and collapse are all events that are focalized through Mhalatsi himself.

In the last part of the text the narrator identifies himself very strongly with Mhalatsi. Morapedi and Mhalatsi come across each other at Morapedi's place. The meeting is described with very little commentary. A brief typographically distinct section - just

before the description of how Mhalatsi finds himself at Morapedi's place - provides a summary of Mhalatsi's feelings as he views them himself. It is Mhalatsi who speaks to the judge inside his thoughts, and it is his feelings of resentment against Morapedi that are described. And yet the impression remains that the narrator's voice echoes Mhalatsi's, as though he thinks and feels and looks and speaks with Mhalatsi. The insight Mhalatsi experiences at Morapedi's place is therefore an insight reached by the narrator together with Mhalatsi. Mhalatsi realizes how important it is to ask if he could pray and he recites from memory some lines from Psalm 139. In other words, together with Mhalatsi the narrator here finds one of the answers in his search for insight into questions of power. One could think that the narrator in "Mhalatsi" uses the character to promote his own views. Apart from the fact that an involved narrator is part of the performative nature of Tswana literature, it is also true that the role of the narrator is at the heart of all narrative.

I agree with Du Plooy (1986:368) that Sheridan Baker (1985:155 in Du Plooy, 1986:368) argues that the presence of a "visible" or an "invisible" narrator is the characteristic of all fiction. For him, the author cannot intrude because he is already there, talking (Baker, 1981:159). This narrator is the one used by the author to narrate that which he knows about the characters and events. During the narrative process the narrator himself becomes like a character, narrating his own story as well as the fictional narrative. The fact is that without this particular narrator "*Mhalatsi*" (A man greedy for power) would have been an entirely different tale.

4.2.3 NARRATION

4.2.3.1 Narrative instance

Different styles of narration are used in Moroke's stories. For instance, in "*Mma, boammaruri bo tla mpoloka*" ("Mother, the truth will save me") the story develops mainly through the representation of direct speech. From what the characters say to each other the story-line can be deduced. The narrator becomes a secondary factor and the story unfolds in the direct words of the characters. Tlhapī's words are as follows: "... *ke tsamaya dimeile tse di tshela go ya sekolong mo mosong, tsela e ke e tsamaya ... Gompiano le nna ke a bona gore ke fitlhile mo gae morago ga nako, mme ke na le tlhaloso*" (... I have to walk nine kilometers to school in the morning, I

walk this road ... I am aware of the fact that I am later than usual today, but I do have an excuse.) (47) This conversational tone is sustained throughout the text as a basic distinctive characteristic of the text. The narration is specifically inclined toward the reader and all possible trouble is taken to convince the reader of the narrative's reliability.

The author makes use of a variety of conventions of reading and writing. Often questions and interjections are employed to create effects. These provide the narrative with a strong emotional tone, loaded with intensity. Tlhapi's mother speaks with anger: "*A ke yona nako ya gore o tsene mo gae o nanara jaaka phiri e? O na le tlhaloso e o neng o e bona kwa ga mang? A o tagilwe?*" (Is this the time to sneak into the house like a wolf in the dark? What kind of an excuse do you have? Are you drunk?.) (47-48) "*Tloga fa!.*" (Get out!.) (47) At times a question asked by someone else is repeated as if it is by an imagined listener, "*A ga a tlhabiwe ke ditlhong?*" (Is he not ashamed?.) (48). And occasionally a question is left hanging, unanswered - "*A o a itse gore dilo tsotlhe tse ke di kwadile mo mogopolong wa me ka enke e e sa phimogeng?*" (Don't you know that I have all these things written into my memory with ink that cannot be erased?) (48). The question is answered indirectly and much later. "*Bolela rraago gore motlhala wa dinao tsa thokoloshe le matshwao a diatla tsa yona a ne a ntse jang*" (Tell your father what the tracks of the *tokoloshe*'s hands and feet looked like.) (51)

In the end the parents and the reader enjoy Tlhapi's story whether it is true or not: "*Puisano ka ga thokoloshe e ne e natefela Kgangetsile. O ne a itumela fa o bona gore mosimane wa gagwe o pelokgale. Ga a ka a sia kgotsa a idibala fa a utlwa bana ba goa, 'Tokoloshe! Tokoloshe!'*" (Kgangetsile enjoyed the story of the *tokoloshe*. He felt proud of his son's bravery. His son did not run away or lost his consciousness when he heard the others shouting: "*Tokoloshe! Tokoloshe !*").

In this story, there is therefore a story within the story, so that the text can be seen as a series of embedded text passages.

4.2.3.2 Language usage

The short story "*Ntwa magareng ga makau le makgarebe*" ("A battle between young men and young women") is characterized by virtuoso language usage. The text employs a wide variety of writing and linguistic conventions, for instance, interjections, direct speech and free indirect speech, imagery, proverbs and idioms.

"Dora a bula buka ya ditiragalo tsa lefatshe la Afrika-Borwa, mme a bala. O ne a thathile lekoto, .." (Dora opened a book on South African history and started to read. She crossed her legs.) (37)

The variety in language used can be described by looking at the idioms. In the story "The war between young men and young women" different types of idiom are used. When the girls go into the water it is described as follows:

Basetsana ba ba neng ba tshwere diaparo tse di shapang, bona ba na ba tshwarana ka diatla, ba tsena mo metsing ba dirile mola o o tshwanang le dinaka tsa kgomo. Lea o na a tloga a goa, 'Dora, bona basimane ke bao mo ditlhareng, ba tla ba go kukunela! Ba tshotse dithupa tse di telele!

The girls who had put on bathing suits took hands and went into the water, making a half circle like horns of a bull. Lea started screaming, Dora, see the boys by the trees, they are stalking you! They have long switches!. (37)

Biblical stylistic elements also appear in "*Di kgaogane le mewa ya rona*" (They should leave our spirit alone.) (34) The text combines legalistic language (39), and songs (36) to create a stylistically colourful text and to enhance the quality of his style. The author uses rhetorical questions (35, 37) as a means of inducing the reader to take an active part in the discussion of vital issues which not only affect him as a writer but also his reader. For example: "*A basimane ba tla apola diaparo mme ba tsene mo metsing ba itee basetsana kgotsa ba tla ba leta gore ba tswe pele?*" (Would the boys take off their clothes and go into the water to beat the girls or would they wait until they came out?.) (37) A rhetorical question is basically a question which does not expect an answer, or one to which the answer is more or less self-

evident (Pretorius, 1989:28). The writer uses both proverbs and idioms to moralize and to reflect on everyday events. Some proverbial expressions are taken more or less directly from English: "*Go lwa ntwā e e thata ya meno le dina*la". (To fight a dangerous battle with tooth and nail)" (34). "*Go twe ga gabo legatlapa ga ga lediwe*" (It is said that where a coward lives, no tears are shed.) (35)

In his writing the author uses everything at his disposal: dashes, ellipses (...), italicization and accents are used freely (34, 35, 36, 38). This is an example of a traditional image. The writer also uses traditional imagery to represent objects, actions, feelings, thoughts, ideas, state of mind, and any sensory or extrasensory experience (Pretorius, 1989:31): "*Basimane jaanong ba kotsi **jaaka** dikubu di le mo nokeng ...*" (The boys are now as dangerous **as** hippos in the river) (34)

Traditionally the simile is defined as an explicit comparison as opposed to the metaphor where the comparison is implicit. The narrator organizes the motifs in groups, both together and in opposition to each other: Life is described in terms of hatred and love and the ability to talk in peace. The boys and the girls need to deal with a situation of hatred: "*... a leka go bona leano le re ka baakanyang diphaano tsa rona kwa ntle ga ntwā*" (... he tried to hit upon a plan as to how we can correct things without fighting.) (39) so that peace and victory are connected. In opposition to this, fighting is the final solution (39-40): "*Basimane ba simolola go lwela dikgarebe tse dintle. Erile fa dithupa di sena go robega, ba thubana ka mabole, ba ragana ka ditlhako.*" (The boys started to fight over the pretty girls when the switches had broken, they hit each other with the fists and kicked each other with the shoes.) (39)

In this short story "*Ntwā magareng ga makau le makgarebe*" ("A war between young men and young women"), Moroke uses his own language as a reservoir from which he draws words through which he builds and expresses the ideas and incidents that constitute the short story. His language is simple, direct and understandable, it is capable of eliciting the deepest emotions of the narrator and the characters.

4.2.4 SUMMARY OF DISTINCTIVE CHARACTERISTICS OF S.A. MOROKE'S SHORT STORIES

4.2.4.1 Subject

Moroke emphasizes particular traits in his characters in order to teach a lesson. He is highly didactic in his short stories and his didacticism is directed at the preservation of cultural norms and values and the promotion of social harmony, according to Lutato (1982:120). He uses the behavioural attitudes of his characters to show these didactic elements and as a traditional writer, he promotes societal well being.

In the following paragraphs the subject of each story is briefly presented before the dramatic implications of the stories are discussed.

4.2.4.1.1 “Mhalatsi” (“A man greedy for power”)

The main focus is on Mhalatsi who fights for tradition against missionary innovations. He is threatened by the Christian belief in his village. People no longer bow before King Ramogatla, and his kingship is dying. Morapedi has influenced the people not to be obedient and loyal to their chief. Mhalatsi's concern is to protect his chief's people from the influence of the missionaries. Unfortunately, he is defeated in his fight against the domination of the Christian faith over the tradition of the chieftainship. In his repentance he asks for a Bible from which to read relevant messages. From this, he learns to accept that traditional culture can co-exist with the Christian faith.

4.2.4.1.2 “Ramonamane le baesekele” (“Ramonamane and the bicycle”)

Ramonamane spends his whole birthday with a painful heart and a broken spirit. He begs his father to buy him a bicycle on that day, but his father buys him clothes instead. Ramonamane feels jealous when some of his friends ride on bicycles. One day, he collects old bicycle parts and makes his own bicycle. When it is finished, it is hardly beautiful to look at, but nevertheless he likes it. In order to get it to go forward, Ramonamane and his friends push it up to the top of a hill. Ramonamane jumps on the bicycle and the boys push it. Accidentally, a strong and invisible wind from the south pushes the bicycle forward aggressively. It goes to the wrong side of the road.

Ramonamane leans to the right side and turns the bicycle out of the road. The boy nearly dies. Later that afternoon, Ramonamane's uncle invites him to go to town with him and he buys him a bicycle.

4.2.4.1.3 “Mma, boammaarure bo tla mpoloka” (“Mother, the truth will save me”)

The story focuses on Tlhapi who arrives at home from school at night. His parents are cross him because he is so late. Maria (Tlhapi's mother) warns him that lies won't get him anywhere. Tlhapi comes home with very tall stories and he takes a long time to tell them. His father promises to kill him if he is not prepared to change his bad behaviour. Tlhapi tries to repair the damage and tells the truth but it fails. Tlhapi's mother reminds her son that he must not forget the truth will save him. He tells of a *tokoloshe* that appeared at school. Tlhapi's father, Kgangetsile enjoys the story.

4.2.4.1.4 “Ntwa magareng ga makau le makgarebe” (“A battle between young men and young woman”)

In one of the Black high schools near an ocean there is a battle between the young men and women. It is forbidden for boys and girls to either speak to each other or to write each other letters. The boys are derogatory towards the girls, naming them butterflies. The girls in turn call the boys hippos. On a Saturday morning, the boys plan to thrash the girls with whips so that they will never forget it as long as they may live. Dora suggests that boys and girls should talk in peace - fighting will not help at all. She emphasizes that it would be a great shame for their parents if they heard that boys of the high school fought with the girls. So, they devise a plan to settle their differences peacefully.

The following paragraphs will focus on the themes of the respective stories.

4.2.4.2 Theme

Theme is the most important binding element in a story and it runs through a story like a golden thread. According to Abrams (1993:121) the term theme is sometimes used interchangeably with motif, but the term theme is more usefully applied to a

general concept or doctrine, whether implicit or asserted, which an imaginative work is designed to incorporate and make persuasive to the reader. In other words, theme is an idea or governing principle having some significance in a story. Brooks and Warren (1971:272) express the same view as follows:

The theme is what a piece of fiction stacks up to. It is an idea, the significance, the interpretation of persons and events, the pervasive and unifying view of life that is embodied in the total narrative.

The author reveals the central idea of the story through the thoughts of his characters. The theme unites all the details of a story into a coherent narrative structure. The story must be constructed carefully in order to preserve its unity. The events must be inter-related and must contribute to the development of the theme. Boshego (1993:25) explains that the theme may be stated directly or can be implied indirectly. To state theme directly is an old-fashioned procedure and the danger of such direct statements of theme is that they may be construed as moralistic urging of a certain kind of conduct or behaviour upon the reader.

Moroke's work is indeed moralistic but also more than that. These short stories serve as examples of the technique where the titles have a direct bearing on the themes of the stories. Grobler's (1993:44) criticism of the selection of such titles is as follows:

Many African writers from our region subvert their own efforts by failing to select significant titles for their works. Titles are often so self-explanatory that they hardly appeal to the imagination of the reader. In fact, the titles of some works undermine the aim of the authors to seize the attention of their readers through the creation and sustainment of suspense, because the outcome is too obviously implied on the covers. As a result the message comes as 'old news' with little or no impact.

In Moroke's work, nothing from outside is used for the title, but an actual part of the story itself is chosen. Often the initial words of a short story serve as the title of the story.

In the story "*Mhalatsi*" ("A man greedy for power") the main character's name is used as the title of the story. Mhalatsi means "a man greedy for power" and the story is

indeed about Mhalatsi's struggles to accept the changes in traditional power structures. Moroke relates the protagonist's (Mhalatsi) concern about the spread of the Christian religion and his fear that the unrestrained spreading of this religion might diminish the chief's powers and lead to the demise of the Batswana culture. Mhalatsi calls for the support of other villagers to stem the tide of Christian expansion. He is of the opinion that this religion threatens to undermine the traditional chieftainship. Before its arrival people obeyed their chiefs out of sheer goodwill and there were no problems. Mhalatsi's concern is to protect his chief's people from the influence of the missionaries. The main source of his concern is the inability of the missionaries and their priests to teach the converts to remain loyal to the authority of the chief.

Moroke uses Ramonamane in "*Ramonamane le baesekele*" ("Ramonamane and the bicycle") to reveal the main message of this story. Ramonamane is disobedient to his parents. The author calls him " ... *mosimane yo o tlhokang tsebe* ..." (... a disobedient boy ...) (31) He begs his father to buy him a bicycle. Ramonamane's father buys his son clothes instead. He reminds his son that a cyclist must be on his guard, and a small boy like himself does not know about looking after himself. However, his sound advice is not taken seriously by Ramonamane. Ramonamane makes his own bicycle and the bicycle falls into the water because he cannot turn the handlebar. The boy is in shock and shaking. In this way the truth and validity of his father's warning becomes clear.

The themes in Moroke's works are about everyday truths. He wants to highlight certain problems or ideas.

The following paragraphs will focus on style.

4.2.4.3 Style

According to Serudu (1987:191) one can never give a watertight definition of style, since it involves not only the choice of words and their appropriate use in sentences and paragraphs but also the entire pattern that a literary work assumes. It registers not only in the theme (message) but also in its impact. Style reflects the world of the work and may be an index to the author's worldview. In terms of Jakobson's model, it

not only shapes the code, but also controls the fibre of the contact and the extent to which addresser and addressee stay in contact. In other words, style is a manner of linguistic expression, how a writer says what he says. In Abrams' (1971:165) opinion the style of a writer involves his use of language and it can be qualified or described in terms of certain features that characterize it, like figurative, ornate, Biblical, etc. Moroke's style is associated with his personality, meaning that elements of his personal feelings, thoughts and experiences are evident in the language he uses.

4.2.4.3.1 The use of words

Words enable writers to describe characters' appearances, inner feelings and thoughts. They are the writer's paints and every writer must have some capacity to use their coloration texture, intensity and harmony to produce an identifiable style (Irmischer, 1975:67) - in other words, a good writer knows the power of words. The beauty of his creation depends on words. Boshego (1993:136-137) points out that the writer must be well versed in the literary language that at its best is always charged with the cultural heritage of his linguistic group. In addition to his vast knowledge of language, the writer should adopt an individualistic mode of expression, which would help in exposing his thoughts, emotions and life experiences. However, to achieve his aim, the writer cannot rely on his knowledge of the vocabulary of his language alone, but he should be able to manipulate language into the creation of the work of art.

When one reads through Moroke's short stories, one is intrigued by his literary styles in communicating his ideas and life experiences to his readers. Moroke writes in the Rolong dialect and faithful to his style he can also be called a moralist. Biblical phrases and quotes can be found throughout the story. The two poles of the believer on the one hand and the sinful person on the other can be found throughout his work. This abundant use of Biblical references clearly reflects the writer's subjective feelings in the work. This influences the autonomy of the work, because the writer clearly wants to reflect his own viewpoint to the readers. Even if the moral lesson is not forced onto the readers, it is part of the story line. He attempts to educate the readers not only in an educative manner, but also in a religious one. His background as a minister therefore leaves a clear mark on his style of writing. His works will not

only reflect their linguistic acquisitions but will also evoke a way of living. By including Biblical examples, moral lessons and traditional customs, Moroke wants to convey an authentic message to his readers.

4.2.4.3.1.1 The adverbial and adjective descriptions

Proper and competent word use does not only shape a work, but also intensifies the contents of such a work. Moroke uses a great many adverbs and adjectives. His vocabulary suits the theme and events in the work. Examples of the adverbial and adjective descriptions can be found in “*Ramonamane le baesekele*” (“Ramonamane and the bicycle”) and “*Mma, boammaruri bo tla mpoloka*” (“Mother, the truth will save me”):

- *O tlotse letsatsi lotlhe la segopotso sa botsalo jwa gagwe **ka pelo e e bokete**, le ka **mowa o o robegileng**.*
(He spent his whole birthday with a heavy heart and a broken spirit.) (24)
- *Maria a re, Mo nakong ya motshegare o mogolo, botlhe ba motse wa Topville ba ne ba itse gore go senyegile.*
(Maria said: ‘In the middle of the big day everybody in the village of Topville knew that something was wrong’.) (49)
- *Ra bona mosadi mongwe o mokima a tla a tshotse loso lo logolo ka seatla se sengwe mme ka se sengwe a tshotse sekhumelo sa pitsa.*
(We see a fat woman coming towards us with a big wooden spoon in the one hand and the lid of a pot in the other.) (49)
- *Kgangetsile a bua ka botsarara.*
(Kgangetsile spoke with anger) (50)

4.2.4.3.1.2 The noun and verb descriptions

Examples in “*Ramonamane le baesekele*” (“Ramonamane and the bicycle”) and “*Mma, boammaruri bo tla mpoloka*” (“Mother, the truth will save me”) are as follows:

- *Ke selo se se maswe gore ngwana wa sekolo a tsamaye mo lefifing le lentshontsho la bosigo jaaka moloï).*
(It is not a good thing for a schoolchild to be wandering about in a pitch-black moonless night like a sorcerer.) (48)
- *Ba bangwe ba ne ba tlola ka difensetere, ba lela.*
(Other children jumped through the windows, crying.) (49)
- *Mmaagwe a mo leba ka kutlwelo botlhoko.*
(His mother looked at him with sympathy.) (26)
- *Baesekele e ne e fologa ka lobelo lo lo gakgamatsang, ...*
(The bicycle made a capricious speed as it went down.) (30)
- *... mosimane yo a batlang go swa yo, ke morwa John Mojatau*
(... this boy who wants to die, is the son of John Mojatau) (31).

Magoleng manages to use adverbials and adjectives effectively as verbal and nominal descriptions. The use of paragraph will be discussed.

4.2.4.3.2 The use of paragraph

In the following paragraphs, we shall briefly look into Moroke's use of paragraph as follows: the beginning, and the ending of the story.

4.2.4.3.2.1 The beginning of the story

Moroke uses the beginning of his stories as statements of intent. They are regarded as thematic dicta that are validated in the course of the narratives. They introduce the reader to the subject matter of the story. It makes the reader feel he should read on, and makes him/her eager to know what the author has in his work. The beginning of the story "*Mhalatsi*" ("A man greedy for power") is as follows:

Mhalatsi a tsoga a tletsetletse ntwā, a gata ka thata, a fatakanya. A gata jaaka tshwene yo motonnatona, a paraladitse dirope, a funne mabole. O ne a tswa a tsene, a thulanya mojako fa a tswala.

When Mhalatsi stood up, he was angry and walking through the house, he treaded and bubbled loudly. He walked like a male baboon with legs apart, and clenched fists. He slammed the door whenever he came in or went out. (55)

The main character's intense feelings of anger are revealed and the reader wonders why he is so upset.

This beginning takes hold of the attention and feelings of the reader. Mhalatsi's external appearance elicits the reader's interest and thus creates tension. Mhalatsi becomes prominent in his fight for tradition against missionary innovations. He does not approve of it that Morapedi is gradually destroying the traditional rule of the chieftainship. So, his life rooted in anger, symbolizes strong and sometimes violent feelings of displeasure and extreme annoyance leads to a desire to hurt or stop the person.

Moroke follows the same pattern in "*Mma, boammaruri bo tla mpoloka*" ("Mother, the truth will save me"). His beginning of the story is an enticement to the reader. However, the reader will not hesitate to continue reading anyway. It is as follows:

E ne e setse e le nako ya ura ya borobedi mo bosigong fa Tlhapi a bula mojako a tsena mo gae, a tswa sekolong. O ne a lapile, molomo wa gagwe o setlhafetse ka ntlha ya tlala le lenyora.

It was already eight o'clock at night when Tlhapi opened the door and arrived home from school. He was tired and hungry; his mouth was dry from hunger and thirst. (47).

Tlhapi is introduced as the main character in this story. The main problem is Tlhapi's habit of coming home late from school with different excuses on a daily basis. Immediately after this is narrated, Maria, Tlhapi's mother, starts scolding him so that the conflict between parents and child becomes clear. The central issue in the story is made known right from the outset.

4.2.4.3.2.2 The ending of the story

The ending of the story is often concerned with the author's intention to achieve, with striking effect, that which he has been preparing all through the story and generally it has direct bearing upon his theme (Kane & Peters, 1975:508). At the end of "*Mhalatsi*" there is a sudden reversal of feeling in the main character:

Mhalatsi o na a kopa gore a rapele... Ba na fetola leina la gagwe, a bidiwa Moledi.

Mhalatsi asked if he could pray ... Then they changed his name and called him Moledi, means evangelist. (63)

The first sentence serves as a transition from what was going on before. Mhalatsi is defeated in his fight against the domination of the Christian faith over the tradition of chieftainship. In his repentance he asks to pray. The second sentence shows a sudden reversal of feeling in the main character, that is Mhalatsi is a brand new person, a Christian and evangelist. From this, he learns to accept that traditional culture can co-exist with Christianity. Moroke reveals in some fresh light what the work has been driving at all along or even open our eyes to something new.

The story of "*Ramonamane le baesekele*" ("Ramonamane and the bicycle") ends as follows:

Erile mo thapameng ya letsatsi, malomaagwe Ramonamane a mo laletsa gore a tsamaye le ena go ya kwa teropong. Ramonamane o boile kwa teropong a itumetse thata, a pagame baesekele e ntle, e a neng a e reketswe ke malomaagwe

Later that afternoon, Ramonamane's uncle invited him to go with him to town. When they came back, Ramonamane was excited, riding a beautiful bicycle that is bought by his uncle. (31)

In the story, Moroke shows that disrespect and disobedience to parents are undesirable elements in life because they breed disharmony and contempt among others. Ramonamane could not understand why his father would buy him clothes on his birthday instead of the bicycle that he had been asking for so long. To solve the problem in his own way, he collects old bicycle parts and makes his own bicycle. One

day, Ramonamane jumps on the bicycle and it goes to the wrong side. He nearly dies. Ramonamane is disobedient to his parents because his father explicitly warns him that he is still too small to look after himself. Furthermore, a cyclist must be on his guard, because there are cars in the street that drive at high speed.

Moroke leaves the reader with something fresh and illuminating. He begins most of his prose works by asserting a thesis and thereafter he goes on to illustrate or support it.

4.2.4.3.3 The use of imagery

Moroke uses imagery to represent objects and actions in his work. According to Cuddon (1980:322-323) imagery has many connotations and meanings. Imagery as a general term covers the use of language to represent objects, acting, feelings, thoughts, ideas, states of mind, and any sensory or extrasensory experiences.

The applications of imagery in a work can concretise the idea or thought that the writer wants to communicate. The use of imagery appeals to the reader's sensory organs. Striking applications of imagery are found in Moroke's work. Effective imagery is a strongly evocative function that is more effective than ordinary discourse. In this work it has a further function in that it clearly supports the theme and the main character. The imagery brings about a concentrated, compact and suggestive sketch of the main character. Examples of imagery are as follows:

4.2.4.3.3.1 Simile

Traditionally the simile is defined as an explicit comparison, as opposed to the metaphor where the comparison is implicit. In the simile a comparison is made between two things that may differ in all respects except for one specific characteristic that they have in common. A figurative meaning normally marks such comparison. Here are few examples chosen at random from his short stories under discussion:

A tshwana le sefofu se ralala tlhaga se pagame baesekele.

Like a blind man, he rode on the bicycle through the grass. (30)

When Ramonamane rides on his own manufactured bicycle, he falls into the water because he cannot turn the handlebar. The author associates Ramonamane with a blind man. According to Biedermann (1989:42) blindness symbolizes ignorance, impartiality and a complete vulnerability to fate. Furthermore, he says blindness is a refusal to see the light of salvation. Ramonamane's father warns his son that he is still too immature to have his own bicycle. If warnings have no effect, punishment is the last resort. Ramonamane is in shock and shaking. His complete lack of respect and the feeling that his parents are worthless, are not important enough to deserve his attention, are replaced by the knowledge that his father was right.

The simile in "*Ntwa magareng ga makau la makgarebe*" ("A battle between young men and young women") is as follows:

Basimane jaanong ba kotsi jaaka dikubu.

The boys are now as dangerous as hippos. (34)

The girls nickname the boys as hippos. The boys feel bad. So, the boys prepare raisin-bush switches to thrash the girls. The boys are so insulted that they want to fight and decide to hit the girls with switches from the raisin bushes. They feel so insulted because hippos are regarded as animals with bad characteristics. A hippopotamus represents murder, impudence, violence and injustice (Biedermann, 1989:174 and De Vries, 1974:243). Hence, they are dangerous and always prepared to fight. Ironically the boys' reaction to the insult proves the nickname right.

4.2.4.3.3.2 Metaphor

The reader is expected to visualize one object as being another object. According to Pretorius (1989:32), traditionally the metaphor is loosely defined as an implied comparison. In this case words are used to indicate something different from the literal meaning. Two objects or aspects are compared to each other to evoke a deeper or figurative meaning. Eagleton (1983:99) stresses that "in metaphor, one sign is substituted for another that is somehow similar to it". In metaphoric language there is always some form of semantic incongruity, because words or signs are substituted for one another, and the substituted words do not fit according to realistic

rules and meaning. Notice how Moroke makes the defeat of Mhalatsi more vivid and clear with his precise word choice and use of metaphor:

Mhalatsi a tlaselwa ke lenyora le le boitshegang. Loleme lwa gagwe lwa oma. Dinko tsa gagwe tsa thibiwa ke lorole. A eletsa gore a ka boela morago a ya go nwa mohuhutso o a o bonyeng o tshologa mo mmeleng wa ga Koloboi. Letsatsi la phirima, mme a apesiwa ke lefifi le lentshontsho. A ntsha dikwalo tse a neng a di tshotse, a di ja. A leka go taboga mme maoto a roroma. A tsokotsega. A ruthagana fa fatshe. A gagaba lobakanyana ka mangole le ka diatla. A wela mo setlhareng ka meno mme a idibala.

Mhalatsi was overcome by a terrible thirst. His tongue dried out. His nostrils became blocked by dust. He felt like turning back to drink the sweat he had seen running off Koloboi's (his horse) body. The sun set and he was covered by a pitch darkness. He took out the letters he was carrying and ate them. He tried to run, but his legs were trembling. He stumbled, and came down hard. He crawled a short distance on his hands and knees. He fell on a tree with his teeth and then he collapsed. (62-63)

The picturesqueness of the above excerpt is clear. Mhalatsi does not speak at all. He tries to fight for his life but all in vain, and the shadow of defeat is reiterated in so many words. Words such as "*lenyora*" (thirst), "*oma*" (dried out), "*lorole*" (dust), "*boela morago*" (turning back), "*phirima*" (set), "*lefifi*" (darkness), "*ja dikwalo*" (eat letters), "*roroma*" (tremble), "*tsokotsega*" (stumble), "*ruthagana*" (fall hard and helplessly), "*wela*" (fall down), are all metaphorically associated with defeat.

The turning point in Mhalatsi's struggle comes when he remembers the passage from Psalm 139 that his mother has taught him. The metaphors used to describe Mhalatsi's condition are exactly those in Psalm 139 as follows:

*Nka siela kae, Modimo wa me,
Ka aga kgakala le thata ya gago?
Fa nka tthatlogela legodimong,
Le fa nka fologela kwa tlase,*

*Ka ala diphate tsa me mo bobipong,
Le fa nka pagama diphuka tsa mahube,
Ka fofela kwa dipheletsong tsa lewatle,
Kae la kae ke fitlhela o le teng!
Letsogo la gago le ntshwere,
Le fa nka iphitlha mo gare ga lefifi,
Le koo bosigo bo ela fa pele ga me,
Bo sedimoge jaaka motshegare.
Lefifi le galalele jaaka lesedi.*

(Where can I escape from thy spirit?
Where can I flee from thy presence?
If I climb up to heaven, thou art there;
if I make my bed in Sheol, again I find thee.
If I take my flight to the frontiers of the morning or dwell at
the limit of the western sea,
even there thy hand will meet me
and thy right hand will hold me fast.
If I say, "surely darkness will steal over me,
night will close around me",
darkness is no darkness for thee
and night is luminous as day;
to thee both dark and light are one. (63)

Paul and Mhalatsi, then, can be said to have an encounter with the risen Jesus in which they heard his voice. Elsewhere Paul speaks of God revealing his Son to him (Gal. 1:16), but he also goes further and speaks of seeing Jesus (1 Cor. 9:1). All the emphasis falls on what was said to Paul "*Why do you persecute me?*" and Moroke teaches his reader a moral lesson about Christianity. This question is aimed directly at the immediate purpose of Paul and Mhalatsi. It indicates that while Mhalatsi is on his way to Morapedi and his people to attack them for their heretical way of worshipping God, Mhalatsi is in reality attacking a group who has a heavenly spokesman and representative, that is, Morapedi (which means a man of prayer). To attack the Christians is to attack the heavenly figure. In conclusion, both Mhalatsi and

Paul had been persecutors of the Christians but had a vision of Jesus as a result of which they are called to be apostles and summoned to preach to the people. The above-mentioned metaphoric sentences give more weight to the central controlling idea of the story. In addition, it is convincing that Moroke is a man of God and he gives moral lessons.

4.2.4.3.3 Rhetorical question

This is another stylistic feature that is used very frequently by Moroke in all his short stories. Guth (1975:167) describes it as "a rhetorical question has a built-in answer". It seems to leave the decision up to the reader, but it is worded in such a way that only one answer is possible. Pretorius (1989:28) adds that "a rhetorical question is basically a question which does not expect an answer, or one to which the answer is more or less self-evident". It means that a rhetorical question is used in a literary work as a way of expecting the reader to take an active part in the solution of the problems that the author himself is trying to solve. A rhetorical question is a short, emphatic question for instant effect. It consults, as though seeking counsel (Shipley, 1966:144).

In "*Ramonamane le baesekele*" ("Ramonamane and the bicycle") as in all the other short stories of Moroke, there are numerous examples of rhetorical questions. Sometimes Ramonamane's friends feel sorry for him and lent him their bicycles. Ramonamane's father is not prepared to buy his son a bicycle. He indicates to his son that he is still too young to go around on a bicycle. The poor boy feels ashamed, because he realizes that his father has exerted strong discipline. However, as a disobedient child, he insists on having his own bicycle. In other words, Ramonamane is prepared to do as he wishes, even against the advice of his parents. The writer seems to be surprised by this reaction and poses this question before Ramonamane, thus persuading him to take a stand with him:

*O ne a utlwa mowanyana wa bonyana o botsa mo sehubeng sa gagwe
ka lentswe le le sesane: 'Ke ka ntlha'ng fa o ka itira mokopi?'*

He heard a little voice in his heart asking: "Why are you acting like a beggar?". (22)

Of course there is no one who can answer the question except Ramonamane himself. In "*Mma, boammaruri bo tla mpoloka*" ("Mother, the truth will save me") the reader is persuaded gently to take an active part in matters which the author puts before him. "*Maria a botsa, 'A rure motho yo ga a tlhabiwe ke ditlhong?*" (Maria asked: Is this person really not ashamed.) (48) Tlhapi (Maria's son) arrives at home from school at about eight, with different excuses. Moroke helps to establish mutual relationships between the author and the reader. The rhetorical discourse seeks to achieve action with his audience. The reader is convinced and influenced to take part. Proverbs and idioms will be discussed in the follow paragraphs.

4.2.4.3.4 The use of proverbs and idioms

Like the other forms of traditional literature, proverbs and idioms have been preserved and stored mainly orally from one generation to the next. Proverbs and idioms are brief, wise sayings, expressing a general truth that is widely accepted by the people of the society concerned. Guma (1967:65) states that "A proverb is a pithy sentence with a general bearing on life." It serves to express 'some homely truth' or moral lesson in such an appropriate manner as to make one feels that no better words could have been used to describe the particular situation. Idioms are mainly concerned with action, rather than with a symbolic representation of truth.

4.2.4.3.4.1 Proverbs

Proverbs are deeply-rooted in the culture of the people, and are a reflection of the people's attitude towards life (Ntshinga, 1998:66). They help people understand the world around them and promote the meaning of their lives. In addition, Guma (1967:65) states that "Proverbs cover a wide field. They extend over all the areas of the community's activities and daily pursuits. They reflect its attitude to other people, as well as its physical environment, its plants and animals." Proverbs can be used as devices for giving complexity to narrative, unity and form, coherence and patterns of action and way also have significant thematic implications (Serudu, 1987:235).

A considerable number of proverbs are found in the work. Many of the proverbs reinforce the theme of the work and are used effectively. The following are examples of proverbs in the work:

In "*Mhalatsi*" (A greedy for power), Mhalatsi is recovering in Morapedi's place:

- "*Di sa itsaneng di a welana*"

Direct translation: Strange things come together

Literally meaning: To be a stranger in Jerusalem

Application: Not to know of what is happening around one or is generally known.

Moroke uses a proverb that comes from the Bible story of Paul. Paul was on his way to Damascus to persecute Christians. The Lord reveals to Ananias that Paul was to be a witness for Jesus. Ananias went and did as he was bidden. He put his doubts aside, addressing Paul warmly as brother, and he laid his hands upon him. Similarly, Morapedi accepts Mhalatsi as brother. Mhalatsi associates himself with the existing Christians in Morapedi's place.

In "*Ramonamane le baesekele*" ("Ramonamane and the bicycle"), Ramonamane feels jealous when some of his friends ride on bicycles. Sometimes Ramonamane's friends feel sorry for him and lent him their bicycles. Ramonamane's father is the one of the few men who did not have a bicycle:

- "*Batho ga ba lekane e se meno*" (26).

Translation: People are not alike as the teeth in your mouth.

Application: People are different.

Moroke teaches his reader to be grateful for small things unlike Ramonamane who fails to appreciate his parents abilities. It is written in the Bible that the Lord has given us different gifts.

The tension increases between young men and young women in "*Ntwa magareng ga makau le makgarebe*" ("A battle between young men and young women"), until the girls obtain permission from the matron to let them go to the beach. At this the boys start fighting over the pretty girls, hitting each other with the switches with which they intended to hit the girls. Moroke warns the boys:

- "*Noga ga e latelwe mo mosimeng*" (35):

Direct translation: A snake is not followed in a hole.

Literal translation: To cherish a snake in one's bosom.

Application: To receive ingratitude or evil in return for good.

The girls are prepared to settle their differences without fighting. The boys hit each other with fists and kick each other with the shoes. The girls laugh in the face of the boys. Moroke conveys a message of respect to his reader.

4.2.4.3.4.2 Idioms

Idioms are characteristic indigenous expressions, whose meanings cannot be ordinarily deduced or inferred from knowledge of the individual words that made them up. They are native to a language, and have the stylistic effect of giving it a typical native ring that is characteristic of its mode of expression. Further, idioms are never didactic, and never teach any moral lesson. Neither do they ever express any fundamental truth or wisdom with a general bearing on life. Rather are they witty and humorous expressions which are connected with a particular phrase, but which are not as staid and dignified as proverbs (Guma, 1967:66-67).

Moroke uses typical Setswana idioms in his work. These idioms are peculiar to the Setswana language and the functional use therefore elevates the use of language within a given work. As in the case of the proverb, many of the idioms support the theme and events of the work. Examples of striking expressions are the following:

- (a) Idioms based on parts of the body. The heart is metaphorically associated with emotions. It is amazing to note how thoroughly Moroke knows the actions and functions of the various parts of the body. The heart is associated with a number of sense impressions namely: pleasure, anger, sadness and fright. We will now examine a few examples in which the heart forms the core of the idiomatic expression. In "*Mhalatsi*" ("A man greedy for power") examples are as follows:

- *A go na le sengwe se se go tshwentseng mo **pelong**?*
Is there something that troubled your heart?. (56)
- *Re lala re ratharatha ka **dipelo** tse di botlhoko.*
We spent the whole night with painful hearts. (57).

- *Togamaano a kopa, 'O nne pelotelele, rra.*

Togamaano asks: "You must be patient, father" (57-59)

In "*Mma, boammaruri bo tla mpoloka*" ("Mother, the truth will save me")

- *Nna pelo tlhe, o mo reetse*

Please, calm yourself and listen to him. (50)

In "*Ramonamane le baesekele*" ("Ramonamane and the bicycle")

- *Go tlhatswa pelo...*

To cheer up... (24, 26 and 27)

The following paragraphs will focus on Biblical allusions.

4.2.4.3.5 Biblical allusions

Biblical allusions are indirect references made by the author to certain passages in the Bible. By such references a writer reveals the content of his mind, the literary and other knowledge stored there which is part of him and can hardly be set aside while he writes. Even if he could set it aside, he rarely would wish to, for allusions are one of the principal means of enriching a literary work by bringing to bear on it the associations and meanings connected with other works and of placing it in a kind of perspective by relating it to the cultural traditions behind it (Potter, 1967:114).

There are many Biblical references in Moroke's work. His religious background can be observed, for example:

Ramonamane in "*Ramonamane le baesekele*" ("Ramonamane and the bicycle") is praying "*Ka pelo e e bokete, le mowa o o robegileng* (With a heavy heart and a broken spirit.) (24). Because he wants his father to buy him a bicycle. He feels jealous when some of his friends ride on bicycles.

After many trials and tribulations, Mhalatsi in "*Mhalatsi*" ("A man greedy for power") finally reaches his destination. "... *ba mo tlhapisitse, ba mo tsholetse kofi e e nang le maswi a mantsi*" (... they washed him and poured him coffee with a lot of milk.) (63) This allusion bears reference from (Matt. 10:42), the Lord says: "You can be sure that

whoever gives even a drink of cold water to one of the least of these my followers because he is my follower, will certainly receive a reward". Moroke shows his reader that the act of Morapedi and his people symbolises healing through the conveying of divine blessing.

Moroke uses Biblical allusions to give his ministry a tinge of authenticity. It is in a way a reflection of his religious conviction and his broad view of life. As a traditional writer, he broadens the horizons of his readers also with spiritual knowledge that would bring him nearer his neighbour and his God. It is therefore his Biblical allusions that create the theme of righteousness that pervades all his prose works.

4.2.5 CONCLUSION

Moroke's background as a minister plays an important role in his work, with Biblical quotations and references recurring throughout his oeuvre. The four selected short stories: "*Mhalatsi*", "*Ramonamane le baesekele*", "*Mma, boammaruri bo tla mpoloka*" and "*Ntwa magareng ga makau le makgarebe*" were analysed. In these stories, Moroke's tendency to moralise is apparent as well as his didactic inclination.

The narratological model as it is used and described by Du Plooy (1986:342-372) forms the basis of the analysis. Time, rhythm, frequency, character, space, motif, focalization and narrative instance and language usage were explained and illustrated in these short stories. Moroke employs time in such a way that it becomes thematically relevant in the structure of his stories. His treatment of time is determined by events, i.e. what you do or what happens to you. It is something concrete, interwoven with one's daily existence. He uses repetition as a form of accentuating themes or meaning in his work, involving the reader in making connections between the work and the world outside it. The actors who perform the actions in a story are developed into complicated personalities in the course of the story as characters. Space in the stories establishes a semantic field. The elementary structure of meaning rests on the concept that a matter is allocated a certain meaning because of the existence of an opposite matter with an opposite meaning (Du Plooy, 1986:356). For example, on the level of the text the village Modigapoo in "*Mhalatsi*" can be considered as more than merely a place. In the description of the village, the narrator explains life that is full of frustrations.

Throughout Moroke's work, traditional motifs have become fixed in the history of culture, for instance, the use of a chief as a lion. Traditionally, a chief has the same characteristics as a lion: wisdom, strength and power. Focalization and narrative instance are described together. Whenever the focalization shifts in the story, such a shift occurs via the narrator. Different styles of narration are used in Moroke's stories: the narrator becomes a secondary factor and the story unfolds in the direct words of the characters, often questions and interjections are employed to create effects etc. Moroke uses the behavioural attitudes of his characters to the didactic elements. In his work, nothing from outside is used for the titles. Often the initial words of a short story serve as the title of the story. He writes in the Rolong dialect. The abundant use of Biblical references clearly reflects his feelings in the work. The beginning of his stories is regarded as thematic dicta that are validated in the course of the narratives. Generally, the endings of his stories have a direct bearing upon his themes.

Moroke uses imagery to represent feelings, ideas and thoughts. Many of the proverbs reinforce the theme of the work and are used effectively. Most of his idioms are based on parts of the body, particularly, the heart is metaphorically associated with emotions. Biblical allusions reflect his religious conviction and his broad view of life.

In the following chapter, a narratological analysis of selected short stories of B.D. Magoleng will be presented.

CHAPTER FIVE

A NARRATOLOGICAL ANALYSIS OF SELECTED SHORT STORIES BY B.D. MAGOLENG

5.1 HISTORICAL BACKGROUND OF B.D. MAGOLENG

Bethaniel Dimapo Magoleng is the third son of Suwe and Sepae Magoleng. He was born at Moruleng on 28 August 1935. He is married to Suzan and they have only one child, Mokgadi. In 1956, he obtained the Junior Certificate and the Primary Teachers' Diploma at Bethesda in 1958. He was awarded a B.A. degree at the University of South Africa in 1983, majoring in Setswana and Zulu. After fifteen years of teaching in various primary and secondary schools, he was appointed principal of Kalafi, Potlakang and Gaopotlake. In 1986, he became an Inspector of Schools.

5.1.1 MAGOLENG AS A WRITER OF SETSWANA LITERATURE

Magoleng is a modern writer whose literary works focus on the recent social developments in history. According to Ranamane (quoted by Gérard, 1993:184) Magoleng is regarded as being responsible for pioneering the short story in Setswana. He is the author and co-author of ten volumes of poetry and collections of short stories. Furthermore, he won a first prize for his short stories in a nationwide literary competition in 1971. Magoleng's contribution to the development of Setswana literature can be summarized as follows:

Year	Book	Type	Publisher
1969	<i>Maboko a Setswana</i>	Poetry	J.L. van Schaik
1972	<i>Mpolelele dilo</i>	Short stories	Via Afrika
1974	<i>Ke a go bolelela</i>	Short stories	J.L. van Schaik
1976	<i>Boka ke boke</i>	Poetry	Via Afrika
1979	<i>A re boke</i>	Poetry	J.L. van Schaik
1983	<i>Losalaba lwa bomme</i>	Poetry	Shuter and Shooter

1983	<i>Mareledi</i>	Short stories	J.L. van Schaik
1983	<i>Mantswe a robedi</i>	Short stories	M.M. Longman
1985	<i>Mokaragana</i>	Short stories	J.L. van Schaik
1987	<i>Kgola ya borwa</i>	Poetry	J.L. van Schaik
1987	<i>Le pelong</i>	Short stories	J.L. van Schaik
1994	<i>Ga le tshetse</i>	Short stories	I.Z. Sikwane

5.2 A NARRATOLOGICAL ANALYSIS OF SELECTED SHORT STORIES BY B.D. MAGOLENG

In the following section of this chapter four selected short stories of Magoleng, viz. “*Mokaragana, ngwanaka*” (“Be joyful, my child”) (Magoleng, 1983:1-4), “*Ga le a ka la tswa*” (“Doomed to die before the next dawn”) (Magoleng, 1974:5-10), “*Ke mosadi*” (“She is a woman”) (Magoleng, 1987:12-16), and “*Dikeledi*” (“A woman’s name means tears”) (Magoleng, 1972:6-11) will be analysed. Magoleng’s stories are concerned with expressing ideas about themes such as nature, aspects of modern life, love, life, animals and cultural issues. The stories deal with Batswana life in urban areas as well.

In this chapter, the stories will be outlined and analysed narratologically. Aspects of culture will be dealt with in chapter six.

5.2.1 STORY CONTENT

Firstly, I will briefly summarize the content of each story. The characters will be listed, their names translated and their relationships described.

5.2.1.1 “*Mokaragana, ngwanaka*” (“Be joyful, my child”)

In this short story, the main character, Diile, meets Disang who marries her. Sadinyana deceives Diile into conducting herself immorally. Both Sadinyana and Diile’s aim is to extract money from the male workers by providing them with the

pleasures of prostitution. Later, Diile falls in love with Papa Solly. She rejects positive advice from Barati related to her adultery. Her adulterous behaviour causes her to forget about her family.

Diile's husband falls ill, dies and is buried by his family. Diile knows nothing about the whole event. She suffers from an incurable disease. Seeing that all her friends have walked out of her life, Diile commits suicide.

In Table 5 the characters in this short story are listed, their names translated and their relationships described.

TABLE 5: CHARACTERS IN “MORAKAGANA, NGWANAKA” (“BE JOYFUL, MY CHILD”)

Names of characters	Translation	Relationship
Diile	They went	Main character, Disang's wife
Disang	Caretaker	Diile's husband
Papa Solly		Diile's lover
Barati	One who loves	Diile's good friend
Sadinyana	Little woman	Diile's bad friend

5.2.1.2 “Ga le a ka la tswa” (“Doomed to die before the next dawn”)

Kesentseng, the main character, is in deep thought about going to demand his dog back. Boiki, Kesentseng's younger brother, sold the dog because the family was in need of money to buy maize meal. The dog's name is Thulamotho and it was sold for R1,00 to a local traditional doctor, Gaolekwe. It is heartbreaking news to Gaolekwe because Kesentseng is not supposed to let the dog go as it was a present from his uncle. At a shebeen (a place where alcoholic drink is illegally sold) Gaolekwe gives Kesentseng his R1,00 in public and tells him that he is doomed to die before the next dawn.

Gaolekwe's words shock Kesentseng to the extent that he relays the threat to his parents. While they are still discussing the threat, it begins to thunder. Lightning strikes and Kesentseng's father stumbles into the dark hut and strangles the witch that he perceives to be there. Kesentseng is buried the following day.

In this story, I encountered some problems of uncertainty:

- The most significant conflict is between Kesentseng (What have I done?) and a traditional doctor Gaolekwe (You are not being tested).
- The events reach a climax when Kesentseng, still frightened at Gaolekwe's words, walks out of his parents' house as lightning strikes. The narrator informs us that Kesentseng's father caught a witch. The witch wriggles out of his grasp and the fight ends. We really wonder where Kesentseng was during the fight between his father and the witch.
- The story closes with the narrator telling us that Kesentseng is buried the following day. Apart from this, the author does not tell us anything more about the incident of the night. We are not directly told who actually killed Kesentseng (more details will be dealt with in chapter six).

In Table 6 the characters in this short story are listed, their names translated and their relationships described.

TABLE 6: CHARACTERS IN "GA LE A KA LA TSWA" ("DOOMED TO DIE BEFORE THE NEXT DAWN")

Names of characters	Translation	Relationship
Kesentseng	What have I done wrong?	Boiki's elder brother and the owner of a dog named Thulamotho
Thulamotho	Hit against somebody	Kesentseng's dog
Boiki	Small boy	Kesentseng's brother
Gaolekwe	You are not being tested	Traditional doctor

5.2.1.3 “Ke mosadi” (“She is a woman”)

We meet Seyantlo (Bakai’s wife) who destroys her marriage by conducting an illicit sexual relationship with a married man, Moleki (Kelebile’s husband). Although Seyantlo’s husband, Bakai constantly phones her in an attempt to solve their marital problems, but this does not succeed at all.

Magoleng describes the feelings of pain and bitter anger experienced by Bakai and Kelebile. They are subjected to the degradation of crying and longing for the spouses that are legitimately theirs. On the other hand, the story shows the hurt and the disappointment felt by Moleki who is indignant to discover that Kelebile also has another lover. Moleki feels remorse and returns to his wife, Kelebile, while Seyantlo is left in utter shame and misery having divorced her husband, Bakai.

In Table 7 the characters in this short story are listed, their names translated and their relationships described.

TABLE 7: CHARACTERS IN “KE MOSADI” (“SHE IS A WOMAN”)

Names of characters	Translation	Relationship
Seyantlo	That which enters the house	Bakai’s wife and Moleki’s lover
Bakai	Those who give directions	Seyantlo’s husband
Moleki	The temper	Kelebile’s husband and Seyantlo’s lover
Kelebile	I have looked	Moleki’s wife
Monosi	The only one	Seyantlo’s child
Esther		Seyantlo’s housemaid

5.2.1.4 “Dikeledi” (“A woman’s name means tears”)

As Gadifele looks out through the window to marvel at the beauty of nature, she suddenly catches sight of her daughter, Dikeledi. Gadifele’s heart beats louder than a drum because she knows that her daughter will become an orphan. Gadinkame’s

strong feelings for Gadifele have suddenly grown cold. She takes care not to forget about her husband's love before the accident. Her back is broken, and unfortunately she will never be able to walk again.

Gadifele's husband is in love with his aunt's daughter, Kedibone. Gadifele's recollection is a reminder to her that if she had not gone to Gadinkame's aunt, she would not have been paralysed. Gadifele commits suicide.

In Table 8 the characters in this short story are listed, their names translated and their relationships described.

TABLE 8: CHARACTERS IN "DIKELEDI" ("A WOMAN'S NAME MEANS TEARS")

Names of characters	Translation	Relationship
Gadifele	It does not stop	Gadinkame's wife and Dikeledi's mother
Gadinkame	It does not touch me	Gadifele's husband and Dikeledi's father
Dikeledi	A woman's name means tears	Gadifele's and Gadinkame's daughter
Kedibone	I have seen things/them	Gadifele's cousin
Kgwanyapa	A mythical dragon snake which comes with wind and rain	Traditional doctor

5.3 THE ASPECTS OF THE TEXT LEVEL

5.3.1 TIME

In modern Tswana literature, time is used to produce tension and expectation. It absorbs the reader's attention, concentration and curiosity as regards the past and the future of the characters. Magoleng explores analepsis and prolepsis effectively to develop his short stories and to give more information concerning the characters.

In "*Dikeledi*" ("A woman's name means tears"), the order and the chronology of the story components are effectively arranged. Much of the text is dedicated to the description of the days on which Gadifele cries. The narrator flashes back to the history of the relationship between Gadifele and Gadinkame. This story is interspersed with important incidents from the past and returns to the present narrative. The embedded sections of the text may also be seen as anachronies. As Gadifele looks outside through the window, the birds are flying and singing in appreciation of the Lord for their creation, and she suddenly catches sight of her daughter, Dikeledi. She watches how Dikeledi plays and shares her food with the chickens. Magoleng flashes back to an earlier event to provide relevant information regarding the days of Gadinkame's love of Gadifele and how she is confined to bed. This is a case of analepsis where the narrator discloses Gadifele's painful feelings of regret in the context of the past. Gadifele's memories of the loss of her good health and her husband's love can be described as a subjective, internal, homodiegetic, complete analepsis.

A further analeptic anachrony is also embedded in this anachrony. The reference to the love affair between Gadinkame and his cousin Kedibone is followed by a narration of how Gadifele came to know about this affair. As in the temporal leap from the hospital to Gadifele's house, the associative link originates in Gadifele's thoughts, but the anachrony is presented as an independent sequence. For instance, Gadifele's recollection is a reminder to her that if she had not gone to Gadinkame's aunt she would not have been paralysed and Gadinkame would not be in love with his aunt's daughter, Kedibone. She recalls those experiences at a critical moment of her life, at a time when she has lost her husband's love. The narrator indicates that Gadinkame would come and sit like a visitor, maybe just to while away time. The anachronies are therefore in correlative, but there is also a specific temporal relationship between them.

After this anachrony the narrative returns to Gadifele. She appreciates Kedibone's support towards her child, Dikeledi, who shares her porridge with the chickens. Kedibone rescues Dikeledi from these creatures. The fact that Kedibone takes care of Dikeledi indicates to Gadifele that she should acknowledge the love affair of Gadinkame and Kedibone. Once again a proleptic anachrony is inserted – on this

occasion one narrating the safety of Dikeledi if Gadinkame marries Kedibone. This analepsis creates completion and is homodiegetic since it provides previously omitted information concerning the progress of Gadinkame's affair and her child's life. In this regard the analepsis is complete as Dikeledi's life is described up to the present of the narrative (the moment in time from which the anachrony is projected). The close thematic binding of the primary narrative and the anachronies indicate that the focus of the narrative is specifically on the meaning of each incident. In other words, Magoleng has connected each incident from the distant past through analepsis to build a meaningful chain of events.

In Setswana literature, prolepsis occurs much less frequently than its counterpart, analepsis. This has been found to be true of Magoleng's works as well, where only a few instances of prolepsis have been encountered compared to the numerous cases of analepsis. According to Grobler (1989:50) prolepsis is subversive of the principle of narrative suspense - when it occurs it replaces suspense. In "*Ga le a ka la tswa*" ("Doomed to die before the next dawn"), when Kesentseng walks down to a shebeen he is not aware that he will receive a rebuff from Gaolekwe. In the conversation between Gaolekwe and Kesentseng in the shebeen they refer repeatedly to events (temporally speaking) in Kesentseng's past and future. It shows that the story revolves around the conversation between these characters. The anachronies also create the focus of the narrative. The reader reads further to get more information. Gaolekwe makes an advance mention to Kesentseng that he is doomed to die before the next dawn. In other words, prolepsis is used as a device to intensify the tension that infuses the story.

5.3.2 NARRATING RHYTHM

Magoleng's use of narrative rhythm will be analysed by referring to his use of ellipsis, pause, scene, summary and retardation. A short story "*Dikeledi*" ("A woman's name means tears") will be illustrated.

In this story "*Dikeledi*" ("A woman's name means tears") Gadinkame comes to his wife Gadidele who has been crippled in an accident. He comes not because of love but to show sympathy. Magoleng indicates that Gadinkame is silent for a long while after greeting Gadifele. Gadinkame's silence is used as a means of ellipsis as this

portion of the story is deleted in the text. That which is deleted might be too painful to talk about or be too difficult to express in words. Gadinkame's silence gives Gadifele the opportunity to stare outside to the tree, watching as always, watching everything through the window. For comparative purposes it means that the text-time is smaller than the story-time as the text-time is in fact zero.

There are a number of pauses in "*Dikeledi*". Gadifele and Gadinkame consult a witchdoctor called Kgwanyapa in Makutwaneng who casts his bones and sings a song of praise. The bones show him something that disturbs him. He stares at Gadifele in silence. This time, Gadifele's eyes begin to fill with tears. One has to keep in mind that the implicit author often brings the temporal advancement of the narrative to a standstill so that the narrator can comment upon, discuss or argue the matter in question. In this case, pause occurs when Gadifele's feelings of depression are described. When it is again continued later on, no time has passed. I agree with Du Plooy (1986:349) that "die pouses word gebruik om telkens die saak waaroor dit gaan te beklemtoon, toe te lig of die emosionele beladenheid te intensiveer".

In the scene, the story-time and the text-time are more or less equal. It often consists of dialogue and can be used to retard the tempo of the text. Many works tend to have a well-balanced alternation of summary and scene in order not to tire the reader with a tempo which is too rapid, and not to bore him with a tempo which is too slow. In this story, parts of the conversation between Gadifele and Gadinkame (7-11)¹ can be described as scenes in terms of narrative rhythm. We accept that in this story this portion of the conversation lasts approximately the same length of time that it takes to narrate in the text.

In the summary the text-time is smaller than the story-time. Summaries are used more often along with retardation. For instance, Gadifele's experiences, depression and loss of hope take a decisive turn, leading her to commit suicide. Unfortunately, Gadifele and Gadinkame's love and thus their marriage have become infested with quarrels and boredom. It seems that this summary passage provides background information essential for the intelligibility and logical course of the narrative. The summary is particularly suited for the linking of scenes.

¹ The numbers in brackets refer to the page numbers of the stories in Appendix B.

Retardation (that is the opposite of summary) seldom occurs. In moments of great tension it can be used as a delaying technique. After Kedibone opens the windows Gadifele looks outside as usual. Kedibone is unaware of the pain Gadifele is feeling inside. As she turns her head from the window in an attempt to sleep Gadifele begins to worry. In the short period between that attempt to sleep and the moment she starts to worry, Gadifele relives several memories. The extensive reporting of the memories is a retarding technique which delays the actual attempt to sleep and thus creates tension. As a result the text-time is larger than the story-time.

5.3.3 FREQUENCY

One of the most outstanding aspects of the use of time in the narrative is frequency. The term frequency, originally distinguished by Genette (1980), applies to the relationship between the number of times an event occurs in the story, and the number of times it is presented in the text. I will discuss the occurrence of repetition and iteration.

True repetition happens when an event that occurs once in the story is repeated several times in the text. An example is in "*Ga le a ka la tswa*" ("Doomed to die before the next dawn") when Kesentseng reminds his brother Boiki repeatedly to retrieve the dog from a witchdoctor. Magoleng uses this technique to underline for his reader the African belief that a gift should not change hands as this might cause mishaps later in life.

The opposite of repetition is iterative presentation (that is, a series of similar events in the story is presented **once** in the text). The author is critical of Diile's adulterous behaviour that causes her to neglect her family and this is mentioned only once though it plays a crucial role throughout the story, in "*Mokaragana, ngwanaka*" ("Be joyful, my child"). At the end of the story, Diile regrets her acts of adultery.

Magoleng uses repetition and iteration in a powerful way to continually remind the reader of certain events.

5.3.4 CHARACTERS

The writing of Magoleng mirrors human action and suffering in general. Magoleng's characters are human beings who feel love, jealousy, hatred, bitterness and other emotions. His successful characterization gives rise to the characters' actions, relationship, interest and even their difference help to create, intensify and ultimately resolve the conflict. For instance, in "*Ga le a ka la tswa*" ("Doomed to die before the next dawn") Magoleng hints that Gaolekwe furiously gives the dog back upon receipt of the money. After the successful retrieval of the dog, the author says:

Kana go fedile. Kesentseng o amogetse ntswa ya gagwe. Gaolekwe le ena ... ranta ya gagwe e mmoetse.

Actually, everything was final and complete. Kesentseng had received his dog. Gaolekwe also ... had regained his one rand. (7)

The reader senses that behind the resolution of the conflict, tension is brewing between Gaolekwe and Kesentseng. From this, the reader can deduce that the narrator concerns himself with Kesentseng's sorrow.

A striking example of the use of metaphor to portray a character can be found in "*Dikeledi*" ("A woman's name means tears"). The narrator describes the man Kwayapa as follows: *Maoto e ne e le diramatla tsa tlou*. (He had feet like those of an elephant.) (9) Magoleng uses the large elephant feet as an image to portray the characteristic qualities of the feet of the traditional doctor, Kgwanyapa. Kgwanyapa is a man as big as a giant of wide build who stands tall like an elephant. Kgwanyapa is compared to an elephant - two objects that are dissimilar because one is a human being and the other an animal. The comparison creates similarity between these two dissimilar things. This image implies that the character of Kgwanyapa has the qualities of an elephant – strength and intelligence. The character Kgwanyapa is not literally an elephant, but the meaning is figurative in the sense that he is compared with a strong animal to indicate the extent and quality of his strength.

Barati's character is portrayed in "*Mokaragana, ngwanaka*" ("Be joyful, my child") when Diile regrets her acts of adultery and thinks of her faithful and honest friend Barati. Magoleng implements contrast in characterization in this story. Diile is a bad

character who cannot listen to constructive criticism. Magoleng uses Barati throughout the story to illustrate moral goodness in the society.

5.3.5 SPACE

On the level of the story in "*Dikeledi*" ("A woman name means tears") the events take place in the village, Makutwaneng. On the level of the text Makutwaneng can be considered as more than merely a place. Makutwaneng means a place where people's lives are in ruin, a sorcery and witchcraft area. The meaning of the name is very important as part of the text level. The narrator is not only sharing information about a description of Makutwaneng but also interprets and explains. During this process, places are linked to certain points of perception. These places seen *in relation to their perception* are called space. That point of perception may be a character, which is situated in a space, observes it, and reacts to it (Bal, 1985:93).

In this story, Gadifele (Dikeledi's mother) is situated in a space in which she feels insecure. Gadifele is not informed that the intention of her visit in Makutwaneng is to be examined by a traditional doctor, Kgwanyapa. Amazingly and horribly Kgwanyapa's bones show him that there is something wrong about Gadifele and her situation in life. He says: "*Kana mosadi wa gago o bina eng, monna?* (Tell me now, to what tribe does your wife belong?) "*O bina tlou, rra*" (She's from the Tlou (Elephant) tribe) (9). However, Gadifele is caught in a predicament and in darkness because her husband is a member of the Bakwena (Crocodile) tribe. Traditionally, Gadinkame must choose a wife from the Crocodile tribe. Gadifele is shocked: "When she came to her senses, she was on the cart again, on the way home". (9) She realizes the terrible consequences of her marriage which is not acceptable according to the rules of tradition. She knows the loss of the marriage is inevitable.

Furthermore, Magoleng mentions that as Gadifele watches Kedibone, her cousin's husband and a member of the Crocodile's tribe, scolds and chases the chickens for eating Dikeledi's porridge, she feels secure. Gadifele feels satisfied that her husband will marry Kedibone and her child, Dikeledi will also be in good hands. In this case, the outer space makes Gadifele liberated and consequently, secure. Both inner and outside spaces function as frames in this instance and the opposition gives both spaces their meaning.

5.3.6 MOTIFS

In Magoleng's work motifs are very important. According to Shaw (1972:245) a motif is a recurring item, idea or subject in a literary work. A motif is closely related to dominant impression, the unifying, and thread in a work (cf. 4.3.6.). In "*Ga le a ka la tswa*", Kesentseng's father advises his son to forget about the traditional doctor, Gaolekwe's, threat. He uses a Setswana idiom that says: *Tsaya marapo o ise go beng*. (Take the bones to their owners.) (9) In other words, Kesentseng must go to bed, pray and communicate with his ancestors through a dream. Understanding the significance of dreams in African society requires the recognition of the fundamental importance of religion in the African worldview (Mbiti, 1997:519). In Setswana literature, dreams have a special significance in that they are believed to occur when the gods want to reveal something that is unknown. Kesentseng's father knows that the gods will come to his son as a means of personal and cultural problem-solving. Therefore, traditional motifs are fixed in the history of a culture. In chapter six dream rituals will be discussed in ore detail.

5.3.7 FOCALIZATION

In "*Mokaragana, ngwanaka*" ("Be joyful, my child") the implicit author lets the narrator watch and feel and experience together with a character who acts or is used as focalizer. When Diile wanders through the city streets, she is in search of a job. She feels weak and sorry for herself. Emotional involvement in Setswana literature enhances the dramatic quality of the stories making them attractive: "*Ke setse ke tswa go boa kwa Rooiberg, nna ke setse ke mmoeletse gantsi; ke setse ke tswa go ral.atswa dinoka, ke tsene dibata tsa Maposetola; ke nosiwa metsi ke Masionne, mme tsotlhe tse mogobeng wa metsi tsa itaya tantanana.*" (I have been to Rooiberg, I have visited many times; I have been taken across the rivers; I have been given various draughts by various religions, drinking water blessed by Zionists, but all this has been in vain.) (1) The emotional quality of the conflict and of the story as a whole is enhanced by rendering the events through the eyes of the character.

In the last part of the text the narrator identifies himself very strongly with Diile. It is Diile who speaks to judge herself inside her thoughts, and it is her feelings of resentment against Papa Solly that are described. The impression remains that the

narrator's voice echoes Diile's, as though she thinks and feels and speaks with Diile. The insight Diile experiences in her room is therefore an insight reached by the narrator together with Diile. Diile realizes how important and inevitable it is to commit suicide because her life is in crisis. All her friends (including Papa Solly, her lover) reject and abandon her. In other words, together with Diile the narrator here finds one of the answers in his search for insight into the situation where Diile's contracts an incurable disease (*boswagadi*) that leaves her spiritually drained. Simultaneously, during the narrative process, Magoleng uses that character to put forward his own views. In Setswana literature, the role of the narrator is very important as the narrator always fills the central position in all narratives.

5.4 NARRATION

5.4.1 NARRATIVE INSTANCE

Different styles of narration are used in Magoleng's stories. For example, in "*Ga le a ka la tswa*" ("Doomed to die before the next dawn") the story develops mainly through the representation of direct speech. Through the dialogue between Gaolekwe and Kesentseng the story-line unfolds. The narrator becomes a secondary factor and the story unfolds in the direct words of the characters:

"Ke maswabi, rre Gaolekwe. Ke nko go sa dupe." Gaolekwe a ntse a mo supile ka ranta. "Ka re tsaya maswe a gago ke a! Le ka go se tlhabele! Le ka se go tlhabele! Ke a go bolelela. Ba go lemile, ke a bona!"

("I am sorry, Mr Gaolekwe. It has happened because the nose does not smell the unknown." Gaolekwe still insisted on him taking the one rand back. "I tell you, take your rubbish, here it is! The sun will not rise for you! I swear! They must have spoilt things for you.") (8)

What we deduce from this quotation is that Gaolekwe and Kesentseng talk between themselves about an event relevant to the rest of the story. Gaolekwe's direct statement of his intention: "*Le ka go se tlhabele! Ke a go bolelela*" ("You are doomed to die before the next dawn! I am telling you").

In “*Ke mosadi*” (“She is woman”) Magoleng makes use of a variety of conventions of reading and writing. Sometimes questions and interjections are used to provide a strong emotional tone that is loaded with intensity. Bakai (Seyantlo’s husband) phones Kelebile (Moleki’s wife) about their own spouses irresponsibility’s towards their marriages. Bakai phones with anger and frustration and Kelibile reacts as follows: “*Ee, rra, go rile eng o ntshosa?*” (“Yes sir, why are you scaring me?”) (12) “*Hallo! ... Ke a utlwa, rra! ...*” (“Hallo! ... sir, I am listening”) (12). “*Ga twe eng?*” (“What is it all about?”) (12). Occasionally a question is left hanging, unanswered – “*Seyantlo, ke mang?*” (“Who is Seyantlo?”) (12) – to answer it indirectly much later “*... Moleki, ke rata gore kajeno jaana o kgethe mo go nna le Seyantlo gore o rata mang!*” (“Today Moleki, I would like you to choose the ones you love, between Seyantlo and myself!”) (16)

5.4.2 LANGUAGE USAGE

In Magoleng’s writing simple sentences are often employed to create effect. The discussion of the following paragraphs will not concentrate on their structural patterns but on their meanings and effect in the works in which they are used. In “*Ga le a ka la tswa*” (Doomed to die before the next dawn) Magoleng uses simple sentences to create a pause in the course of the narrative. This pause creates suspense. Magoleng’s ability to use suspense in this story lets him succeed in keeping the reader wondering what will happen next. His simple sentences are short but powerful in expressing the conflict that reigns in the short story. When Boiki sets out to retrieve Kesentseng’s dog, we are left with a question as to whether Gaolekwe (the witchdoctor) may refuse or agree to give the dog back in exchange of the R1,00 with a strong warning. The author says:

“Kana go fedile”.

By the way it is over. (7)

The author creates this situation of uncertainty to serve as a trap for the reader. The reader did not sense a turn of events when Kesentseng got his dog and Gaolekwe got his one Rand back. A situation of uncertainty is explained in the sentence that follows immediately after the above sentence:

"A go iphora"

(What self-deceive) (7)

Magoleng keeps us wondering how Kesentseng has actually deceived himself. This forces us to proceed with our reading to find out more about the fate of Kesentseng. In Setswana literature most simple sentences are used in dialogue to give heightened dramatic effect.

Magoleng employs a variety of writing and linguistic conventions. There is a wide variation in language usage in this story in *"Dikeledi"* ("A woman's name means tears"). For instance, in the use of punctuation the following often occur: dashes, ellipses (...), and accents are used freely (7,8,9,10,11). Biblical stylistic elements appear in this way: ... *di gal al etsa Mmopi* (... they praise the Lord) (7), *"Modimo o intshwarele"* ("God forgive me"). (11) Magoleng uses a rhetorical question to involve the reader: *"Ke wena Gadinkame, monna wa me?"* ("Is it you Gadinkame, my husband?") (10) This question does not require an answer. Shaw (1972:323) adds that the purpose of such a question, to which the answer is obvious, is usually to make a deeper impression upon the reader than a direct statement would. Magoleng uses proverbs to express some useful thoughts, for example, ... *go itshela moriti o tsididi* (... to give effect to) (11) and idioms to highlight the traits of characters, ... *go bal abal a ka pelo* (... that is something that does one heart no good). (7) Neologism creates new words or borrows words from either English or Afrikaans, *tekese* (taxi) (8) from English.

The following paragraphs will deal with the summary of distinctive characteristics of B.D. Magoleng's short stories.

5.5 SUMMARY OF DISTINCTIVE CHARACTERISTICS OF B.D. MAGOLENG'S SHORT STORIES

5.5.1 SUBJECT

According to Shipley (1996:399) subject and expression and their relative importance have been lengthily and futilely argued, though one should accept that the "what" and "how" in a work of art are one.

5.5.1.1 “Mokaragana, ngwanaka” (“Be joyful, my child”)

The story revolves around Diile’s illness. Barati warns Diile against infidelity and tells her to attend to her husband (Disang) and family. Diile falls in love with Papa Solly while working as a prostitute. Papa Solly disappears when he discovers how terribly ill Diile is. Diile realizes that Papa Solly does not love her. Diile has tried herbal treatment to cure her disease but all in vain. She regrets her wayward behaviour and commits suicide.

5.5.1.2 “Ga le a ka la tswa” (“Doomed to die before dawn”)

This story deals with Kesentseng’s loss of a gift dog, its retrieval and the confrontation between Gaolekwe and himself (Kesentseng). Gaolekwe’s threat to Kesentseng is that he is doomed to die before the next dawn. Boipitiko is a village of a strong belief in supernatural powers so that Gaolekwe’s words cause a sensation. Ultimately, Kesentseng meets his death under mysterious circumstances.

5.5.1.3 “Ke mosadi” (“She is a woman”)

Magoleng reveals the impatience and sorrow with which people sometimes deal with their spouses’ lies and adulterous behaviour. Magoleng uses love and marriage to cast light on and draw attention to the problems of partners. In addition, he shows the irresponsibility and lack of total commitment and involvement that couples display towards their marriages.

5.5.1.4 “Dikeledi” (“A woman’s name means tears”)

Dikeledi’s story revolves around the early days of Gadinkame’s love of Gadifele. Gadifele (Dikeledi’s mother) remembers how unwilling she was to undertake the visit to Gadinkame’s aunt that crippled and confined her to bed. Sadly, Gadifele has lost her good health and her husband’s love. The pain in her heart is assuaged to some extent by a sense of happiness that Kedibone will take care of her daughter, Dikeledi.

Theme will be discussed in the following paragraphs.

5.5.2 THEME

Pretorius and Swart (1982:4) explain theme as not being the topic of the story but the message that is embedded in it. In other words, it is the strongest factor contributing to the unity of the story and gives it meaning. Details and ideas that are irrelevant to the theme disturb the unity of the story and cause it to fail as a product of literary art. It is a general thought and the summing up of everything that takes place in a short story, including the effect of all this on the mind of the reader. The theme is not only what the story is about, but what the story means. According to Mafela (1993:25), whatever happens in a narrative must have a bearing on theme. If theme is the controlling idea, then all the elements of a narrative, be it characterization, plot progression, setting, point of view, style and language, are controlled by it, because they directly mirror the central idea of a story. In other words, theme links all the details into a coherent narrative structure.

The theme of a story is different from its topic. Brooks and Warren (1971:29) put it as follows: "For one thing, the theme of a piece of fiction is not to be thought of as merely the topic with which the story may be taken to concern itself though the word is sometimes loosely used in this sense. The theme is what is made of the topic. It is comment on the topic that is simplified in the process of the story". This in essence, means that two stories with different topics may have the same theme and stories with similar topics may have different themes. In a story, one looks at the logic of theme, that is – "a thematic structure into which the various elements are fitted and in terms of which they achieve unity" (Brooks & Warren, 1971:274).

In "*Mokaragana, ngwanaka*" ("Be joyful, my child") Diile regrets her acts of adultery and prostitution and the bitter repercussions of her adulterous behaviour is clearly the theme of the story. Magoleng indicates that Diile undergoes a certain degree of change, from a state of doing what is morally bad and injustice to a righteous person. She realizes that Barati is a friend who is never regarded and treated properly till needed – she has in fact been with her through thick and thin.

The theme of the disregard and irresponsibility that couples display towards their marriages is developed in "*Ke mosadi*" ("She is a woman"). Magoleng believes that a total disregard of traditional norms and values in marriages causes terrible marital

conflicts. He accurately reflects the feelings of pain experienced by married couples in this short story.

The following paragraphs will focus on stylistic elements in Magoleng's work.

5.5.3 STYLE

Writers are distinguished by specific stylistic elements in their work. Style does not only refer to the word and sentence usage of the writer, but style has to do with the way in which the writer handles the quantitative and qualitative building blocks in his work. It has to do with the work itself. According to Shaw (1972:360) style is the manner of putting thoughts into words. A characteristic mode of construction and expression in writing and speaking, and the characteristics of a literary selection that concern form of expression rather than the thought conveyed. Cohen (1973:49) agrees with Shaw that style pertains to an author's choice of words and their arrangement in patterns of syntax, imagery and rhythm. These arrangements of words constitute the author's imaginative rendering of whatever thoughts, emotions, situations or characters he chooses to create and communicate. In other words, style can be seen as the characteristic way in which an author arranges words to express emotions and thoughts in a literary text.

5.5.3.1 The use of words

The written word is the writer's main tool for putting across the ideas of his stories and their significance. It is through words that the writer is able to crystallize his thoughts, to realize his emotions and bring the images of the mind to the life of literature (Serudu, 1987:97). It shows that without words there can be no literature as a means of communicating literary ideas. In the same line of thought, Jefferson and Robey (as quoted by Mafela, 1993:85) say:

Words articulate our experience of things, they do not just express or reflect it; they give form to what, without language and other sign systems, would merely be a chaotic and undifferentiated jumble of ideas. Instead of things determining the meaning of words, words determine the meaning of things.

Thus, distinctive usage of words can represent the writer's feelings and ideas, and give meaning to a literary text. Magoleng's vast knowledge of Setswana vocabulary enables him to communicate his ideas and feelings in a lucid manner. His particular word choice and usage are observed in a number of examples in the use of ideophones and interjections.

5.5.3.1.1 The use of ideophones and interjections

Ideophones are unique to African languages. In Setswana, as in other African languages, the ideophone constitutes a distinct part of speech, according to Cole (1975:370) – in many respects similar in function descriptive of sound, colour, smell, manner, state, action or intensity, whereas onomatopoeia is descriptive of sound only. In effect therefore, ideophones are vivid vocal images or representations of visual, auditory and other sensory or mental experiences.

Look at the use of the ideophone as complement of the auxiliary verb stem **–re**: Boiki in "*Ga le a ka la tswa*" ("Doomed to die before the next dawn") sold Kesentseng's dog in his absence. Kesentseng says: "*Ga se ya ga Gaolekwe, fa o sa itse – ya re nna wee!*" ("It does not belong to Gaolekwe, if you don't know – it is mine - wee!") (6) This vicious dog is also a gift. The ideophone portrays Kesentseng's value or noticeable quality to the dog, Thulamotho. Kesentseng sends Boiki to retrieve the dog.

Diile in "*Mokaragana, ngwaka*" ("Be joyful, my child") wanders through the city streets in search of a job. She moves from one place to another, all to no avail. The author says: "*Mme e re ke fitlha koo, mongwe a re, Wai!*" (When I arrived there, somebody said, Wai!) It means that people were feeling pity for her because of the high rate of unemployment. The ideophone describes the horrid state or terrible condition of that place. Later, Diile finds a job.

According to Cole (1975:373), in a similar manner to ideophones, interjections are emotionally coloured and are characterized by paranormal phonological structures, including unusual sounds, for example click consonants (which do not normally occur in other words in Setswana), abnormal lengthening of sounds, closed syllables and exaggerated tonal variations. As in European languages, emotional tone can derive from interjections, the exact significance thereof often being dependent on the

attitude of the speaker as expressed by the tone of his voice. We can distinguish between interjections of agreement, denial, surprise, doubt, keening, wailing, etc.

Magoleng uses an interjection of surprise in "*Ga le a ka la tswa*" ("Doomed to die before dawn"). At the shebeen, Gaolekwe returns to Kesentseng his R1,00 in public and tells him that he is doomed to die before the next dawn. Gaolekwe points out: "*Ka re tsaya maswe a gago ke a!*" ("I say take this dirt of yours!") (8) Gaolekwe's words shock Kesentseng to such an extent that he relays the threat to his parents.

Magoleng uses ideophones and interjections to grasp the reader's attention. The use of verbs will be illustrated in the following paragraphs.

5.5.3.2 The use of verbs

The verb is regarded by many linguists as the "king of words", which it in fact is – possibly to a greater extent in African languages (Lombard, 1993:62). The following paragraphs will deal with more aspects concerning the verb in Setswana (all verbs in Setswana must be in a specific mood).

5.5.3.2.1 Mood

According to Kock *et al.* (1987:29) mood implies the way in which a process or action is expressed. An important characteristic of the moods of Setswana is that they exclude each other, i.e. one mood cannot occur within another mood. The moods of Setswana can be sub-divided into two different groups according to certain characteristics. **Non-predicative moods** (infinite and imperative) and **predicative moods** can be sub-divided into the **independent** (indicative, situative and relative) and **dependent moods** (subjective, consecutive and habitual). One of the most prominent stylistic features in the short stories of Magoleng is a dependent mood.

5.5.3.2.2 Dependent moods

There are three dependent moods: the subjunctive, the consecutive and the habitual.

5.5.3.2.2.1 The subjunctive

Kock *et al.* (1987:32) point out that the verb in the subjunctive mood indicates that the action proceeds/results from a previous action or given information. The resulting action must, however, be conditioned causally, i.e. the preceding process must be the cause of or give rise to the subjunctive action.

In "*Ke mosadi*" ("She is a woman"), Magoleng portrays the feelings of frustration experienced by Bakai (Seyantlo's husband) and Kelebile (Moleki's wife), who are longing for their spouses. Seyantlo is in love with a married man, Moleki. Bakai and Kelebile are clearly fighting a losing battle over their spouses: *Go mo lelela ka mmotokara gore bo ba **eme** fele gongwe fao.* (To beg him for the use of his car so that they could stand waiting in the close vicinity.) (13) In this sentence the subjunctive verb "**ba eme**" (they could stand waiting) proceeds/results from the preceding process "**go mo lelela**" (to beg him) in such a way that we can say the 'begging' gives rise to the "waiting" action.

5.5.3.2.2.2 The consecutive

According to Kock *et al.* (1987:38) the consecutive verb indicates an action or process which follows another action/other actions. The tense of the action(s) on which the consecutive verb is based is of importance for the translation of the consecutive verb. The verb in the consecutive indicates **chronological succession** and does not indicate tense itself.

In "*Ga le a ka la tswa*" ("Doomed to die before the next dawn"), Kesentseng sadly remembers how his dog, Thulamotho once saved Boiki's life, while looking for their cattle in the veld. The narrator points out:

O e biditse a ya go disa.

He called the dog and then looked after the cattle. (5)

In which the consecutive verb "**a ya**" follows the perfect tense (indicative). The "calling" action is thus concluded before the "looking" action begins.

5.5.3.2.2.3 The habitual

The verb in the habitual mood indicates an action or process which proceeds as a habit from previous actions/events (Kock *et al.*, 1987:42).

For example, in “*Dikeledi*” (“A woman’s name means tears”) Gadifele remembers how warm and caring her husband’s love was before the accident. Gadinkame visits her regularly after work. She recalls: ... *re tseetse maele mmogo, re ntshe la motlhagare* (... we’d exchange ideas, and usually laughed together as we chatted). (5)

In conclusion, Magoleng uses three dependent moods effectively to show his linguistic features. I will discuss the use of repetition in the following paragraphs.

5.5.3.3 The use of repetition

One of the most prominent stylistic features in the short stories of Magoleng is repetition of certain expressions, words and phrases. According to Kugel (1981:20) when words or phrases are repeated, when there is correspondence between two parts through syntax morphology and meaning, the style is called parallelism. He further explains that parallelism is formed when saying the same thing twice. On the other hand, Fowler (1975:210) points out that repetition can be accompanied by a linking feature and the use of related words, or can occur as expansion or additional meaning. Magoleng uses repetition to amplify the theme and throw light on the characters and ultimately carries it to a logical conclusion. For example, in “*Ga le a ka la tswa*” (“Doomed to die before the next dawn”) Kesentseng thinks deeply about his dog that has been sold to a traditional doctor, Gaolekwe. The story moves on to a collision course because Gaolekwe is not prepared to part with Thulamotho. Kesentseng presents his feelings to his brother as follows:

“*Wena o ka nna wa inanatha, fa o kgatlhwa ke go inanatha, se se teng, nna ke itse fa ke feditse le wena.*”

"You can continue **talking nonsense**, if you are happy to **talk nonsense**, one thing is for certain, I know, that I have finished with you." (7)

The author repeats word such as **inanatha** (to talk nonsense) to give expression to a powerful feeling. Kesentseng sends Boiki to retrieve the dog. We are left with a question as to whether Gaolekwe will agree to give Boiki the dog back or not. Actually, this dog, Thulamotho causes conflict among the characters. The author uses repetition to create a sense of the increasingly serious conflict between two brothers, Kesentseng and Boiki. There is also a growing conflict between Kesentseng and Gaolokwe.

In the short story "*Ke mosadi*" ("She is a woman") repetition contributes to the restatement of central ideas. It causes the story to flow and introduces striking descriptions. Magoleng portrays the feelings of sadness and hopelessness experienced by Bakai longing for his wife (Seyantlo) who is in love with Kelebile's husband. He phones Kelebile's husband (Moleki) and Kelebile about this case. The narrator says:

*Mo mosong fa Moleki a sena go ya tirong, mogal a **wa lela wa ba wa lela**.*

After Moleki went to work in the morning, the phone **rings and rings** again. (12)

Magoleng uses repetition effectively. The following paragraphs will focus on the use of imagery.

5.5.3.4 The use of imagery

The use of imagery conveys the meaning of the writer's communications thus informing the reader about some aspects of life. Cuddon (1980:322-323) mentions that an image may be visual (pertaining to the eye), olfactory (smell), tactile (touch), auditory (hearing), gustatory (taste), abstract (in which case it will appeal to what may be described as the intellect) and kinaesthetic (pertaining to the sense of movement and bodily effort).

5.5.3.4.1 Simile

A simile is an explicit comparison using “like” and “as” as comparative markers. In “Dikeledi” Gadifele hesitates to undertake the visit to Makutwaneng. Gadifele explains:

*O ne a baya seatla sa gagwe sa moja godimo ga legetla la me la molema; a itshwarelela ka nna **jaaka** motho a tsikitlela, a hemela tlase **jaaka** pitsa e lositswe ke mosadi a apeela letsema.*

He put his right hand on my left shoulder; and held on to me **like** a dizzy person, as he breathed softly **like** a pot whose porridge had been thickened by a woman cooking for a group of people. (8)

Magoleng compares Gadinkame with a pot that can give someone or his wife what is needed in order to live, grow and stay healthy. According to Cooper (1978:30) a pot symbolizes nourishment, abundance, fertility and reproductive earth powers. The suggestion is that Gadinkame has much love to give because Magoleng emphasizes that his pot had been thickened by a woman cooking for a group of people. There is enough, in fact, plenty of love in Gadinkame. According to Setswana tradition Gadinkame's love is not meant for his wife only. He is entitled to have two or three wives. Hence, Gadinkame is in love with his aunt's daughter Kedibone in the presence of his wife and Gadifele has to be silent about the affair. Instead of, she is happy that Kedibone will take care of her child.

5.5.3.4.2 Metaphor

Two objects are compared with each other in their totality (Pretorius, 1989:2). For instance, in “Ga le a ka la tswa”, Kesentseng's death is described in different words and use of metaphor.

“Robala, Kesentseng, ngwanaka. Ga re o sal.a o bolela. Bona fela jaaka ngwanaka a dididmetse, mmele fa fatshe o digal.itse. Letsatsi la botshelo le diketse. Nal.edi ya Tloung e e phirimile. Go diragetse! ... pelo yona e a kgaotsa. Pina ya metlha e a khutsa – Kesentseng ga a na go nkutlwa.”

Sleep in peace, Kesentseng, my child. You indeed said it. Just look how quiet my child is, his body spread out on the floor. Life's sun has set. The star of the Tloung tribe has set. It has happened! The heart wants to stop beating. The song of every day all of a sudden ceases to be – Kesentseng will never hear me. (9)

Kesentseng does not speak at all. Words such as *robala* (sleep), *sala o bolela* (indeed said it), *didimetse* (quiet), *digaletse* (spread out), *diketse* (set), *diragetse* (it has happened), *kgaotsa* (stop), *khutsa* (end), *ga a na go nkutlwa* (will never hear me) are all metaphorically associated with Kesentseng's death.

Another example in which one thing is described as being another is in "*Dikeledi*" ("A woman's name means tears"). Gadifele is confined to bed as a result of a terrible accident that damaged her spinal cord. It is likely that she will be lying there for the rest of her life. Magoleng uses metaphors to describe Gadifele's condition as follows:

Tshimologong monna wa me wa lorato, tshika ya pelo ya me, o ne a ntekola ka metlha fa a tswa tirong, re tseetsee maele mmogo, re ntshe la motlhagare, mokgwa o tlhokagal.e. Morago jaana, o tla mo go nna, e seng ka lerato, e leng kutlwelobotlhoko, a fete a tlhona fa thoko ga me jaaka moeng, gongwe a tsamaisa nako, kana a phetha molao. Sefatlhego sa gagwe, se se neng se phal.a dinal.edi ka go gal.al.ela, se nna se edile, se na le bophelo; monomotlha se swafetse jaaka bojang jwa mariga, gongwe leloba motshegareng o mogolo wa selemo.

At the beginning the man of my love, the beat of my heart, came to see me whenever he came home from work. We'd exchange ideas, laughing together as we chatted, without problems. But now he comes to me, not because of love, but to show sympathy, or just to sit there next to me like an unhappy guest, or like someone just passing the time, or just because it's the done thing. His face which used to shimmer more than the stars, which was always peaceful and full of life, is now as wan as winter's grass, or as a flower fading in the heat of the summer sun. (10-11)

Magoleng uses Gadifele's deeply-embedded emotions and thus lends credibility to her despair as an image to portray the characteristic qualities of Gadinkame in many words. Words such as *monna wa me wa lorato* (the man of my love), *tshika ya pelo ya me* (the beat of my heart), *re tseetsee maele mmogo* (we'd exchange ideas), *re ntshe la motlhagare* (laughing together), describe what the relation between Gadinkame and Gadifele was like before, but now things have changed. Gadinkame comes to his wife *e seng ka lerato* (not because of love), *ka kutlwelobotlhoko* (but out of sympathy), *a tlhona jaaka moeng* (like an unhappy visitor), *swafetse jaaka bojang jwa mariga* (as wan as winter's grass), and *gongwe leloba* (as a flower fading).

Magoleng activates the resemblance between two sets of objects and by associating these with each other, suggests the end of love. All the metaphors here have to do with the things fading and going down and the readers realize that there is no hope of bringing back friendly relations or love.

The following paragraphs will discuss proverbs and idioms.

5.5.3.5 The use of proverbs and idioms

According to Sebate (2000:176) proverbs and idioms fall under what is normally referred to as stylised didactic prose. Proverbs are held to express some truth ascertained by experience or observation and though idioms are figurative, they are not didactic, but simply express ideas.

5.5.3.5.1 Proverbs

Proverbs always refer to social situations and the social context gives meaning to a particular proverb. Proverb interpretation provides some important perspectives on the ways in which people of a given culture, view and express the world around them. So, proverbs must have general acceptance by the community that they represent. According to Shaw (1972:306) a proverb is a short saying, usually of unknown or ancient origin that expresses some useful thought or commonplace truth. Proverbs are usually expressed in simple, homely language that is sometimes allegorical or symbolic. Magoleng uses proverbs to give unity and form and have

significant thematic implications. These proverbs invite the reader to look for more knowledge.

In this story "*Ke mosadi*" ("She is a woman") Magoleng highlights problems of married couples who are unfaithful and dishonest. Bakai wants a reconciliation with his wife Seyantlo, but Seyantlo asserts:

- "*Poela e a ja.*" (12)
Direct translation: Returning will destroy you.
Literal meaning: Once bitten twice shy.
Application: One does not allow oneself to suffer the same unpleasantness twice.

Magoleng uses a proverb that compresses the events that can reveal Seyantlo's humiliating experiences in her marriage. We are not directly told the causes of the break-up of Seyantlo's marriage. Furthermore, Seyantlo does not want people to know about her extra-marital affairs. She asks Esther, her housemaid, not to tell anyone about her affair with Moleki, Kelebile's husband. Seyantlo warns Esther:

- "*Mmutla o se ka wa ba wa rotha madi.*" (14)
Direct translation: The Hare's blood should not drip.
Literal meaning: To keep something secret.
Application: Not to be open and honest about something.

However, Seyantlo discovers that people know about her secret evil deeds as Esther says:

- "*Sephiri se dule.*" (14)
Direct translation: The secret is out.
Literal meaning: The cat is out of the bag.
Application: The secret has been revealed.

Magoleng uses these proverbs in this story "*Ke mosadi*" ("She is a woman") to underscore the title. The main actor, Seyantlo is a woman who is powerful and pious.

Magoleng's proverbs teach people that even though a person may do mischievous deeds under the cover of darkness, someone will see. In other words, Magoleng manages to use proverbs effectively to show thematic implications in his work.

5.5.3.5.2 Idioms

Idioms highlight the traits of characters. According to Serudu (1987:24) idioms are embellishments of a writer's language. They serve to heighten and to typify a particular writer's language usage. In addition, Shaw (1972:193) points out that an idiom is a language, dialect, or style of speaking peculiar to a people. The constructions or expressions of one language have a unique structure that is not matched in another language. The word idiom, by extension, has come to mean "individual" and "peculiar".

Magoleng combines idioms with other words and expressions to decorate his language. Like Moroke, Magoleng bases his idioms on parts of the body. The heart is metaphorically associated with emotions (compare a few examples in which the heart forms the core of the idiomatic expression). In "*Ke mosadi*" ("She is a woman") examples are as follows:

- "*Baya **pelo**, mma.*"
Mother, set your **heart** at rest. (12)
- *A lela a ba a sisa **pelo**.*
She cried with all her **heart**. (10)

In "*Mokaragana, ngwanaka*" ("Be joyful, my child") the following examples can be found:

- *A mmulela **pelo**.*
She opens her **heart** for him. (3)

In "*Dikeledi*" ("A woman's name means tears") there are the following examples of idioms:

- *A di fa ka **pelo** ya gagwe.*
She gave them with her **heart**. (7)

- *Ka simolola go bal abal a ka pelo.*

I started to talk without any definite purpose with my **heart**. (7)

Biblical allusions will be discussed in the following paragraphs.

5.5.3.6 Biblical allusions

According to Cuddon (1980:31) a writer refers to an established literary tradition and the audience pick up the reference. Peck and Coyle (1984:129) and Pretorius (1989:47) indicate that an allusion is usually an implicit reference, perhaps to another work of literature or art, a person or an event. It is often a kind of appeal to a reader to share some experience with the writer.

There are very few Biblical references in Magoleng's work.

- In "*Dikeledi*" ("A woman's name means tears") Gadifele's accumulated frustrations does not prevent her from visting an admiring look at the beauty of God's work. She says:

Dinonyana tsa legodimo di ne di fofa, di tshabile pina mo loaping, di gal al etsa Mmopi.

The birds were flying and singing in appreciation of this fine weather, in praise of the Lord. (7)

- Magoleng's lack of religious background speaks for itself in "*Mokaragana, ngwanaka*" ("Be joyful, my child"). Unlike Moroke, Magoleng's Biblical allusions do not enrich the meaning of the story. Examples are as follows: Papa Solly walks out of Diile's life because he can't tolerate her incurable disease. Diile says:

"Modimo ke o o rileng ke tsene mo phaposing."

"God told me to enter the room". (3)

"Go tsamaya Modimo o dira thato ya ona."

Maybe God is doing His will. (3)

It is difficult for the reader to understand the meaning of these references because of Magoleng's insufficient spiritual foundation for the stories. God's name is mentioned but there is no real religious belief underpinning the story.

The following paragraph will draw together some concluding thoughts.

5.5.3.7 Conclusion

The four selected short stories, "*Mokaragana, ngwanaka*" ("Be joyful, my child"), "*Gale a ka la tswa*" ("Doomed to die before the next dawn"), "*Ke mosadi*" ("She is a woman"), and "*Dikeledi*" ("A woman's name means tears") have been analysed. Magoleng is a contemporary writer whose stories focus on the recent social developments in the history of the Batswana in South Africa. The stories deal with Batswana life in urban areas as well.

Time, rhythm, frequency, character, space, motif, focalization and narrative instance and language have been explained and illustrated in these short stories. This was mostly done in accordance with Du Plooy's narratological model (1986:342-372).

In modern Setswana literature time is used to produce tension and expectation. It absorbs the reader's attention, concentration and curiosity as regards the past and the future of the characters. Magoleng explores time to give more information about his characters. Frequency is portrayed in a powerful way to continually remind the reader of thematic implications. His successful characterization gives rise to the characters' actions, their relationships and even their differences help to resolve their conflicts. Places in the stories are seen in relation to their perception as spaces. In Magoleng's work, motifs fulfil a very important task in carrying the stories. For instance, in Setswana literature dreams have historically been the chief mode of communication between the ancestors and the living and are fixed in the history of a culture. The role of the narrator is at the centre of all Magoleng's narratives. In his writing simple sentences are often employed to create effects.

Magoleng treats various themes such as tradition and culture, love and marriage, urban life and social problems. His style highlights the magnitude of certain issues and express his worldviews. Magoleng's vast knowledge of Setswana vocabulary enables him to communicate his ideas and feelings in a lucid manner. Imagery is one

of those techniques that he employs to enhance the effectiveness of his communication and his ability to stay in contact with his reader. He uses proverbs and idioms in a manner that attracts and urges the reader to continue reading. The paucity of Biblical allusions might be an indication of an accompanying paucity of spiritual knowledge.

In the following chapter, cultural identity in selected short stories by S.A. Moroke and B.D. Magoleng will be explored.

CHAPTER SIX

CULTURAL IDENTITY IN SELECTED SHORT STORIES BY S.A. MOROKE AND B.D. MAGOLENG

6.1 INTRODUCTION

This chapter explores cultural identity in Setswana literature taking the short stories by Moroke and Magoleng that were analysed in chapters four and five as point of departure. The stories are "*Mhalatsi*" ("A man greedy for power"), "*Ramonamane le baesekele*" ("Ramonamane and the bicycle"), "*Mma, boammaarure bo tla mpoloka*" ("Mother, the truth will save me"), and "*Ntwa magareng ga makau le makgarebe*" ("A battle between young women and young men") by Moroke and "*Morakagana, ngwanaka*" ("Be joyful, my child"), "*Ga le a ka la tswa*" ("Doomed to die before the next dawn"), "*Ke mosadi*" ("She is a woman"), "*Dikeledi*" ("A woman's name means tears") by Magoleng. Moroke and Magoleng use social environments in different forms in their selected short stories to portray identity and to help the reader understand the characters. The importance of cultural and social structures in the formation of identity cannot be underestimated. The authors examine the behavioural attitudes, morals, manners and wisdom of their characters as well as the nature of the places within which they act.

The discussion of cultural identity in these stories is based on Hofstede's insights and his theoretical explanation of cultural modes of thought. An exposition of Hofstede's theory is given and then the focus is shifted to cultural issues in the stories by Moroke and Magoleng.

6.2 HOFSTEDE'S THEORY: THEORETICAL FRAMEWORK

According to Hofstede (1991:4-14) every person carries within him or herself patterns of thought, feeling and potential action which have been learned throughout his or her lifetime. Much of it has been acquired in early childhood, because at that time a person is most susceptible to learning and assimilating. As soon as certain patterns of thought, feeling and action have established themselves within a person's mind,

(s)he must unlearn these before being able to learn something different, and unlearning is more difficult than learning for the first time.

Culture is learned, not inherited. It derives from one's social environment, not from one's genes. Culture should be distinguished from human nature on the one hand and from an individual's personality on the other (see Fig. 1), although exactly where the borders lie between human nature and culture, and between culture and personality, is a matter of discussion among social scientists.

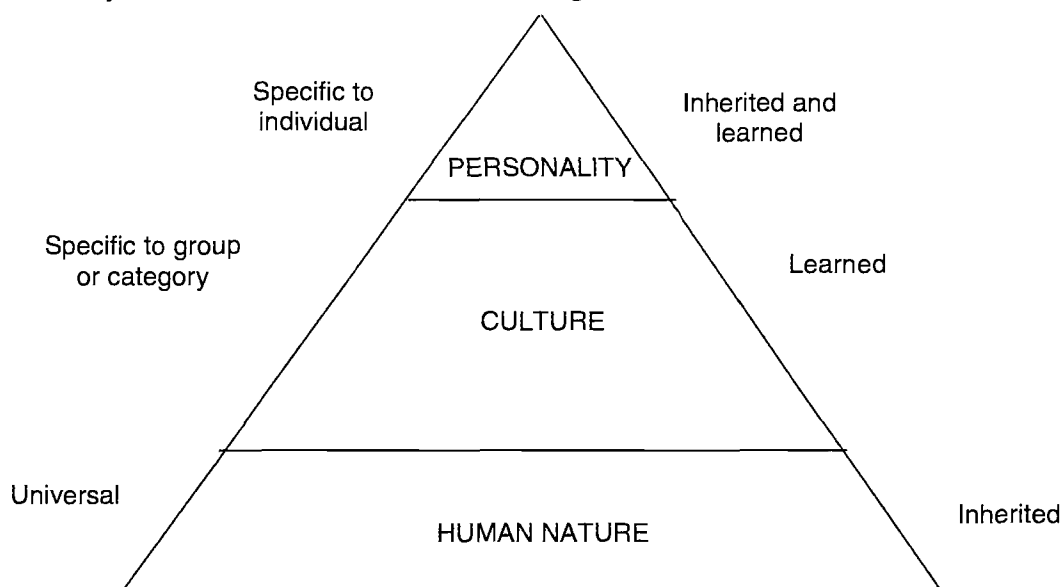


FIGURE 1: THREE LEVELS OF UNIQUENESS IN HUMAN MENTAL PROGRAMMING

The *personality* of an individual, on the other hand, is her/his unique personal set of mental programmes which (s)he does not share with any other human being. It is based upon traits that are partly inherited with the individual's unique set of genes and partly learned. "Learned" means modified by the influence of collective programming (culture) *as well as* unique personal experience.

Human nature is what all human beings, from the Russian professor to the Australian aborigine, have in common: it represents the universal level in one's mental software. It is inherited with one's genes; within the computer analogy it is the "operating system" which determines one's physical and basic psychological functioning. The human ability to feel fear, anger, love, joy, sadness, the need to associate with others, to play and exercise oneself, the facility to observe the environment and to

talk about it with other humans all belong to this level of mental programming. However, what one does with these feelings, how one expresses fear, joy, observations, and so on, is modified by culture.

The following paragraphs will describe manifestations of culture: symbols, heroes, rituals and values.

6.2.1 SYMBOLS, HEROES, RITUALS, AND VALUES

According to Hofstede (1991:7-9) cultural differences manifest themselves in several ways. From the many terms used to describe manifestations of culture the following four together cover the total concept rather neatly: symbols, heroes, rituals, and values. In Figure 2 these are illustrated as the layers of an onion, indicating that symbols represent the most superficial and values the deepest manifestations of culture, with heroes and rituals in between.

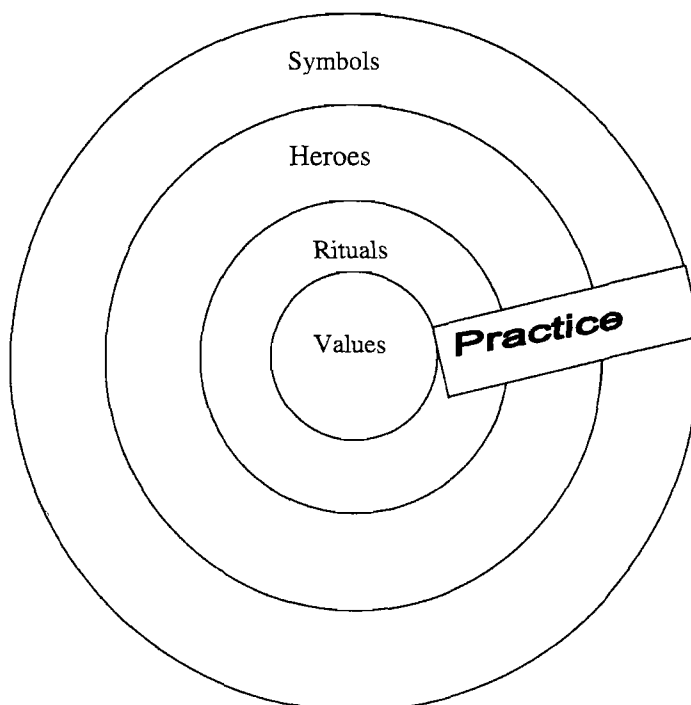


FIGURE 2: THE “ONION DIAGRAM”: MANIFESTATIONS OF CULTURE AT DIFFERENT LEVELS OF DEPTH

Symbols are words, gestures, pictures, or objects that carry a particular meaning only recognized by those who share the culture. The words in a language or jargon belong to this category, as do dress, hairstyles, brand names like Coca-Cola, flags

and status symbols. New symbols are easily developed and old ones disappear: symbols from one cultural group are regularly copied by others. This is why symbols are seen to occupy the outer, most superficial layer of the figure (compare Figure 1.2).

Heroes are persons, alive or dead, real or imaginary, who possess characteristics which are highly prized in a culture and who thus serve as models for behaviour within a specific culture.

Rituals are collective activities, technically superfluous in reaching desired ends, but which, within a culture, are considered as socially essential: they are therefore carried out for their own sake. Ways of greeting and paying respect to others, social and religious ceremonies are examples of culturally determined rituals..

People's actions are determined by all these aspects of culture even though people within a culture are not always conscious of how they are influenced by these underlying cultural patterns. People outside a specific culture can sometimes see more clearly how actions and identities are informed and formed culturally within a community, but the fact is that (as is illustrated in Figure 2) the practices of everyday life are irrevocable linked to underlying cultural patterns.

The core of culture (as is clearly shown in Figure 2) is formed by **values**. Values are broad tendencies to prefer certain states of affairs over others. Values are feelings with an arrow to them: they have a plus and a minus side. They deal with: evil vs. good; dirty vs. clean; ugly vs. beautiful; unnatural vs. natural; abnormal vs. normal; paradoxical vs. logical; irrational vs. rational.

Values are among the first things children learn – not consciously, but implicitly. Developmental psychologists believe that by the age of ten, most children have their basic value systems firmly in place, and after that age, changes are difficult to make. Because they are acquired so early in our lives, people often remain unconscious of the influence of values on them. Therefore the values cannot be discussed as they seem to be part of the natural order of things to the people in a community. Values are deeply imbedded in the human psyche and therefore also cannot be directly observed by outsiders. They can only be inferred from the way people act under various circumstances.

6.3 CULTURAL DETERMINANTS IN THE STORIES OF MOROKE AND MAGOLENG

I will discuss the following manifestations of culture: symbols, heroes, rituals and values using Moroke and Magoleng's stories as illustration.

6.3.1 SYMBOLS

I will show how the symbols that Moroke and Magoleng use tie in with Batswana culture. The symbols Moroke and Magoleng use also reveal what the cultural meaning of each story is. In Setswana literature, symbols represent relationships between a signifier (a conventional arbitrary image) and a signified (the concept or meaning attached to that image and further elaborates these images to give the reader a better understanding of human behaviour and the influence of environment on people. Through symbols, the author can employ metaphors to convey his or her message. In other words, metaphors do help to interpret the meaning of symbols whether they be social or cultural.

The symbolic meanings of Moroke's stories are related to moral choices and to cultural systems like good behaviour, religion and economic life. In Magoleng's stories, symbols carry cultural meanings and culture is represented as identity. The following paragraphs will focus on: naming, witchcraft, gifts, nature, time (past and present), sharing and the communalist worldview in Moroke and Magoleng's stories

6.3.1.1 Naming

In Setswana literature naming is a crucial aspect of man's capacity for symbol formation. The tendency is that a name is representative of the identity or the essence of its object. Traditionally, names take on special significance beyond the expression of identity. They lead us into the very centre of the character's being, his fundamental conception of the self as a basis for action or inaction. In Moroke and Magoleng's works, there are symbolic values to the use of names. In Batswana communities names that are given to children symbolize their cultural identities. Especially personal names frequently serve as keys to the cultural and social identity of characters. The loss or retention of a true Setswana consciousness and identity is

often indicated by the name a character bears. Although the Batswana make use of Western names, Setswana names are still kept as an indication of their culture. In other words, the Batswana retain their African names as a testimony to their identities (Pilane, 1996:10; Kofi, 1986:26-27 and Obiechina, 1977:82). Two examples will be discussed:

In "*Ramonamane le baesekele*" ("Ramonamane and the bicycle") Ramonamane is a boy's name meaning "*Ra*" (father) + "*monamane*" (cattle), that is the name means the father of the cattle. This name illustrates an event that took place around the time Ramonamane's parents were looking for a son to look after their cattle. The name reflects the position of the child within the family. In Setswana culture, the birth of the son is celebrated as a thanksgiving. Cattle play a very important role in the lives of the Batswana people. Traditionally, the wealth of a man is associated with his cattle. It shows that he is at peace with his family. Cattle give unlimited quantities of milk and meat. In other words, the cattle share the owner's joys and sorrows. The family is involved in Ramonamane's name and he is given this name to act in accordance with it. It shows that Batswana regard the naming process of children as a valuable aspect of their lives. Magoleng uses the name cattle to reveal the economic relationships among the Batswana people, to symbolize their wealth and cultural identity. In the Batswana community names given to children often symbolize their cultural identities in a similar way.

The text in "*Dikeledi*" ("A woman's name means tears") points out that there are various reasons for naming a child: to illustrate an event that took place around the time the child is born, to reflect social values and issues of importance. Gadifele (there is always more/it does not stop) gives birth to her daughter, Dikeledi (a child's name which means tears), in tears. This event occurs when Gadifele's future seems gloomy. Gadifele cries for her husband who is in love with his cousin, Kedibone (I have seen them). Kedibone is the only one who can identify difficulties that need attention and thought in the family. Hence, she is in love with Gadinkame. Gadifele cries for her daughter who is going to be an orphan. Meanwhile, Gadifele's back is broken and it is likely that she'll be bedridden for the rest of her life. The narrator indicates that Gadinkame (they do not want me), Gadifele's husband, comes to his wife not because of love, but to show sympathy. Magoleng uses naming effectively

because his characters names indicate their functions and relationships in a remarkable way. One can deduce that Gadinkame is sick and tired of his wife's endless problems. In Setswana literature, to know a character better, a reader has to identify him with the meaning of his name. In many cases, a reader associates a character's actions with his name.

6.3.1.2 Witchcraft

The Batswana peoples believe that witchcraft is associated with darkness or evil. Matjila (1990:31) defines witchcraft as an evil practice that is used to hurt people. Mostly, witches are poor people who struggle to make ends meet. As a result, they become bitter and frustrated. Out of rage born from envy, they try to bring successful people to their knees. They operate in the dark and in secret so that people will not hate and ostracize them.

Moroke's work teaches his readers about good morals - not supernatural things. Therefore, the following paragraphs will deal with lightning and thunder in Magoleng's story: "*Ga le a ka la tswa*" ("Doomed to die before the next dawn").

6.3.1.2.1 Lightning

In "*Ga le a ka la tswa*" ("Doomed to die before the next dawn") lightning has destroyed the wall and the door inside Kesentseng's house before he is killed. The narrator says: "*Motse ka kwa ntlheng ya matlotla le gona ya feta ya dira metlholo*". (More destruction by lightning was evident at the village near the swamp.) (10) Kesentseng's father and the village men believe that individuals who have access to mystical powers employ them for destructive purposes. Batswana society believes that lightning is used to harm someone or his belongings. Whatever reality there is concerning lightning in the broad and popular sense of the term, the belief in it is there in every Batswana village, and that belief affects everyone, for better or worse. It is part of the religious corpus of beliefs. Traditionally, lightning is a symbol of supernatural power. Lightning describes all sorts of evil employment of mystical power, generally in a secret fashion. For this reason, traditional Batswanas carry or keep charms - on their bodies, in their possessions, homesteads and fields.

6.3.1.2.2 Thunder

In "*Ga le ka la tswa*" ("Doomed to die before dawn"), when Kesentseng walks down to Mmapoto's (a woman's name meaning the owner of the shebeen) shebeen, he is not aware that he will receive a rebuff and a fatal threat from Gaolekwe. Gaolekwe threatens Kesentseng that he is doomed to die before dawn in public. These words reveal tension between Gaolekwe and Kesentseng. Because of a strong belief in supernatural powers in the village, we understand why Gaolekwe's words have caused such a sensation. While Kesentseng tells his parents, something occurs. The narrator says: ... *la itira diphifi tsa matlakadibe* (... it begins to thunder). Traditionally, thunder symbolizes evil things. Gaolekwe, a witchdoctor, is accused or suspected of employing one or more of these ways of hurting members of the community while in actual fact he is not.

6.3.1.3 Gifts

One of the dominant features of Batswana society is respect for gifts. In Setswana literature, the custom of presenting a gift to the nephews is practised, though in varying degrees. The gift is in the form of cattle, money, foodstuff, dog, bicycle and other articles as in the following two examples.

In "*Ramonamane le baesekele*" ("Ramonamane and the bicycle") Ramonamane's father fails to buy his son a bicycle as a token of his tenth birthday because he is busy building a house. So, every cent that Ramonamane's father earns is spent to pay for the building material and the labour. Towards the end of the story, Ramonamane's uncle invites him to go with him to town. The uncle buys Ramonamane his own bicycle. We can infer that this is a belated gift for Ramonamane's birthday. Traditionally, gifts are associated with blessings because they bring happiness and good fortune. Hence, Ramonamane asks his mother to look after his bicycle because he is on his way to Durban with his friends.

Another example is in "*Ga le ka ke la tswa*" ("Doomed to die before dawn"), Kesentseng thinks deeply about his sold dog. Kesentseng cannot stand the loss of the dog because it is a gift from his uncle, and a gift should never be lost or given away according to Setswana traditional norms and values. In Setswana culture, there

is a belief that a gift should not be sold or given to other person because this might bring misfortune to the family. In other words, the reader will understand why Kesentseng is so attached to the dog Thulamotho.

One can deduce that at Ramonamane and Kesentseng's homes the gifts that they receive bear witness to the status of the boys in their families, also reminding their families that they are vitally important. In these stories, Kesentseng and Ramonamane are valuable persons not only to their families, but to their wider sets of relatives too. The gifts elevate the value attached to their uncles as members of the extended families and nephews. The value of the gift is enhanced because it is given by the uncle. Furthermore, these gifts legalize Ramonamane and Kesentseng's value, security and love. In Batswana society, it is not only the uncles who give gifts; other relatives and families also give gifts, even if these may be materially smaller than those of the uncles.

6.3.1.4 Nature symbolism

Moroke and Magoleng use natural symbols like the sun, stars, darkness, and light to demonstrate their allegiance to traditional culture. They explore its meaning and use it metaphorically because metaphor facilitates the revelation of the richness of symbolism. The following paragraphs will discuss two examples: ✓

In Moroke's story, "*Mhalatsi*" ("A man greedy for power") is on his way to Morapedi and his people to attack them for believing in the teachings of Christ. The author uses Christian symbols like light and darkness as follows: *Letsatsi la phirima mme, a apeswa ke lefifi lentshontsho*. (The sun set and he was covered by the darkness.) (63) The implication of darkness refers to the characteristic of Mhalatsi's life. The darkness symbolizes how Mhalatsi is unprepared to accept the light of Christianity. This metaphor comes from the Bible (Acts 9) where it is described how Saul, also called Paul, is persecuting the Christians. Paul (like Mhalatsi) was planning what he would do to the Christians if they did not cease their activities, namely, that he would murder them. His main objective was to persecute and even kidnap leading Christians. Paul therefore sought authority from the high priest to go to the Jewish communities in Damascus.

On his way to Damascus Paul experienced a blinding light and heard the voice of God commanding him in effect to cease persecuting Him and to be prepared to do something new. These are two features that one might expect in a divine revelation. In view of the bright light and the unexpectedness of seeing God (since it is generally held that no man can see God), it is not surprising that the effect of the light was to cause blindness. Moroke's story is based on this history as well as on Psalm 139. Like Paul, Mhalatsi also collapses. In the same way that a disciple from Damascus came to meet and help Paul and took care of him in his blindness until he was healed and was baptised as a Christian, Morapedi comes to help Mhalatsi. To Ananias it was revealed that Saul was to be a witness for Jesus before both Gentiles and Jews and to suffer for the sake of Jesus. In this story, the turning point in Mhalatsi's struggle comes when he recites Psalm 139 which was taught to him by his mother. He realizes, though he learns this the hard way, that traditional culture can co-exist with the Christian faith.

In Moroke's story darkness and light, the desert and nourishing food are all metaphors from nature as well as Christian symbols.

In "*Ga le a ka la tswa*" ("Doomed to die before dawn") Magoleng uses the sun and a star to symbolize the death of Kesentseng: "*Letsatsi la botshelo le diketse. Naledi ya Tlounge phirimile*". (Life's sun has set. The star of the Crocodile tribe has set.) (9) Traditionally, the sun symbolises kings, paternal authority, worldly status and victory and the star shines in the darkness. Kesentseng's life brings happiness and good fortune to his family. Hence, the author uses the sun and the star to portray the characteristics of his life. Kesentseng was a blessed person to receive a gift of a dog from his uncle. Traditionally, uncles give blessings through the gifts. Kesentseng's life changes drastically since his younger brother has sold his beloved dog for a Rand. Boiki sends Boiki to retrieve the dog. The conflict between Kesentseng and Gaolekwe starts to escalate even more. The story ends with the narrator telling us of Kesentseng's funeral. The star shines during the night and when the sun rises the star sets as if it is dying, symbolizing the end of life. The author employs the natural symbols to illustrate an abrupt end to Kesentseng's life.

6.3.1.5 Time (past and present)

Time is a key concept in the understanding of the traditional religion, worldview and culture of the Batswana. Moroke's and Magoleng's stories have a two-dimensional time perspective. The present is important but not as important as the past. The future is often irrelevant.

The text "*Ntwa magareng ga makau le makgarebe*" ("A battle between young women and young men") is devoted to the description of the Monday. The narrative starts in the past when the girls hear of the boys' plans to chastise them. Dora, one of the leaders among the girls, tells her friends about the bad message she has heard. Dora discloses that when the schools were closed, one of the girls had informed one of the boys that the girls refer to the boys by nicknames, calling them hippos. This refers to an incident in the past. Traditionally, names provide messages to the members of the society about who and what an individual is. Names can also indicate how the individual carrying that name is regarded by others or how he or she is or is expected to be or act. In this story however, the characters change their attitude and behaviour. The conflict is solved when the girls develop new symbols, names and identities and convince the boys to accept them. Time plays a role because they are different in the present from what they were in the past. In other words, the girls change the identities of the boys by giving them new personal names.

In "*Dikeledi*" ("A woman's name means tears") Gadifele looks through the window, appreciating how the birds sing. The narrator returns to the past in order to clarify the present events, regarding the early days of Gadifele's love with Gadinkame and how she is crippled. In the middle of the story, the narrator conveys Gadifele's regrets that if she had not gone to Gadinkame's aunt she would not have been paralysed, and Gadinkame would not be in love with his aunt's daughter, Kedibone. I agree with Hofstede (1991) that the human ability to feel anger and sadness, the facility to observe the environment and to talk about it with other humans all belong to the level of mental programming. According to Setswana views, people talk about their problems, for example, to the family, friends, neighbours, relatives, elderly people etc. to retain their cultural identity. Thus Gadinkame in this story consults

Kgwanyapa, the traditional doctor to solve his family problem. Gadifele, however, is silent about her problem because a talkative woman is not treated preferentially according to Setswana cultural norms.

According to traditional concepts, Setswana time is a phenomenon with a long past, a present and virtually no future. The future is virtually absent because events that lie in it have not taken place. They have not realised and cannot, therefore, constitute time. What is taking place now no doubt unfolds the future, but once an event has taken place, it is no longer in the future but in the present and the past. Actual time is therefore what is present and what is past. It moves “backward” rather than “forward”; and people set their minds not on future things, but chiefly on what has taken place (Mbiti, 1967:17), as in the case of the young girls and Gadifele.

6.3.1.6 Sharing

One of the differences between African communalism and Western individualism is that African people – including the Batswana – are always ready to share with others, to show generosity (Van der Walt, 1997:30-34) but in Christianity the two cultures meet. Two examples will be discussed.

Sharing symbolizes *ubuntu*, and the humane aspect of life is depicted in Moroke's story, “*Mhalatsi*” (“A man greedy for power”). Mhalatsi's journey is long. He falls on the tree with his teeth and collapses. The narrator says: *Erile fa a itharabologelwa, a bo a le kwa ga Morapedi, ba mo tlhapisitse, ba mo tsholetse kofi e e nang le mashi a mantsi.* (When he recovered, he was in Morapedi's place. They washed him and poured coffee with a lot of milk for him.) (63) Being human encompasses values like universal brotherhood for the Batswana, sharing and treating and respecting other people as human beings. In a traditional community, a person is not addressed as an individual but as a member of the group. In the story, as in traditional life, the members of the group come together, and share with each other and take Mhalatsi into the group. Sharing is a process that promotes the common good of society in the context of Setswana views. The Christian values of brotherhood and sharing in this story is very similar to and therefore reconcilable to the Setswana concept of *ubuntu*.

In “*Dikeledi*” (“A woman’s name means tears”), sharing means willingness to share what you have with others. Batswana communities stand for values like friendliness, complaisance, a willingness to compromise and respect. Dikeledi, Gadifele’s daughter, plays with the chickens, unperturbed, her jaws spread wide in laughter. The narrator says: *O ne ka sebaka, a tsaya bogobe jo go tweng o bo filwe, a bo fata, a bo konopela dikgogo tse di fa pele ga gagwe* (After a while, she broke her porridge into bits and threw it to the chickens before her.) (7) The author teaches the reader about the Batswana’s *ubuntu* – that means a way of life which has to do with mutual responsibility, with taking care of every member of the group, with equal dignity – in short, with involving and sharing. There is a Setswana proverb which says, *bana ba kgaoganya tlhogo ya tsie* and this means: children share the head of a locust. In other words, Batswana parents teach their children at an early age to share with other people to retain their cultural identities. I agree with Hofstede (1991) that every person carries within him or herself patterns of thinking, feeling, etc. that has been acquired in early childhood, because at that time a person is most susceptible and learning. The conceptual foundation of the moral notion of sharing is expressed in the saying *motho ke motho ka batho ba bang* that is, a person depends on persons to be a person.

6.3.1.7 Communal worldview

In the following paragraphs, it will become clear that Moroke and Magoleng’s stories indicate that culture is learned not inherited and this confirms Hofstede’s (1991) theory. Cultures derives from one’s social environment, not from one’s genes. In Moroke and Magoleng stories, the Batswana community’s way of thinking is strongly influenced by the community and social relationships. Their way of thinking is determined by social traditions and beliefs that affect the individual from the days of childhood through community contact as is apparent from the following examples.

In “*Mhalatsi*” (“A man greedy for power”) Mhalatsi calls for the support of other villagers to stem the Christian expansion. Mhalatsi’s intention is to protect his chief’s people from the influence of the Christians. He uses proverbs to invite other people to help him on account of the proverb: *Kgetsi ya tsie e kgongwa ka go patelediwa* (a bag of locusts is manageable in team effort). (58) This literally means that “unity is

strength” that is, “much can be achieved by people who stand and work together”. The second proverb says *a re tshwaraganeng ka diatla re nne seopo se le sengwe* (let us join hands together to be of one accord). (58) The literal meaning is “to join hands” - it means “to come together in anxiety or a common cause”. Traditionally, the Batswana society believes that when a community pulls together, it is bound to succeed. In this way, they are encouraged to appreciate shared knowledge and resources.

The text in “*Ke mosadi*” (“She is a woman”), Bakai worries about his unfaithful wife, Seyantlo. Instead of approaching Moleki, who is in love with his wife (Seyantlo), he phones Kelebile, Moleki’s wife. Traditionally, love diversifies according to Setswana social structures. Love is not restricted to marriage, family, friendship and the church. Love always respects the structural law for these social structures. In other words, Moleki is a traditional man who respects the structural laws. On the other hand, he retains his cultural identity of being a Motswana. According to Setswana views, communalism puts the community first. It means a socially inclusive attitude, taking decisions by way of consensus among the group, preferring to do things together, great tolerance towards the views of others, values that bind people together like helpfulness and patience (Smit, 1999:22). In this case, Bakai phones the wife directly because both of them are “in the same boat” that is “they’ share the same predicament” of longing for their own spouses.

Moroke and Magoleng’s symbolic systems are clearly discernable since they adhere to the basic cultural framework of the Batswana lifestyle. The clearer a community’s perceptions about itself and its self-identity are, the stronger is its ability to withstand external and internal pressures leading to change and possible self-destruction.

6.3.2 HEROES

In Setswana literature heroes are people who are alive as well as people who are dead. In both traditional and modern literature uncles are vitally important. At least 75% of the Batswana people are Christians and most of them still perform some rituals to appease their gods. In the Batswana community, the king appears as the greatest of heroes, but he may not play an active role in battle. Moroke educates his readers about heroes not only in an educative manner, but also in a religious one,

while Magoleng uses traditional customs like ancestors and traditional doctors to complicate the developments in his stories.

The following paragraphs will discuss: uncles, Western Christianity, ancestor worship, traditional doctors and kingship in Moroke and Magoleng's stories.

6.3.2.1 Uncles

In "*Ramonamane le baesekele*" ("Ramonamane and the bicycle"), the significant role that the uncle portrays in the Batswana culture is portrayed by Moroke. The uncle acts as a peacemaker between opposing sides. Traditionally, the uncle brings a gift for a nephew in a family as a symbol of good fortune and success in life. For instance, during the conversation between Ramonamane and his father, Ramonamane could not understand why his father would not buy him the bicycle. The narrator says: *Rraagwe a mo leba ka matlho a a tletseng bogale, "O itse go feta tekano, mme kitso e e ntseng jalo e go kopanya tlhogo"*. (His father looked at him angrily: "You know too much and such knowledge is no good for that head of yours".) (23)

Ramonamane seems completely stunned by his father's anger. He realizes that it would be best to end the conversation with his father and to keep quiet. In Setswana culture, when there is a state of disagreement or argument between opposing groups or opposing ideas or principles, the uncle emerges as a peacemaker. Ramonamane's uncle buys him the bicycle he longed for. Traditionally, the uncle portrays the good shepherd who represents humanity and compassion. He is associated with a leader and protector of any flock; a saviour of his nephew.

In "*Ga le a ka la tswa*" ("Doomed to die before dawn") the uncle cares for and protects his nephews, that is, Kesentseng and his younger brother, Boiki, against something unpleasant or damaging happening unexpectedly or by chance. The uncle blesses Kesentseng as the eldest in the family with a gift of a dog named Thulamotho. Traditionally, a dog has a cultural meaning and has the characteristics of the uncle: he is a good shepherd and a companion, he is watchful and often a cultural hero. Thulamotho once protected Boiki against a snake. In this story, the uncle strives to keep his nephews protected and blessed at all times. Moroke and

Magoleng's knowledge of Batswana's customs convince us that uncles possess characteristics which are highly prized in a culture, and thus serve as models for behaviour (Hofstede, 1991).

6.3.2.2 Western Christianity

Moroke's Christian upbringing directly or indirectly inculcated by missionaries has a great impact on his work. Moroke teaches his reader to value and practise Christianity in his stories. In Batswana communities, Christianity has kept its identity both as a universal Faith and as an indigenous religion, with its roots deeply established in the history and tradition of those who profess it (Mbiti, 1969:229-233).

Western Christianity can be found in "*Mhalatsi*" ("A man greedy for power") when the turning point in Mhalatsi's struggle comes - particularly when he realizes the value of the passage from Psalm 139. He starts to preach the word of God to the people. From this, he teaches his supporters to accept that traditional culture can co-exist with the Christian faith. One can deduce that certain practices of Christianity are given and communicated between members of a society.

In "*Mokaragana, ngwana*" ("Be joyful, my child") Diile's struggle is between her traditional role as housewife and the modern pressure that, out of necessity, requires her to leave the home to search for work in the city. This new life is exactly what breaks down her cultural identity. Diile's direct contact with the urban world represents the forces of cultural disintegration. The author uses Barati, Diile's best friend throughout the story to illustrate good morals. Diile says: "... *Modimo o dira thato ya ona*" (... God's will is done). (3) The narrator employs Barati as God's ambassador because through her good behaviour and influence, Diile wants to live a righteous life. She regrets not listening to Barati's sound advice. The author teaches his reader that it is good to ask for forgiveness for your wrongdoings. The reader can then ask himself or herself whether the traditional worldview that Magoleng depicts can be reconciled with Christian values as Moroke's stories seem to suggest.

6.3.2.3 Ancestor worship

Ancestor worship is a cultural trait that has not been completely shaken off despite many Batswanas' conscious effort to adapt completely to Western Christian worship. When a Batswana family is struck by a series of misfortunes in the form of accidents, loss of property, fire in the home, constant family quarrels, mental derangement or even trivial social maladjustments such as quarrels between husband and wife, almost invariably a goat or a sheep is slaughtered to appease the ancestors (Gugushe, 1984:107).

Moroke believes in God only while Magoleng in "*Mokaragana, ngwanaka*" ("Be joyful, my child") seems to idealize the traditional worldview. The story closes with Diile's introspection: "*Ke ipotsa gore tota ke ka bo ke tshelela eng ... Badimo ba me nkamogeleng!*" ("I ask myself, what I live for ... My ancestors, welcome me!") (4) Because she does not have a future acceptable to the traditions she does not want to live any more.

The Batswana community believes that God creates them and if God does not answer their prayers, they ask their gods (ancestral spirits) to help them by interceding with God on their behalf. The conflict and misfortune in her life is an indication that Diile is no longer in harmony with her ancestors and with tradition. So, the performance of a ritual is an attempt to resolve the conflict by re-establishing the broken communication. This should assure or re-establish the continuity of life. In traditional Batswana society illness is always considered to be caused by some evil spirits and to some extent by black magic. Some other force beyond human control is employed to cause illness and ill fortune.

The author makes an appeal to the Batswana not to disregard their traditional religion. It is a common belief among Batswana traditionalists that the ancestors are responsible for the continuity of life. They control man and his activities as well as the universe. The ancestors maintain a form of surveillance over the living. Their assistance is always sought as nothing can ever succeed without their blessing. A constant link has to be maintained between the living and the ancestors by means of sacrifices. The ancestors become pleased and a healthy communication is established between man and his ancestors. As long as this link is maintained

everything runs smoothly. The people's health improves and the society becomes stabilised. As soon as this communication is disturbed the society becomes disorganised and an individual person's existence becomes threatened by various adversities. Diile cannot restore the balance in her life and therefore she commits suicide.

In contrast to Magoleng's ways of thinking, Moroke's literary work is influenced by his work in the ministry. He explores Christianity as a highly-prized religion based on the life of Christ and wants to convert people to accept this in Batswana culture. In Magoleng's work, there is a very vague suggestion that basic concepts in tradition and Christianity overlap. Ancestors serve as models for behaviour. It is evident from the foregoing that both Moroke and Magoleng are men of two worlds, Moroke standing between tradition and the Christian religion and Magoleng between his admiration for traditional culture and the demands of the modern way of living.

6.3.2.4 Traditional doctors

In Setswana literature, the traditional doctor is believed to get his power from the ancestors hence he is able to help the living in any difficulty. For instance, in "*Dikeledi*" ("A woman's name means tears"), the traditional doctor is another facet of the cultural heritage of the Batswana people that continues to protest against the modern Batswana's complete social adaptation to Western society. Gadinkame and Gadifele visit Kgwanypa, a traditional doctor. The narrator asks: *Mme ntlha monna wa Mokwena, ditlhako tse ga di pila!* (Why do these bones look so bad, Crocodile!) (9) Gadinkame, Gadifele's husband is a member of the *Bakwena* tribe, the people of the Crocodile. His wife, Gadifele belongs to the *Batloung*, the people of the Elephant.

When Kgwanypa, a traditional doctor, completes his consultation, he discovers that something is wrong. In the final analysis, it means that Gadinkame and Gadifele are lovers separated by social and economic barriers, parental disapproval and misunderstanding. In traditional African society, the Setswana-Sesotho speaking peoples of Southern Africa historically practised endogamous marriages, which means a member of the Crocodiles (e.g. Gadinkame) would not marry the Elephant (e.g. Gadifele)(cf. Comaroff, 1985 and Schapera, 1953). According to tradition, the tribe must choose a Crocodile's wife. However, at the end of the story, Gadinkame

falls in love with his cousin, Kedibone who is also a member of the Crocodile and that is totally acceptable according to Setswana views. One can infer that the traditional doctor is to some extent responsible for the survival of the people. He is able to look into the future and advise accordingly. He reflects on the past and builds the future. Furthermore, Batswana, irrespective of their social station, still believe that the image of their personalities and that of their families must periodically be strengthened and reinforced by the traditional doctor with his/her strengthening medicines.

In opposition to this Moroke's work strengthens his reader with an abundance of Biblical examples rather than with the strength of traditional doctors.

6.3.2.5 Kingship

Kingship is a sacred and respected position in both modern and traditional communities. Moroke's work in "Mhalatsi" shows admiration and respect for kingship. Mhalatsi is infuriated because people no longer bow down before king Ramogatla. Ramogatla's kingship is dying. In Batswana society, it is held that the vitality of the king reflects or is responsible for the vitality of his people and the fertility of the land. In "Mhalatsi", however, kingship has bred selfishness and greed. Mhalatsi misuses his position and wants to stop Morapedi who has filled people with a rebellious spirit. Mhalatsi wants to silence Morapedi who may diminish the vigour of such a great kingship. In this case this leads to retrogression. Mhalatsi says: "*A re tshwaraganeng ka diatla re nne seopo se le sengwe, re ye go tlhasela. Morapedi le balatedi ba gagwe.*" ("Let us take hands and form unity, let us go and attack Morapedi and his followers.") (58)

Traditionally, for the smooth running of the communities' affairs, both the king and his subjects must put their shoulders to the wheel. The idea of mutuality and co-operation makes things easier. One can deduce that in traditional communities, kingship is not only a source of pleasure and self-satisfaction but is also the root cause of bloody intertribal wars. Mhalatsi wishes to rebuild the walls defending his people's unity that Morapedi has broken down. At same time, Mhalatsi's village is full of hunger and thirst (55). In other words, Mhalatsi yearns for kingship so that his people can experience a condition in which there is enough to eat and drink, including a freedom from troubling thoughts. In other words, Mhalatsi holds on to

tradition and then comes into contact with Christianity. The initial conflict is then resolved when he is rescued by Morapedi's people.

6.3.3 RITUALS

According to Jafta (1978:12-16) ritual is associated with some form of religious performance. Rites control society and individuals because they are regarded with reverence. The performance of a ritual has a definite meaning and is a procedure to find expression in symbolic action. The Setswana ritual makes use of both verbal and symbolic expressions that are of significance to the members of a group. In a traditional Batswana society rituals are performed for the good of the person and the group.

The following paragraphs will discuss rituals in Magoleng's stories, such as, death in *Mokaragana, ngwanaka* ("Be joyful, my child"), marriage in "*Ke mosadi*" ("She is a woman") and dreams in "*Ga le a ka la tswa*" ("Doomed to die before dawn").

6.3.3.1 Funeral rituals

The Batswana people in "*Mokaragana, ngwanaka*" ("Be joyful, my child") still hold on to their traditional beliefs. They practise the traditional rituals for death and parents still teach their children about good morals. The author describes the importance of ritual to the life of the people as a socially controlling force. He regards it as a form of prayer directed to the ancestors or spirits that govern the universe. According to traditional beliefs, the performance of a ritual is a way of communicating with the ancestors. The narrator does not approve Diile's bad behaviour of adultery. Diile does not care when her husband is taken ill and is nursed by his sisters. Furthermore, she does not attend her own husband's funeral. She fails to perform the rituals that go with her husband's funeral. In Batswana society, the person who performs the ritual must be kept in seclusion. The seclusion is symbolic of death. It is illustrated by the attempt to avoid people and live away from the normal social environment.

According to Setswana traditional beliefs, after the death of a member of the family a ritual is performed that returns him to the home as an ancestor. The returned spirit or

ancestor is now accorded greater respect. A family member cuts her/his hair and drinks herbal treatment after the funeral as part of a death ritual. Diile, however, did not attend that ritual immediately after her husband's death. Traditionally, the action in a rite is to reaffirm or dedicate certain tribal values. In this case, the ancestors withdraw their protection from Diile in the form of an incurable disease.

6.3.3.2 Marriage rituals

In "*Ke mosadi*" ("She is a woman") Seyantlo's husband, Bakai wants to become reconciled with his wife. Seyantlo is not prepared to settle down. Seyantlo represents modern thinking when she says: '*Ke go reile ka re o ntlogele ... ee, o ntlogele fela ke ntse jaana, gonne poela e a ja.*'" ("I told you to leave me alone ... yes, you must leave me as I am, because returning will be destructive") (12) She believes in the saying "once bitten, twice shy" that is, she does not want to suffer the same unpleasantness twice. Seyantlo strives to express herself in her own way. This is an individualistic approach that cuts across tradition. In traditional communities, marriage is indissoluble because it is not determined by love and affection that exist between two persons of opposite sexes but is rather determined by the friendship between the parents of the couple and by the social background of the families. No parent, for instance, would welcome a potential bride or bridegroom whose family is known to be experts in the use of medicinal charms.

Marriage is therefore regarded as an extension of family ties – as manifest in various ritual practices like bridal gift (lobola) negotiations. Couples are entitled to discuss their problems with any party, i.e. problems with elderly people in the community, their parents, or in laws. The traditionalist shares everything with his/her fellowmen. Their laws are her/his, their aspirations and sufferings are hers/his. Hence, Moleki wants his wife back to retain the norms and values, according to Setswana traditional views. In this story, the narrator pays attention to the love affair between Moleki, a family man and Seyantlo. Seyantlo and Moleki do not obey their traditional norms and values, instead, they cause conflict and heartbreak among their families.

6.3.3.3 Dream rituals

One of the dominant features of Batswana society is respect for dreams. In *"Ga le a ka la tswa"* ("Doomed to die before dawn"), a dream ritual is referred to on account of the needs of the moment. It is a form of supplication to the ancestors about a specific problem. Kesentseng's father is a traditional man who encourages his son to be calm about Gaolekwe's threat. He knows that the ancestors will pass their instructions and warnings and will guide and forewarn them about Kesentseng's future in symbols that need to be translated and applied to daily life, as a means of personal and cultural problem-solving. In Setswana culture, dreams have significance in that they are believed to occur when the gods want to reveal something unknown to human beings. They are believed to convey messages from the ancestors or warnings of impending danger and are regarded seriously (Inglis, 1987:60). Kesentseng's father suggests to his son:

"Tsaya marapo o ise go beng"

Direct meaning: Take your bones to the owners (9).

Literal meaning: Go and sleep the sleep of the just.

Application: To sleep soundly.

According to Setswana views, the owners of the bones are the ancestors. This means that Kesentseng's father advises his son to go and communicate with his ancestors through dreams. For Batswana communities the dream has historically been the chief mode of communication between the ancestors and the living, and it was through dreams that ancestors communicated their approval or disapproval of behaviour, and indicated a course of action to be followed (Nash *et al.*, 1990:230). As a result of older people's greater concern over dreams, it is not surprising to find that they, more than younger people, attempt to help others by sharing their understanding and experience of dreams. Of course, this could also be a way of educating and passing on cultural traditions to younger, less informed members of the community.

The picturesqueness of the above excerpt is clearly shown. Moroke and Magoleng's stories correlate with Hofstede's theoretical framework, that is, rituals are collective activities within a culture. They produce meaning in order to give us a message about the significance of things. Magoleng's work shows the performance of traditional

rituals effectively, for unlike Moroke his work has nothing to do with rituals due to the influence of missionaries.

6.3.4 VALUES

In Moroke and Magoleng's stories, Batswana communities have relationships that are regulated by shared social norms, beliefs, and needs. These include practices in which members of the society are guided by values and meanings. All the previous examples are also enacted in values, symbols, heroes and rituals.

The following paragraph will deal with evil versus good; tradition versus modernism, wrong versus right, ugly versus beautiful, and irrational versus rational in Moroke and Magoleng's stories. I will discuss a few examples chosen at random from Moroke and Magoleng's short stories.

6.3.4.1 Evil versus Good

Moroke shows didactic elements through the behavioural attitudes of his characters. The author presents a moral lesson in "*Ntwa magareng ga makau le makgarebe*" ("The battle between the young boys and girls") indicating that two wrongs do not make a right. The tension between the groups increases until they devise a plan as to how they can settle their differences peacefully. This story indicates how "peace makes plenty", that is, where there is peace, progress is possible. Dora, a group leader of the girls, asks the boys with respect that they should sit and talk about their differences. One can infer that Moroke teaches his reader "to return good for evil" that is to be kind to those who have treated one unkindly. He shows that culture should be handled in a sensitive way.

The narrative in "*Mokaragana, ngwanaka*" ("Be joyful, my child") also emphasizes that culture should be handled in a sensitive and positive way. Disang's sisters have done an evil thing to bury their brother, Disang, Diile's husband, without notifying her. Traditionally, when it seems that death is coming, the sick man is placed in front or in the centre of his wife's house and all the relatives are informed about the impending funeral. Everyone must come, otherwise those who do not come will be suspected of

having worked magic against the dying man; or the spirit of the man might later take revenge. Absence as such is regarded as showing disrespect for the dying man.

We can deduce that Magoleng teaches his reader that “for better or worse”, that is whatever the circumstances may be, we need to strive towards perfection. The Batswana society believes that it is wrong “to pass judgement” as in this case of Disang’s sisters – their conduct virtually sentences Diile. The good thing is to take the matter to the elderly traditionalist to deal with it according to Setswana norms and values.

6.3.4.2 Tradition versus Modernism

Magoleng’s stories are about the life and culture of the Batswana people in both rural areas and modern cities. Magoleng has observed how Batswana live and think. In Setswana literature the effect of tradition versus modernism is often emphasised. Magoleng’s work portrays the conflict that exists between tradition and modernity. In his opinion modernism has had a negative impact on the societal behaviour and attitudes of the Batswana.

In this story *Ke mosadi* (“She is a woman”) Magoleng shares his preference for traditional over modern marriages. Magoleng criticises the disregard and irresponsibility which modern couples display towards their marriages. In this story, women are in transit not only from a known to an unknown situation but also between different kinds of relationships. Their traditional lifestyles are changing, reflecting the exigencies of new social environments. Exposure to urban life and other experiences is associated with the rising levels of self-esteem and identity of modern Batswana women. Discourses of morality, religiosity and ethnic pride are often espoused as the framework within which modern Batswana women’s lives should be entrenched. The attitudes and values affected by social change assume significance not only as standards of personal conduct but as shared norms defining socio-cultural identities. Their identities are positioned somewhere in the middle of the dichotomy between the traditional and the modern Motswana woman. Living in modern society is potentially problematic and challenging to their cultural identities as traditional Batswana women. In this story, Seyantlo, the main character, rejects traditional values in an attempt to break the traditional construction of woman’s identity. This

demonstrates the moral and ethical bewilderment of Batswana people in urban areas.

As a moralist, Moroke's work has nothing on tradition versus modernism. Instead, he gives his reader moral lessons about everyday truths.

6.3.4.3 Wrong versus Right

Tlhapi (a boy's name that means fish) in "*Mma, boammaruri bo tla mpoloka*" ("Mother, the truth will save me") is associated with telling lies. Traditionally, a liar is very dangerous to the people because he/she is associated with darkness and chaos. In Setswana literature, a character's name announces in advance the properties that will be attributed to that character. For instance, the name Tlhapi (fish) has a purely spiritual and symbolic meaning (Bierdemann, 1989:106). This name serves as a platform through which Moroke is able to communicate particular ideas and lessons to his fellow Batswana. Tlhapi is doing the opposite of his name. He is wrong to arrive home from school at night. He is also wrong to tell his parents lies. Hence, his mother, Maria tells her son to do the right thing, teaching him that "lies won't get him anywhere". Furthermore, Maria reminds Tlhapi that he must not forget that the truth will set him free. One can deduce that Moroke as a minister uses his characters' behaviour and personal naming to teach moral lessons as well as to retain their cultural identity. The author encourages children to be obedient to their parents. Similarly, parents have the right and responsibility to teach their children the wisdom, knowledge and guidance.

In "*Mokaragana, ngwanaka*" ("Be joyful, my child") Diile is wrong to leave her family and wander through the streets of the city in search of a job. Later, Diile finds a job and falls in love with Papa Solly. Her adultery makes her forget her family. She is also in the wrong for not attending her husband's funeral. Barati, Diile's good friend, warns Diile against infidelity and tells her to attend her husband and family. At the end of the story, Diile regrets her adulterous behaviour. The author does not only indicate that Diile changes her behaviour which is morally extremely wrong but she want to regain her identity of being a traditional Motswana woman.

6.3.4.4 Ugly versus Beautiful

In "*Mokaragana, ngwanaka*" ("Be joyful, my child") Diile fails to attend her husband's funeral. In Setswana belief, death is something that concerns everybody, partly because sooner or later everyone personally faces it and partly because it brings loss and sorrows to every family and community. For instance, when a person falls seriously ill, as in the case of Disang, neighbours, relatives and his family come together and watch by his bedside. These relatives must include at least the wife (if it is the husband) and the children of the sick man because they can investigate the cause of the illness, which is generally magic and witchcraft, and take preventive measures against it. The presence of these people at the deathbed is a sign that the dying person is nevertheless alive in his family, and this assures him also that there are people to remember him and to keep him in symbolic immortality when he has disappeared physically. At this point in time, when Disang (Diile's husband) needed her most on his deathbed, Diile is with Papa Solly. According to Setswana customs, after the funeral, all the people wash their hands and disperse to their homes. For men and women who had been married before dying, the medicine man makes medicine that all the family members drink. Adultery prevents Diile and her family from performing all the burial rites. Diile's mother says:

"Nna, ngwanaka, ba bogadi ba gago ba tswa go nkoba jaaka ntswa, nna le bana ba. Ke ba o a ba bona, ga ba a beolwa. A o paletswe le ke gona fela gore, jaaka botlhe hee, o tle go bona tlhogo fela ya ga Disang?"

"I and the children, my child, were chased away like dogs by your in-laws. Here they are; as you can see, their hair has not been shaved. Could you not, like others, have come to see Disang's head?" (3)

Diile's mother accuses her daughter of breaking the traditional norms and values of showing the last respect to her late husband. As a traditional parent, Diile's mother knows that the ancestors won't protect her family against evil because her daughter's in-laws chased them away. At that funeral ceremony, children were not given medicine to drink as a counter-measure against death. One can associate Diile with a morally bad character.

At the end of the story, Diile changes to become a morally good character. She performs some of the burial rites, like drinking herbal treatments and she shaves off her hair. The narrator points out Diile's humble regret, submission and preparation for death.

6.3.4.5 Irrational versus Rational

In "*Ntwa magareng ga makau le makgarebe*" ("The battle between young women and young men"), the young men are irrational because they want to tear the young women's socks and blouses with raisin-bush switches instead of dealing with their problems. The young men do not respect other people. They do not retain their cultural identity of *ubuntu*, that is, having good manners. Traditionally, women are the most valuable people because they bear children and do the washing and cooking. In Setswana literature, there are proverbs that indicate how traditional women are respected and honoured even more than men. For instance, *mme o tshwara thipa ka mo bogaleng* can be directly translated as: a woman holds a knife on the sharp side. This implies that "a woman is a necessary evil" and in application it suggests that "although a woman may annoy you one, she is a great help". One can infer that the young men are irrational because they do not take the good qualities and status of women into account.

In a traditional Batswana society, the elderly people teach the young men to respect other people and be responsible for their actions. For instance, Batswana communities perform an initiation ritual to direct the physical and emotional development of the young men. This is a stage when the individual passes from the non-significant stage of adolescence to the most significant and responsible stage of adulthood. Traditionally, a young Motswana man starts to be born anew on the day of his initiation. Without observing these rituals the individual would never experience manly dignity and be able to fulfil his obligations to the group. In this story, the young men break their traditional values. They do not create a picture of themselves as powerful members of the society. One of the reasons for undergoing initiation rites is to learn how to behave towards women, as well as to instil bravery and national pride in young Batswana men. This is not seen in the characters of this story. We can infer that the author teaches his reader to strive towards rational decisions at all times.

On the other hand, the young women in this story have the ability to think, understand and make rational decisions. They want to reason with the young men. The young women's aim is to sit down and talk peace. According to Batswana belief, a woman carries the complex symbolic value of being as the Great Mother who can be beneficent and protective. It shows that the young women are prepared to protect their dignity and to retain their cultural identity of being traditional Batswanas. Dora, a leader of the young women, advises Joele, a leader of the boys:

"Re bana ba sekolo se le sengwe. Re tshwanetse go buisana ka kagiso. Ntwa ga e kitla e re thusa sepe. Aitse fa re ka lwa, go tla tsoga go kwadilwe mo dimpampiring tsa mafoko a lefatshe gore dikubu di ne di lwa le dirurubele kwa lewatle. Go tlabisa ditlhong jang fa batsadi ba rona ba ka utlwa gore basimane ba sekolo se segolo ba ne ba lwa le basetsana. Rure Satane a ka itumela. A ka bofelela fologa e tshweu ya phenyo mo mogatleng mme a tsholeletsa kwa godimodimo."

"We are children of one school. We should talk peace. Fighting will not help at all. If we should fight, it would be in the papers tomorrow that the Hippos fought the Butterflies at the seaside. It would be a great shame for our parents if they heard that the boys of the high school fought with the girls. What would it be like if we got expelled because of a fight, that none of us knew who had incited it? Truly Satan would be pleased. He could hang a white flag of victory from the tail, and let raise it high." (38-39)

The above picture illustrates the notion in the proverb that a woman's advice "is a poor thing, but he is a fool who does not take it", and that "one should not spurn the advice of a woman". Dora's advice falls on deaf ears because the boys start to fight over the pretty girls. They hit each other with the switches. The narrator gives a moral lesson that, according to Setswana views, a traditional woman deserves all the respect. She is the true and pure spiritual guide and holds the key to the total complexity of life.

In Magoleng's story "*Ke mosadi*" ("She is a woman") Seyantlo takes an irrational decision to divorce her husband, Bakai, for a married man, Moleki. Traditionally,

Seyantlo is wrong to take such a bad decision on her own. She has not been stolen but has in fact been given away under mutual agreement between the two families. In some Setswana societies, if the marriage breaks down completely and there is a divorce, the husband may get back some of the gifts he had given to the wife's people; but in other societies, nothing is returned to him. It is one way of showing the value of the bride.

On the other hand, Moleki makes a good choice to go back to his family. Moleki, a traditional man, knows that marriage is the reconciliation, interaction and union of opposites, a relationship between the divinity and the world. Traditionally, it symbolizes spiritual union, each partner "giving up" to the other and forgiving each other. According to Setswana views, Moleki is not married to his wife only, but to the extended families and the community. If he breaks his marriage ties, the wounds affect the whole of Batswana society.

Moleki's wife, Kelebile (I have looked) is silent about her husband's adultery. Within Batswana society, women continue to be treated and considered as possessions and are objectified by members of their own racial group. Therefore, in this story, Kelebile's cultural identity of being a Motswana woman is expressed and described. From outside Batswana culture, however, her silence can be regarded as a form of internalised oppression as she acts according to tradition even though it may be harmful to her own personal identity and well-being. Traditionally, a less talkative woman is treated preferentially, hence, Kelebile accepts her husband's conduct willingly as if nothing has happened. In other words, Kelebile is a traditional woman who shows respect towards her family. At the end of the story, Kelebile's family live happily.

The author teaches the reader that a traditional marriage is one of the best things in Batswana society. Moroke and Magoleng write about marriage and through the stories revitalize the perceptions about how the Batswana respect their moral choices, values and cultural identity.

There are various similarities and differences between Moroke's and Magoleng's work as writers of short stories and these will be discussed in the following section of the thesis.

6.4 SIMILARITIES AND DIFFERENCES IN S.A MOROKE AND B.D. MAGOLENG'S SELECTED SHORT STORIES

6.4.1 SIMILARITIES

6.4.1.1 The use of folktale structure

Moroke's and Magoleng's stories employ the characteristics and structure of folktales as the folktale as a literary form enables them to be entertaining, to teach moral lessons and give cultural instruction at the same time. In Setswana literature many short stories still show the influence of the oral tradition in relating to the folktale in various ways. The influence of the oral tradition in Moroke and Magoleng's stories can be seen in features such as traditional imagery, proverbs, repetition and ideophones. Moroke and Magoleng use a language that is underpinned by physical gestures and facial expression as in the telling of oral folktales. Folktales are artistic expressions of the human associative faculty whereby one thing is made to stand for another. They are therefore culturally encoded metaphors or carriers of meaning which must be de-coded (Canonici, 1996:89).

I will discuss one of the oral elements, namely traditional imagery (metaphor), specifically animal symbolism – which shows traces of folkloristic influence in Moroke and Magoleng's stories.

6.4.1.2 Animal symbolism

In Setswana literature animals are worthy of respect in a traditional and modern society. Of the utmost importance in symbolism would be their distinguishing features, their movement, shapes and colours, and their relationship to man. The origins of animal symbolism are closely linked with totem and animal worship. The symbolism of any given animal varies according to its position in the symbolic pattern, and to the attitude and context in which it is depicted (De Vries, 1974:15; Cirlot, 1967:9 and Whittick, 1960:26).

In Moroke and Magoleng's work animal characters are selected on the basis of their suitability for specific roles. Roles are assigned according to physical characteristics

and behavioural patterns, normally following traditional images in people's imagery bank.

Here are few examples chosen at random from Moroke's short stories under discussion:

A gata jaaka tshwene yo motonnatona.

He walks like a male **baboon**. (55)

Mhalatsi in "*Mhalatsi*" ("A man greedy for power") is infuriated that people are no longer obedient and loyal to their chief. Traditionally, a baboon symbolises an animal of malice and physical ugliness. Mhalatsi is associated with a baboon because his desire is to hurt Morapedi. People are converted and they only speak of the kingdom of heaven and have forgotten about their chief. Therefore, he takes it upon himself to protect tradition from innovation. Mhalatsi is alerted to the perceived Christian threat to the traditional ways of his community by the erection of the Christian church in his village.

Animal symbolism is also employed in "*Mma, boammaruri bo tla mpoloka*" ("Mother the truth will save me" and this is done in the following way. Tlhapi's mother asks:

"A ke yona nako ya gore o tsene mo gae o nanara jaaka phiri?"

"Is this the time to sneak into the house like a **wolf** in the dark?" (47)

In this story, Tlhapi's mother compares her son (Tlhapi) to a wolf. A wolf is a predatory animal considered dangerous to people and other animals. A wolf is regarded as a ghost animal whose very gaze can strike people speechless (Biedermann, 1989:387). According to Setswana views a wolf is a symbol of the principle of evil. Tlhapi comes home at night with many excuses. His mother is worried about his lying and her fear causes her to compare his conduct to an evil and dangerous animal. Traditionally, a wolf is associated with witches because they are believed to achieve their ends and harm other people. Similarly, Tlhapi's bad behaviour makes his parents fear that their hopes for their son will be blighted.

A few instances from Magoleng's short stories are as follows:

In “*Ga le a ka la tswa*” (“Doomed to die before the next dawn”), Gaolekwe is angry to lose a vicious dog:

“*Tsaya, ranta ya gago e mpepetla fela jaaka ntswa ya gago.*”

“Take your rand that is as annoying as your **dog**.” (4)

Magoleng associates Kesentseng’s money with a dog. Traditionally, a dog symbolises a companion and friend. Magoleng teaches his reader that a dog is important in one’s life as money because “money talks” that is, by means of money much can be obtained. Gaolekwe gives Kesentseng his R1–00 back with a strong warning. In Setswana culture, a dog is associated with loyalty and vigilance. Thulamotho is continually watchful and always prepared to protect. This dog warns Kesentseng’s family of invisible dangers at all times - for instance, Kesentseng recalls how Thulamotho once protected Boiki’s (Kesentseng’s younger brother) life against a snake. We can infer that this event made them aware of the dog’s strength and intelligence. The reader knows the reason for this vicious dog to be the central cause of conflict.

Animal symbolism in “*Ke mosadi*” (She is woman) is used to portray the secret rendezvous of the unfaithful married lovers. Sun City is the meeting place for Seyantlo, a married woman, with Kelebile’s husband, Moleki. Seyantlo asks her housemaid not to tell anyone about her having an affair:

“*Mmutla o seke wa ba wa rotha madi.*” (14)

Direct meaning: **Hare’s** blood should not drip.

Literal meaning: To make a secret of something.

Application: Not to be open and honest about something.

In a Setswana interpretation, the hare often is the servant or companion of witches because they do evil things in darkness. It is believed that witches have bad characteristics and they are considered to be cannibals and murderers. Seyantlo and Moleki prefer to meet in darkness, which is primarily a symbol of the removal from God and the light. The author compares their immoral behaviour with the *mmutla* (hare). The hare’s character is totally unacceptable because it is said to sleep with its eyes open to convey evil. Both Seyantlo and Moleki do not want people to know their

hidden secrets. Seyantlo's bad conduct causes Moleki's family to live below the poverty line and Kelebile, Moleki's wife says: "*Ngwana ga a na diaparo ... bupe ke kgabo e e binwang – ehe!*" ("The child does not have clothes ...the maize meal is like a song that is being sung every time – yes!") (13)

Traditionally, this behaviour is not acceptable because Moleki's family is deprived of basic needs such as having food to provide them with energy and to help them to develop and to live. Bakai and Kelebile are experiencing acute depression, longing for their own spouses.

In Setswana literature the hare as a typical trickster figure who outwits larger and stronger animals like bears and buffaloes. Observation of animal life makes people understand that only the fittest - intellectually - can survive. We can infer that the narrator compares the hare with Moleki because he possesses qualities considered as manifestations of intelligence and cunning. Moleki is able to employ tricks against Seyantlo. Moleki persuades Seyantlo to do something stupid that leads to the break-up of her marriage. Bakai and Kelebile are associated with stronger animals. They are driven from pillar to post, searching for their spouses. In other words, the author transfers human characteristics to an animal trickster. I will compare Moleki and Seyantlo's characters with the trick pattern that has been used by Canonici (1996:94) which consists of the following narrative steps:

False contract: Moleki offers Seyantlo something that she recognizes as good for herself.

Fraud or deception: Moleki secretly changes the pattern of behaviour and creates some form of illusion by substitution in order to deceive Seyantlo.

Villain's defeat: Moleki overcomes Seyantlo and escapes. Moleki reconciled with his wife, Kelebile and Seyantlo is left in shame.

Moleki shows disrespect to Setswana social norms and use shortcuts to achieve an aim, that is, of destroying Seyantlo's marriage. Traditionally, it is morally wrong to have a desire for what belongs to others. Both Seyantlo and Moleki fail to respect their traditional customs.

Furthermore, the author uses his characters' nature as an integral part of the plot and the development in the story. Seyantlo is an uninteresting person with a weak character and no real confidence. She does not adhere to the image of the disciplined traditional woman. The narrator associates her immoral actions with the hare's blood. In Setswana culture, to "drip the hare's blood" symbolises cruelty and unnecessary killing of humans. Seyantlo's actions have killed the soul, strength and spirit of Moleki's family. Even if a reader could associate the blood of the hare with the Crucifixion as the life of the body and the life of the spirit according to Christian perspective, Magoleng does not indicate this in the story itself.

In "*Dikeledi*" ("A woman's name means tears") Gadifele glances outside and the birds singing and praising the Almighty Lord:

"Dinonyana di supa sentle gore di sitwa go bona kutlobotlhoko ya mowa wa me."

"**Birds** are precisely indicating that they were unaware of my sorrow."
(7).

In Setswana culture, birds are associated with the messengers and helpers of the gods. Traditionally, people ask the ancestors to take their messages to the Lord. The higher the birds fly, the stronger is Gadifele's spiritual longing. One can infer that this ability of high-flying birds symbolise heavenly communication. Gadifele wants to send these birds to her ancestors because according to Setswana customs ancestors are instrumental in curing illness and promoting emotional, psychological and physical health. On the other hand, Gadifele is prepared to die because she knows that she cannot be cured and has lost everything including her husband and child.

In Moroke and Magoleng' works animals are used of as general representations of human characteristics. The physical characteristics of the animals are indicative of meaning and important carriers of symbolism.

In the following paragraphs the differences between Moroke and Magoleng as writers will be discussed.

6.4.2 DIFFERENCES

6.4.2.1 Subjects

Moroke and Magoleng's short stories, apart from their entertainment value, are meant to re-affirm and teach social values. I will first discuss Moroke's didacticism and then attempt to characterize the way in which Magoleng writes about cultural issues.

6.4.2.1.1 Moroke's didacticism

The didacticism of Moroke's work is clear in a number of passages from his work where this quality emerges clearly. His didacticism is intended to teach and promote Christian values in the Batswana community.

Here, only three such passages will be discussed.

In "*Mma, boammaruri bo tla mpoloka*" ("Mother, the truth will save me") the issue of how the truth will save a person is raised. Tlhapi's mother is angry with Tlhapi, telling him that lies will not get him anywhere and that he should never come to her with lies to hide what he has or has not done. From this event, Moroke teaches a moral lesson: "tell (speak) the truth and shame the devil" that is, be truthful however great the temptation might be. In other words, truth sets one free from difficult conditions of life.

In "*Mhalatsi*" ("A man greedy for power") the story describes how the followers of Mhalatsi realise the futility of their attempt to fight the spread of Christianity. Another character, Tomagaano, in her advice concerning Mhalatsi's unsuccessful attempts to curb the spread of the Christian religion, says:

"Rra, fa o ka ya kwa go Morapedi le balatedi ba gagwe ka ntwala le polao, ba tla bofana ba nne seopo se le sengwe. Ba khubama ka mangole ba rapele Modimo gore a ba thuse. Phenyoy bona e mo thapelong."

"Sir, if you can go to Morapedi and his followers in a fighting mood, they are going to unite and be one. They kneel down and pray to God to help them. Their victory is in prayer." (63)

In "*Ramonamane le baesekele*" ("Ramonamane and the bicycle"), Ramonamane's unshakable faith that helps him to get his own bicycle plays a definitive role throughout the narrative. One can infer that in these stories, the author broadens the horizons of his reader with Biblical truths and references. He encourages his reader to establish a good relationship with his God.

6.4.2.1.2 Development in literature

Magoleng is a modern writer, although traditional beliefs are a strong force in his work. His stories are concerned with traditions and the cultural heritage of things like ancestor worship, witchcraft, supernatural powers, and performance of rituals. For example, in "*Mokaragana, ngwanaka*" ("Be joyful, my child") Diile's experiences after separation from her family – from a known to an unknown situation, is very problematic. Diile's contact with the urban world represents the forces of cultural disintegration. Her adulterous behaviour makes life difficult for her. These obstacles separate Diile from both her family and her marriage. At the end of the story, Diile regrets her acts of adultery. She asks the ancestors to take her. We can deduce that Diile finds herself in a zone of transformation, but in the end she does not survive.

The story has proved that traditional ways are the best and that tradition can resolve difficulties during processes of change. Finally, Magoleng can be regarded as a writer who promotes as well as challenges the identities of traditional Batswanas. According to traditional Setswana culture, women must be humble and pious, but in many of Magoleng's stories the female characters are powerful and dynamic.

6.5 THE RELATION BETWEEN THE AUTHOR AND CULTURE

In this section I will discuss questions concerning the relation between the author and the stories specifically as far as cultural issues are concerned, focussing on the following:

- The representation of culture as experienced by ordinary people;
- Does the author imply something more than he tells the reader in the text of the story?
- Does the author write from within one culture for others within the same culture (in an aesthetics of identity)?
- Does the author imply criticism of the culture he writes about?

6.5.1 SILENCE IN MOROKE AND MAGOLENG'S STORIES

Moroke's and Magoleng's ability to use silence in their stories enables them to portray a specific relation to their cultural heritage. Traditionally, culture is represented as identity through symbols and symbols carry meaning. The relation between culture and symbol is that it gives us a message of the signification of things. In order to be able to interpret the symbols, one has to know the culture of the society for whom a text has been written for (Lesete, 2000:176-177). In Setswana culture silence is a symbolic act that carries specific cultural and symbolic meaning. Silence as portrayed in the stories of Moroke and Magoleng symbolises the life and culture of the Batswana people in both rural and modern places.

The following paragraphs will deal with silence as scenery and silence in women to explore the relation between the author and culture.

6.5.1.1 Silence as confrontation

According to Rovine (1987:49) the silence of women implies a faith that events will turn out for the best, while the silence of men can be more purposeful. Men's silence can be regarded as indicative of either loyalty or confrontation. In "*Mma, boammaruri bo tla mpoloka*" ("Mother, the truth will save me"), the questions about the truth of tokoloshe's story are not really answered because one does not know whether Tlhapi really tells the truth or not. The story begins with Tlhapi's lies and he keeps on lying till the story ends.

The episode of the *tokoloshe* is presented as a memory of Tlhapi's. It is embedded in the representation of the conversation in the house. Tlhapi tells a story of the

tokoloshe who visited their school and he dramatizes his narration. Tlhapi is a liar and his parents are worried about it, but Tlhapi is a wonderful storyteller. The narrator never says that Tlhapi is lying though his parents' words imply their mistrust of his stories. When Tlhapi tells the story of the visit of the *tokoloshe* he is clever enough to admit that he did not actually see *tokoloshe* and then goes on to describe what he has actually seen: "*Motlhala wa yona e ne e le mabati a a robegang, le ditafole tse di robegileng, le difenstere tse di thubegileng. Ka madi, madi, madi le dikeledi, dikeledi le dikeledi.*" ("His tracks were the doors that were broken and the tables that were broken and the broken windows. His tracks were the blood and blood and blood and tears and tears and tears".) (51)

Yet Tlhapi keeps on telling lies and it seems as if his parents believe him. The narrator says: *Kgomo e tshwarwa ka dinaka, motho o tshwarwa ka loleme.* (A cow is caught by its horns, and a person by his/her tongue.) (50) It may be that Tlhapi tells lies to make his life interesting or to get attention, but the fact that the narrator warns against the unwise use of words makes one think that Tlhapi's way of living is shown as being wrong. According to Silberbauer (1968:35) the *tokoloshe* is a small hairy monstrous-looking evil spirit. Traditionally, the *tokoloshe* is associated with witchcraft and supernatural powers. We are aware of the presence of Tlhapi's parents in the house, but we hear nothing of them. We question their silence. We keep guessing whether they are silent because the story is interesting, or if their silence implies their mistrust of his stories. Though the reader suspects that Tlhapi is a liar, the reader and his parents are carried away by the story. I agree with Hofstede (1991) that the personality of an individual is her/his unique personal set of mental programming that she/he does not share with any other human being. In this case, Tlhapi's lies are based upon traits that have been partly learned from his heart.

One can deduce that Tlhapi's mother is silent with a faith that one day her son will speak the truth. In Setswana beliefs, people do not argue with events concerning the *tokoloshe* because that would bring misfortune and disaster. Tlhapi's father has no alternative but to be silent because the evil spirits will probably be extremely annoyed and do irreparable harm to the family. His silence suggests confrontation and fear. The purpose of his silence is to keep away from evil spirits. Moroke teaches his reader a moral lesson about truth and people's fear of the *tokoloshe* in a way that

exposes the relation between the author and culture of the community for whom he is writing.

6.5.1.2 Silence in women

I will discuss the questions of Kesentseng's death in "*Ga le a ka la tswa*" ("Doomed to die before the next dawn"). The narrator says nothing about the person who actually killed Kesentseng. We do not know whether Kesentseng's father mistakes his child for a witch or whether Kesentseng is killed by Gaolekwe's lightning or not. One can deduce that Magoleng is silent about this event to reflect a positive relation between the author and culture.

In Setswana literature silence in a woman is considered a virtue and a quality much preferred to loquaciousness. Conversely, a silent female character could also suggest loving devotion to a husband or father (Rovine, 1987:37). Magoleng uses behavioural attitudes of silent female characters in such a way that the relation between the author and culture becomes apparent. In this story, silent female characters are usually paired with male characters that are not silent. Men are aggressive in action and word and women are submissive and reticent. While Kesentseng tells Gaolekwe's threat to his parents, it begins to thunder. Kesentseng walks out of his parents' house as lightning strikes. On hearing screaming noises from Kesentseng's hut, Kesentseng's father fumbles into the dark hut and strangles the "witch". Magoleng relates this event in exclamatory sentences:

*"Moloi wa go swa, ra ka ra mo ikhutsa!
Mmaagwe, tshuba mokgwaro!
Gompieno gona moloi ke mo tshwere!
Kesentseng o kae a thuse. Moloi o a tshwamola!" (9)*

"A witch is dying, and we shall have peace!
Mother, light a match!
Today I have really caught a witch!
Where is Kesentseng? He must help. A witch is putting up a struggle to be free!"

Magoleng describes how Kesentseng's father strangles the "witch". Eventually Kesentseng's father grabs hold of a witch's throat, pressing him down with his nails. We keep guessing whether the witch referred to here is Gaolekwe or Kesentseng. We are aware of Kesentseng's presence in the hut, but we hear nothing of him. The question that remains concerns his position within the hut. When Kesentseng's father calls for Kesentseng's help we become even more anxious about the outcome of the fight and about Kesentseng's whereabouts. In this case, Kesentseng's father is aggressive because a witch is associated with evil spirits. Magoleng teaches his reader that in Setswana society men are more powerful than women. Traditionally, silence of women often implies passive or at times forced acceptance - for instance, we are aware of Kesentseng's mother's presence in the whole situation, but she is passive and reticent. One can see the relation between the author and culture through this woman's silence. As a traditional woman, her silence symbolises acceptance.

In this story, Magoleng expresses the difference between the expected emotional responses of men and women to devastating news. Women can only play with their eyes, and their tears betoken a silent passivity: *Mosadi a tshuba lobone. Ntwa ya khutla. Morwadi le mmaagwe ba retelelwa ke go itshwara.* (The woman lit the lamp. The struggle stopped. Both mother and daughter could not control their emotions so upset were they.) (9) In Setswana literature women can not express themselves in words because of traditional social expectations. We keep on guessing the reason behind Kesentseng's mother and his sister's emotions. They are bathed in tears without uttering a word. We can deduce that the author unveils the development of his story through the use of silence in women. In addition, the relation between the author and culture is explicit.

Men, however, can respond by using words that are considered manly. Kesentseng's father says: "*Robala, Kesentseng ngwanaka. Letsatsi la botshelo le diketse.*" ("Sleep in peace, Kesentseng, my child. Life's sun has set.") (9) The story closes with the author informing us that Kesentseng is buried the following day. Apart from this, the author does not tell us anything more about the incident of the night and whether there really was a witch. We only have to make our own deductions from the text. We are not told directly who actually killed Kesentseng and neither, ironic as it might be,

what role Kesentseng's father may have played in his son's death. These questions can only be answered through deduction.

In conclusion, we infer that silence in Kesentseng's mother and her daughter is also associated with inarticulateness at death. The reason behind their emotions is to retain their cultural identities as traditional Batswana women. Their silence means the acceptance of the circumstance, that is, Kesentseng's father has mistaken his son for a witch. Furthermore, we deduce that Gaolekwe is not Kesentseng's killer, but his own father. According to Rovine (1987:3) the relationship of women in their families and their husband often leaves the characters no alternative but silence. Magoleng explores silence in women and this is an indication of the relation between the author and culture.

6.6 CONCLUSION

The four selected short stories by Moroke, "*Mhalatsi*" ("A man greedy for power"), "*Ramonamane le baesekele*" ("Ramonamane and the bicycle"), "*Mma, boammaarure bo tla mpoloka*" ("Mother, the truth will save me"), and "*Ntwa magareng ga makau le makgarebe*" ("The battle between young men and young women") and also the four stories by Magoleng, "*Morakagana, ngwanaka*" ("Be joyful, my child"), "*Ga le a ka la tswa*" ("Doomed to die before the next dawn"), "*Ke mosadi*" ("She is a woman"), "*Dikeledi*" ("A woman's name means tears") have been analysed. Moroke and Magoleng use the social environment in their stories as a powerful mechanism to portray cultural identity, and to help the reader in understanding the characters. Symbols, heroes, rituals and values have been explained and illustrated in these short stories according to Hofstede's theory (Hofstede, 1991:4-14).

The Batswana people share social norms, beliefs, attitudes and needs. In Setswana literature symbol is used to identify some Batswana lifestyles. Moroke and Magoleng explore the naming process to maintain the historical tradition and identity of the Batswana. Traditionally, to know a character better, a reader has to identify him with the meaning of his name. Batswana people see witchcraft as an evil practice used to hurt people. Lightning and thunder are associated with supernatural powers. One of the dominant features of Batswana society is respect for gifts. In Setswana belief, a gift should not be sold or given to another person because it might bring misfortune.

Moroke and Magoleng use natural symbols like the sun, stars, darkness, and light to demonstrate their allegiance to traditional culture. Time is a concept in the understanding of the traditional religion, worldview and culture of the Batswana. Sharing symbolizes *ubuntu* and this refers to the humanitarian qualities in Moroke and Magoleng's stories. In Moroke and Magoleng's stories, the Batswana community's way of thinking is strongly influenced by the community and social relationships.

Heroes are both living and dead people: uncles, Western Christianity, ancestors worship, traditional doctors and kingship. In the Batswana community, Christianity has kept its identity both as a universal faith and an indigenous religion. There are those who have resisted Christianity and who cling to a traditional worldview characterized by an adherence to the ancestor cult. Indigenous religion in Setswana culture contains a large component of worship of the ancestors. This is a cultural trait that has not been completely shaken off despite many urban Batswanas' conscious effort to adapt completely to Western Christian worship. In Setswana literature, the traditional doctor is believed to get his power from the ancestors, hence he is able to help the living in any difficulty. Kingship is a sacred and respected position in both modern and traditional communities. Ritual is a form of prayer directed to the ancestors or spirits that govern the universe. Death, marriage and dream rituals are discussed. Batswana communities are regulated by beliefs that include values and meanings.

Moroke presents moral lessons to his readers. Seen psychologically, Moroke's career, life, background and convictions had a great influence on his short stories. In contrast with Magoleng's work, he strives to develop and improve the literary quality of his work. The similarities between Moroke and Magoleng's work are located in the structure of the folktale. Other significant aspects are that they are simple and direct; characters are delineated with commendable economy; the plots of the stories contain much conflict and resolution; with little description, the story tellers go to the heart of their audience; and the conclusions follow the climax very quickly and include few details. Moroke and Magoleng's ability to use silence in their stories serves as an indication of the relation between the author and culture. Moroke and Magoleng use culture effectively to keep Batswana traditions alive. The relation

between the author and culture is investigated in a form of silence in Moroke and Magoleng's stories.

In the subsequent chapter the main conclusions of this study will be presented.

CHAPTER SEVEN

GENERAL CONCLUSIONS

7.1 INTRODUCTION

The aim of this study was to explain and discuss recent developments in selected short stories in Setswana by S.A. Moroke and B.D. Magoleng. Moroke's short stories were published in the sixties. This period marked the turning point in the development of Setswana literature because the Batswana had become fully committed to literary writing in this decade. In 1972 the groundwork for future collections of short stories was laid by D.B. Magoleng with the publication of *Mpolelele dilo (Tell me tales)*. In the development in Setswana literature new trends are discernable in style and structure (narrative technique) as well as in content (subject and theme).

The following general conclusions can be drawn from the analyses and comparison of the short stories of Moroke and Magoleng which have been undertaken in this thesis.

7.2 THEME AND STYLISTIC CHARACTERISTICS

The short stories of both Moroke and Magoleng contain many traditional elements – thematically and stylistically – as well as themes and techniques from contemporary life and literature. The following paragraphs will very briefly refer to examples in the stories by Moroke and Magoleng to indicate thematic, stylistic and cultural aspects which characterize the stories.

7.2.1 THEMES

Moroke's work is indeed moralistic but also more than that. These short stories serve as examples of the technique where the titles have a direct bearing on the themes of the stories. Moroke uses Ramonamane in "*Ramonamane le baesekele*" ("Ramonamane and the bicycle") to reveal the main message of this story.

Ramonamane begs his father to buy him a bicycle. Ramonamane's father reminds his son that a cyclist must be on his guard, and a small boy like himself does not know about looking after himself. Ramonamane makes his own bicycle and the bicycle falls into the water because he cannot turn the handlebar. In this way, the truth and validity of his father's warning become clear. In a way similar to this message the themes in Moroke's stories concern everyday truths, but Moroke also wants to teach Christian values and to develop an awareness about what is right and what is wrong in his readers.

In "*Ke mosadi*" ("She is a woman"), Magoleng develops the theme of the disregard and irresponsibility that couples display towards their marriages. Magoleng believes that a total disregard of traditional norms and values in marriages causes terrible conflicts. His concern about and his respect for traditional values are clearly displayed in the stories.

7.2.2 STYLISTIC CHARACTERISTICS

When one reads through Moroke's short stories, one is intrigued by the stylistic devices he uses in communicating his ideas and life experiences to his readers. Moroke writes in the Rolong dialect and stays faithful to his style, but he can also be called a moralist. Biblical phrases and quotes can be found throughout the story. Two examples will be explained. In "*Mhalatsi*" ("A man greedy for power") Mhalatsi finally reaches his destination when Morapedi's people take care of him: ...*ba mo tlhapisa* ... (...they washed him ...). (63) The way Mhalatsi is treated recalls the Christian ideal of caring for one's neighbour. Moroke shows his reader that the act of Morapedi and his people symbolizes healing through the conveying of divine blessing.

Magoleng uses ideophones and interjections to grasp the reader's attention. In "*Ga le a ka la tswa*" ("Doomed to die before dawn") Gaolekwe is in the shebeen and he shouts: "*Ka re tsaya maswe a gago ke a!*" ("I say take this dirt of yours!") (8) Gaolekwe's words shock Kesentseng to such an extent that he relays the threat to his parents. The fear instilled by Gaolekwa is clear and it is enforced by the forceful and dramatic language he uses. The incident also indicates how strong the influence of traditional culture is and that Magoleng uses this with great effect in his stories.

7.3 THE INFLUENCE OF MISSIONARY WORK AND CHRISTIAN RELIGION

The conflict between modern life and traditional beliefs has a strong influence on the work of both authors. In Moroke's case this has also to do with his missionary work and his faith in Christianity. I will explain one example from Moroke's work, namely "*Mhalatsi*" ("A man greedy for power"). According to Gérard *et al.* (1993:169) Setswana creative literature owes its existence to different missionary societies whose main task was to Christianize the Batswana. In order to accomplish their task, the missionary societies had to teach people to read and write. At the beginning of Mhalatsi's story, Mhalatsi's intense feelings of anger are revealed. Mhalatsi struggles to accept the changes in traditional power structures. He is worried that the spread of the Christian religion might diminish the chief's power and lead to the demise of Batswana culture. The main source of his concern is the inability of the missionaries and their priests to teach the converts to remain loyal to the authority of the chief.

At the end of "*Mhalatsi*" there is a sudden reversal of feeling in Mhalatsi. Mhalatsi is defeated in his fight against the domination of the Christian faith over the tradition of chieftainship. In his repentance he asks to pray and recites Psalm 139. The recitation changes his character and Morapedi names him Moledi, meaning an evangelist. One can infer that the influence of missionary work and Christian religion have changed the lifestyle of the Mhalatsi and that the Batswana people will and can also realize that tradition and Christianity can coexist.

7.4 THE CONFLICT BETWEEN THE MODERN LIFESTYLE AND TRADITIONAL BELIEFS

The conflict between modern life and traditional beliefs is portrayed in the stories of both Moroke and Magoleng. The following paragraph will discuss one example from Magoleng story "*Ga le a ka la tswa*" ("Doomed to die before noon"). This story deals with Kesentseng's loss of a gift dog, its retrieval and the confrontation between Gaolokwe and himself (Kesentseng). Magoleng's characters are living in a modern world. But their village has a strong belief in supernatural powers so that Gaolekwe's

words cause sensation. In this story, the narrator says nothing about the person who actually killed Kesentseng.

One can see the conflict between modern life and traditional beliefs. In this case, we keep on guessing whether Gaolekwe's lightning or the tokoloshe of whatever else kills Kesentseng. The reader is never told explicitly how Kesentseng is killed. We know that Gaolekwe is a witchdoctor. Traditionally, witchdoctors are associated with evil deeds. Batswana society believes that lightning and thunderstorms can be used to harm a person or his belongings, but the conflict between the modern life and traditional beliefs is a grave complication in the lives of Batswana people and this is made explicit by the stories. The reader has to make his/her own deductions from the text about Kesentseng's death.

On the basis of this research, I am convinced that Moroke and Magoleng's short stories can be read to identify recent developments in Setswana literature since the 1990s. In addition, it becomes clear what new trends in the developments in Setswana literature are affecting style and structure (narrative technique) and as well as content (subject and theme). It is very clear that the conflict between tradition and contemporary social and religious developments in the Batswana society is the dominant theme in the Setswana short stories which have been studied in this thesis.

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APPENDIX A

MOROKÉ'S SETSWANA SHORT STORIES

APPENDIX B

MOROKE'S AFRIKAANS SHORT STORIES

SHORT STORIES BY S.A. MOROKE

(These stories were translated into Afrikaans by Ms. Rilette. Swanepoel and Mr. Henri Laurie as a working translation for the purposes of this study)

MHALATSI (A man greedy for power)

(Mhalatsi)

Mhalatsi het opgestaan en was die hele huis vol, het hard getrap en rondgetas. Hy het getrap soos 'n bobbejaanmannetjie met stywe boude/bene en gebalde vuiste. Hy het in en uitgegaan en die deur toegeklap.

Mense! Daardie mens is lelik as hy kwaad is. Sy oë was rooi, sy mond het gelyk soos lewers wat slap hang. Die spoeg het gespat as hy met woede praat. Hy het sy voorkop geplooi dat dit lyk soos die vel van 'n skoen wat in die reën en die son wegegooi is.

Terwyl hy nog so heen en weer loop, het Togamaano ingekom en die ou vrou, Moraraganyi. Togamaano was 'n mooi, skraal lang jongmeisie. Sy het 'n mooi nylon rok aangehad waarvan die kleur gelyk het soos die vel van 'n jagluiperd. Sy het 'n groot sambreel gehad met baie kleure want die stat Modigapôô, waarin hulle gewoon het, was baie warm. Dit was die stat van honger en dors.

Die ou vrou, Moraraganyi, was maer. Haar ledemate was net dun bene wat met 'n vuil vel oordek was. Haar wange was diep ingeval tussen die kakebene in. Haar gesig was smal, dit het getoon dat sy in haar jeug 'n mooi jongmeisie was, gelerig, maar die hitte van die son en deur nie goed te was nie, het die kleur daarvan verander. Haar rug was krom, het gelyk soos die boog van jagers; sy het net twee tande in haar mond gehad.

Toe hulle by Mhalatsi aankom, het Moraraganyi gesê: "Mhalatsi, my kind, ek sien dat jy vandag geen vreugde het nie."

"Ouma, hoe kan ek bly wees as ek die heel nag nie geslaap het nie?"

"Is daar iets wat jou gepla het in jou hart?"

Mhalatsi het geantwoord, “Ek is verergd! Ek is verergd! Regtig ek is kwaad! Ek sweer by my moeder wat my in die wêreld ingebring het, die arme mens, waar ek hom ontmoet, sal die gras nooit weer groei nie.”

Die ouvrou was verbaas, “Ai, kind van my vriend!”

“Ouma, ek sal hom met my kop stamp en as hy val, sal ek op hom spring, ek sal sy pens trap met my skoene en ek sal al die beentjies in sy lyf breek. Ek sal hom uitskud en hom uitwan sodat hy saam met die wind vlieg.”

Togamaano vra toe, “Wil jy hê dat daar nie eers ’n reukie van sy stank oorbly nie?”

Mhalatsi het sy neus opgetrek asof daar iets was wat vir hom sleg ruik. “As ’n mens nie van vis hou nie, hou jy ook nie van sy reuk nie,”

Moraraganyi vra toe, “Wie is dit wat jou so kwaadgemaak het, arme mens?”

Mhalatsi het diep asemgehaal, sy borskas vol lug gemaak, sy mond laat bewe maar nie ’n woord gesê nie.

Togamaano sê toe, “Vader, ouma het jou mos gevra wie jou kwaadgemaak het.”

Mhalatsi het kwaai geantwoord, “Togamaano! Togamaano! Ek sien dat jy my nou-nou gaan kwaadmaak met jou vragies wat my ingewande laat opkook. Kom weg voor my voordat ek jou spoeg.”

“Laat dit die einde van die stryery wees, vader. Ouma wil graag weet wie dit is wat jou kwaadgemaak het.”

“Ek is kwaadgemaak deur ’n ding wat Morapedi genoem word. Hy het die mense gevul met ’n opstandige gees. Hulle het nie neergebuig voor koning Ramogatla nie; daar is nie ’n mens wat wil afdraai op die smal pad wat na die hemel gaan nie. Ons kan nie so swaarkry terwyl ons alleen is nie.”

Moraraganyi sê toe: “Ons is ook op die spoor van hierdie woorde wat jou onrustig maak. Ons het die hele nag met seer harte deurgebring. Ons sien goed dat die koningskap van Ramogatla gaan val. Die fundamente verswak. Ons het gekom om

jou te ontmoet sodat ons kan gaan sit en hierdie woorde bespreek. Ons vertrou jou Mhalatsi want ons sien dat jy 'n mens is wat nie ongemanierd is nie.”

Togamaano sê, “Jy moet geduldig wees, vader. Jy moet jou nie vererg as jy hoor dat ons jou vragies vra wat jy dink onbenullig is nie. Morapedi gee ons hoofpyn/hy gee ons probleme.”

Mhalatsi spreek toe vir Moraraganyi aan, “Ouma, ek sien julle het my baie geëer om sulke gewigtige woorde met my te kom bespreek. Julle het nie my jonkheid verag nie. Die volk/stam vergaan maar ons verag mekaar. Morapedi werk uitgebreid sonder om teenkanting te hê.”

“Jy praat die waarheid, my kind. 'n Trop wat nie aanteel nie, sy beeste raak op.”

Mhalatsi het voortgegaan, “Morapedi wil hê die mense moet vir hom opstaan. Die oumense sê eendrag maak mag. Laat ons hande vat en 'n eenheid vorm, laat ons gaan en vir Morapedi en sy volgelinge aanval.”

Toe sê Moraraganyi, “Die koningskap van ons koning is met wysheid en geduld gebou. Ek en julle oupa Mhaposi en Molebatsi en julle ouma, Moraedi, dis ons, die fondament van dié koningskap wat julle Morapedi nou laat staan om dit te breek. Nou is ons oud. Ons het die leisels in die hande van die jongmeisies en die jongmans oorgegee om die stam te lei.”

“Ja ouma”, Mhalatsi het met die ou vrou saamgestem.

“My kinders, julle vind die leeus wat se naels reeds stompgeword het, en hulle tande het in die tandvleise afgebreek.”

Mhalatsi het op sy bors geslaan, “Ek sweer! Ek sweer! Morapedi sal stilgemaak word sonder versuim wat verlies baar.”

Togamaano sê toe, “Laat Morapedi stilgemaak word!”

Mhalatsi sê, “Ouma, jou woorde het my hart geraak. My hart drup bloed as ek sien hoe so 'n groot koningskap, en my vaders wat dit met wysheid en moeite opgebou het, deur Morapedi wat homself opgerig het, die minzaamheid daarvan laat verdwyn.”

“My kind, ek weet regtig nie hoe hierdie mens, wat Morapedi genoem word, te werk gaan nie. Is hy mal?”

Mhalatsi het opgestaan, “Hoekom mors ons nog tyd met baie praatjies. Ek loop, ek gaan die dinge regmaak wat Morapedi verkeerd gemaak het. Ek gaan die mure van verdediging weer opbou wat hy afgebreek het.”

Togamaano vra toe, “Wat gaan jy doen as jy daar by Morapedi se stam aankom?”

“Ek sal maak dat daar honger en hartseer in die hele land heers. Daar sal siekte en dood tussen die mense wees en onder die diere wat hulle aanhou. Die brommer sal liedere van oorfloed en blydschap sing. Die wurm sal die slegte vleis van die mens en dier eet sodat dit vet word soos ’n vark.”

Togamaano het probeer om hom te herinner, “Vader, as jy na Morapedi en sy volgelingen toe gaan met oorlog en dood, sal hulle saamstaan en een mag word. As mense in nood is, dink hulle aan hul God. In tye van swaarkry is hulle bang om lelike dinge te doen. Hulle kniel en bid die Here sodat Hy hulle help. Hulle oorwinning is in hulle gebed.”

Moraraganyi het met haar saamgestem, “Jy praat, my kind.”

Togamaano het voortgegaan, “Die getalle van Morapedi is groot.”

Mhalatsi sê toe, “Ek is nie gepla nie; al is hulle so baie soos ’n swerm sprinkane, en al oordek hulle die gesig van die son dat dit pikdonker word, ek sal hulle breek.”

Moraraganyi het hom herinner, “Mhalatsi, kind van my vriend, hierdie oorlog het ons al lankal geveg. Die volgelingen van Morapedi is mense met harde harte. Ek en Mhaposi- en Molebatsi-hulle, en ook Moraedi-hulle, en nog tien dapper manne van ons, het eenkeer ’n jagparty gereël en probeer om hulle uitmekaar te jaag. Party het ons in die tronk gegooi, ander het ons met vuur verbrand, maar wat het dit ons gehelp?”

Togamaano sê, “Daardie towenaars/bedrieërs het hulleself laat voortleef want hulle bloed is saad, waar dit val, groei daar nog baie meer navolgers.”

Moraraganyi sê toe, “Ons het hulle eenmaal uitmekaar gejaag, toe versprei hulle oor die hele land en hulle leerstellings het versprei. Hulle het gesê hulle het ’n lamp aangesteek en dit sal deur niks uitgeblus word nie.”

Mhalatsi het met sy voet op die grond gestamp-stamp, “Ek sal daardie ou lampie gaan uitblus. Ek sal dit gaan doodmaak! ’n Swart duisternis sal die aarde oordek. Regtig ek sal dit doodmaak sodat dit pikswart is.”

Togamaano sê, “Vader, as jy die mense van die wêreld wil vang, moet jy net maak dat hulle ryk word, dat hulle genoeg eet en genoeg melk van beeste drink.”

Hoe kwaad word Mhalatsi toe nie. “Togamaano! Togamaano! Is jy dronk? Sien jy nie as hulle ryk is sal hulle kerke en skole bou nie? Hulle sal geskifte skryf wat hulle kinders laat slim word.”

“Ja, vader. Jy praat die waarheid, maar hulle sal nog omdraai en die skole en kerke afbreek en verbrand met vuur.”

Moraraganyi sê toe, “As hulle ryk is, sal hulle vergeet. Daar is geen wapen wat so stewig is as die wapen om te laat vergeet nie. Hulle sal vergeet om te bid. Hulle sal vergeet om die Sabbatdag te heilig. As hulle ryk is sal hulle veg om die rykdom van die wêreld en hulle sal sê dis hulle erfenis. Die rykes sal die armes verag en sê hulle het luisse. Die behoeftiges, hulle sal die rykes beskinder en sê hulle maak hulle self groot.”

Togamaano sê toe, “Hulle sal mekaar met byle kap en mekaar met vuur brand. Hulle sal die wette van die koning verbreek wat sê, ‘Jy mag nie doodmaak nie’.”

Mhalatsi sê toe, “Ek het die dapperes oorwin, Kaiafas-hulle, die groot priester. Ek het Judas-hulle oorwin. Petrus, weet ek nie hoe het hy ontsnap nie. Ek kan amper sê hy het deur die gaatjie in die bees se pens ontsnap.”

Togamaano sê, “Jy het die priesters en die fariseërs en die skrywers oorwin maar hulle wou nie ’n arme volg wat in ’n stal gebore is nie, in die veragtelike dorpie Nasaret nie. Jy het die mense wat soos Herodus en Herodias is oorwin maar hulle wou nie na die leringe/raad van Johannes die Doper luister, want hy was nie ryk nie, het velklere gedra en sprinkane en heuning geëet.”

“Ek gaan ’n moeilike oorlog veg”, het Mhalatsi gesê. “Ek gaan ’n gees van veragting in die kinders teenoor hulle ouers plaas.”

“Ja, vader.”

Mhalatsi het voortgegaan, “Ek sal sover gaan om met die kop te stamp en met die skoene te skop, en met die vuur te slaan. As ek sien dat dit moeilik gaan, sal ek met die tande byt en met die naels krap.”

Toe hy so sê, het Mhalatsi uitgegaan en geloop, hy het op ’n mooi swart perd gespring wat vet is. Die perd het ’n wit ster op sy bles gehad.

Die perd het sy lang stert geswaai. Hy het met sy hoewe op die grond gestamp-stamp. Hy het geweier om stil te staan. Dit het gelyk asof die sand sy pote brand.

Toe Mhalatsi hom die leisels gee, het hy weggespring. Hy het soos ’n koeël uit ’n geweer getrek. Hy het die warm aarde met sy hoewe getrap. Die stof het gestaan. Die reis was lank, die ruiter was kwaad. Hy het probeer om sy hart te kalmeer deur die perd te prys:

Kolbooi, Kolbooi!

Perd, pikswart!

Gooi die motors om!

Vertrap die towenaars!

Groei vlerke, Kolbooi!

Vlieg soos ’n duif!

Gaan na die uiteindes van die aarde,

Gaan gooi vir Morapedi om!

Hy het geweier om te luister, die swart perd! Hy het sy ore platgetrek. Hy het sy maanhare laat fladder. Rooi stof het agter hom getrek wat gelyk het soos vuur in gras.

Die hitte van die son was verskriklik. Die rit het vir Kolbooi te moeilik geword. Hy het gehardloop terwyl sy neusgate oopgesper was. Die stof het in sy neus en in sy bek ingegaan.

Kolbooi het gesweet, hy het sy spoed verminder, sy hoewe het in die sand ingesak.

Toe Mhalatsi sien dat Kolbooi gaan staan, het hy baie kwaad geword. Hy het die perd met die hake gedruk. Hy het hom versmoor. Hy het hom met vuiste geslaan. Hy het op sy knieë op die grond neergeval.

Mhalatsi sê toe, "Jy sal hier in die woestyn sterf, jou perd. Die kraaie sal jou oë uitpik. Die aasvoëls sal die vleis van jou lyf eet."

Hy het verder te voet geloop terwyl hy vloekwoorde sê wat nie in hierdie boekie geskryf kan word nie.

Mhalatsi is oorval deur 'n verskriklike dors. Sy tong het drooggeword. Sy neus is verstop deur die stof. Hy het lus gevoel om terug te stap en die sweet te gaan drink wat hy van Kolbooi se lyf sien afloop het.

Die son het ondergegaan en hy is oordek deur die stikdonker. Die maan het geweier om vir hom lig te maak. Hy het teen die klippe gestamp. Sy kop het deurmekaargeraak. Hy het die briewe uitgehaal wat hy gehad het en hulle opgeëet.

En toe, op die oggend van die vierde dag, sien hy 'n witdoringboom oprys voor hom. Hy het gebrand van woede want hy het gedink dit is Morapedi wat hom tegemoetkom.

Hy sê toe, "Morapedi, ek sien jou, jy bekruip my soos 'n tier. Ons sal ontmoet, meneer. Die wat mekaar nie ken nie, beveg mekaar. Dit is deur jou dat ek so swaar moet kry."

Hy het probeer hardloop, maar sy bene het gebewe. Hy het geslinger, en het hard neergeslaan. Hy het 'n entjie op die hande en knieë gekruip. Hy het vyf minute gerus en weer voortgegaan. Hy het gekom en homself op die boom gegooi en dit vasgeklou, maar toe hy voel dat die dorings hom steek, sê hy, "O, ja! Jy byt my. Ek sal jou wys ek het ook tande."

Hy het op die boom geval met sy tande maar toe word hy flou.

Toe hy bykom, was hy by Morapedi se plek, hulle het hom gewas en vir hom koffie ingegooi met baie melk.

Teen die aand, het Morapedi en sy mense huisgodsdienst gehou. Mhalatsi het gevra of hy mag bid en hy het 'n paar versies van Psalm 139 uit sy kop opgesê:

“Waar sou ek heengaan van U Gees en waarheen vlug van u aangesig?

Klim ek op na die hemel, U is daar; en maak ek die doderyk my bed,

kyk, U is daar!

Neem ek die vleuels van die dageraad, gaan ek by die uiteinde van

die see woon,

ook daar sou u hand my lei en u regterhand my vashou.

En as ek sê: Mag tog net die duisternis my oorval en die lig nag wees tot my beskutting, dan is selfs die duisternis vir U nie donker

nie, en die nag gee lig soos die dag, die duisternis is soos die lig.”

Hierdie woorde is aan hom geleer deur sy moeder tydens huisgodsdienst toe Mhalatsi nog 'n seuntjie was.

Toe het hulle sy naam verander en hom Molêdi genoem.

RAMONAMANE LE BAESEKELE (Ramonamane and the bicycle)

(Ramonamane en die fiets)

Ons kan amper sê elke man in die stat Tlhatlhaganyane het 'n trapfiets gehad

Ramonamane was nie bly om te sien dat sy vader een van die min mans was, wat nie 'n fiets gehad het nie. Hy was jaloers as hy sien dat 'n paar van sy maats hulle fietse of hul vaders se fietse ry, as hulle winkel toe gestuur word of na statte wat ver van hulle stat af is.

Partymaal het Ramonamane se vriende jammer gevoel vir hom en hulle fietse vir hom geleen, maar die lenery het hom nie gelukkig laat voel nie. Hy het met verlange gesoek vir 'n fiets wat syne of sy pa s'n sou wees.

Hy het 'n fyn stemmetjie in sy bors hoor vra: "Hoekom maak jy jou 'n bedelaar? Jou vader kan dit bekostig om vir jou 'n fiets te koop."

Toe dit Ramonamane se tiende verjaardag was, het hy sy vader pleitend gevra: "Vader, kan u nie vir my 'n fiets koop nie, dit sal 'n herinnering wees van my verjaardag?"

"Moet ek vir jou 'n fiets koop?"

"Ja vader. Dit sal 'n bewys (teken) wees dat ek vandag tien jaar oud is. Hoe bly sal ek wees!"

Sy vader het net na hom gekyk en niks gesê nie. Sy vader se stilte het die seun die kans gegee om voort te gaan met sy vraag: "asseblief, vader. Dit moet 'n klokkie hê. Dit moet 'n lig voor hê en agter, 'n rooi glas wat blink."

Sy vader sê toe: "Ramonamane, in 'n stat soos Tlhatlhaganyane, is dit geld mors om vir 'n seun 'n fiets te koop. Jou grootouers (familie) woon in Springs, en jy kan my nie vertel, jy kan sukkel om van hieraf tot in Springs te ry met 'n fiets, nie. Dit is vyftig kilometers hiervandaan."

"Ja, vader. Dit is ver. Ek sal bly wees om dit net hier by die huis te ry. Ek sal daarmee speel in die naaste strate."

Sy vader het hom herinner: “’n Fiets moet versorg word. Jy moet vir sy jaarlikse lisensie betaal, en vir hom bande koop. As hy breek, moet jy hom met koste herstel. Die trapfietsryer moet ook oplet want in die strate is daar motors wat teen ’n hoë spoed ry. Wat weet ’n seuntjie so groot soos jy daarvan om na homself om te sien?”

“Vader, moet niks vrees nie. Ek sal nie moeilikheid kry nie. Ek kan ’n fiets ry. Ek ken die padreëls goed. Ons leer dit by die skool.”

Sy pa het hom kwaai aangekyk: “Jy weet te veel, en sulke kennis maak jou kop deurmekaar.”

Ramonamane het verbaas geword en gesien dat dit die beste is om die gesprek te beëindig met sy vader en om stil te bly.

Sy vader het voortgegaan: “Seuns word versoek om hulle maats op die fietse te laai. Partymaal vind jy dat daar drie seuns op een fiets is. Dinge wat seuns op fietse doen, kan veroorsaak dat ’n mens die oë toemaak sodat jy hulle nie sien nie.”

Die arme seun het baie skaam geword, want hy het gehoor dat sy vader die waarheid praat. Hy het sy hele verjaardag met ’n swaar hart en ’n gebroke gees deurgebring. Lekkers, piesangs en die ander dinge wat sy ouers vir hom gekoop het, was nie genoeg om sy hart bly te maak en om die dors te les om ’n fiets te besit nie.

Hy kon nie verstaan waarom sy vader vir hom nuwe klere gekoop het en nie ’n fiets wat hy al so lank gevra het.

Vroeg die volgende dag het hy na sy moeder gegaan en haar gevra om tog vir sy pa te vra om vir hom ’n fiets te koop.

Die gesprek tussen Ramonamane en sy moeder het lank geduur. Alhoewel dit so was, het Ramonamane nie moed verloor dat hy eendag sal wen en ’n fiets kry nie.

Hy het sy moeder verlaat met hierdie woorde: “Moeder, kyk hier, ek vra u om vir my geld te spaar wat ek verdien as ek lemoene verkoop Saterdag en Sondag by die voetbal-velde.”

Hy het dit reggekry om 20c per week te spaar. Ander weke het hy meer as dit gespaar want hy het ook bene en bottels verkoop.

Sy moeder was bly om te sien dat die seun reeds die gevoel besit om geld te spaar vir dinge wat hy môre sal nodig hê.

Ramonamane het al R7 gespaar. Sy moeder was eendag verbaas toe die seun die huis inkom, baie opgewonde, terwyl hy rondgespring het.

Hy het gesê: “Moeder weet jy wat is dit?” “Nee, my kind.”

“Die onderwyser het ons vanmôre vertel dat as die skole vir 10 dae in September sluit, ons skoolkinders na Durban gaan om die see te gaan sien en ander interessante plekke. Ma, sal pa my toelaat om saam met my maats en onderwysers na Durban te gaan?”

Sy moeder het haar skouers opgetel: “Ek weet nie.”

Ramonamane het nie hierdie antwoord verwag nie, en sê toe: “Ao, ma!”

“Gaan elke kind self betaal vir die trein en kos of sal dit uitgehaal word uit die skool se geld?” vra sy moeder.

“Moeder, die onderwyser sê hy het reeds alles gereël. Hy sê dat elke kind R6 sal betaal, en dit sal die trein, padkos en ander onkoste dek vir die vier dae wat ons in Durban gaan deurbring.”

Sy moeder het gesê: “Mm!”

Die seun het voortgegaan: “Die onderwyser het gesê hy weet goed dat die geld nie die onkoste sal dek nie, dit sal aangevul word deur die skoolgeld. Moeder, as jy mooi kyk, het die onderwyser ons ’n guns bewys om ons so min geld te vra – net R6?”

“Ja, my kind.”

“Ma, ek, Ben en David het oor hierdie reis na Durban, gesels. David sê dat die trein sal ons deur die tunnel van die hoë berge van Natal neem. Hy sê ons sal die riksha sien die waentjie trek, hy spring hoog van blydschap. Ons sal die golwe van die see sien opswel en af beweeg en neerslaan.”

Sy moeder het met hom saamgestem. “Die kinders wat Durban toe sal gaan, gaan die wonderwerke van die aarde en die see sien.”

Ramonamane sê toe: “Ma, ek raak al ongeduldig. Ek wens die maand is al om sodat ons hierdie wonders kan gaan sien.”

Sy moeder kyk hom aan met jammerte: “Jy laat my hartseer voel, Ramonamane, my kind. Ek raai jou aan om die gedagte om Durban toe te gaan uit jou gedagtes te kry. Ek weet goed dat as jou pa hiervan hoor, dan skud hy die kop en sê: “Waar gaan ons die geld kry?”

“Ai, ma. Wil jy my vertel dat vader sal weier?”

“Dis nie om te weier nie. Dis om nie te hê nie.”

“Gaan my vriende werklik met geluk Durban toe en hulle laat my tuis terwyl ek huil?”

Sy moeder het hom herinner: “Daar sal net kinders gaan wie se ouers geld het. Mense, soos tande, is nie dieselfde nie.”

“Ma, het ons nie geld nie?”

“Ramonamane, my kind. Jy sien dat ons besig is om ’n huis te bou. Elke sent wat jou vader verdien, spandeer hy aan die bouers en die boumateriaal.”

Die ogies van die seun het vol tranes geword toe hy hierdie woorde hoor.

Sy moeder gaan voort: “Daar is baie dinge wat hy nie het nie. Jy sal moet skoene, hemde en ’n kombors kry. Al hierdie dinge word met geld wat ons nie vandag het nie, gekoop. Ons hou daarvan dat jy saam met jou vriende en onderwysers gaan, maar dis onmoontlik.”

Ramonamane se hart het seergeword. Hy het gesê: “Altyd as ek om geld vra, dan vertel julle van al die moeilikhede.”

Sy moeder het haar skouers opgetrek, “Daar is geen hulp nie.”

Daar het drie minute se stilte verbygegaan tussen Ramonamane en sy moeder, daar was nie een wat die ander in die oë wou kyk nie. Toe die ouer vrou weer vir die seun

kyk, vind sy dat sy gesig ophelder/oopvou. Die seun het sy kop gekrap net soos hy altyd gedoen het om te wys dat hy dink. Hy sê: “Moeder, dit lyk of ek ’n nuwe pad sien hoe om uit hierdie moeilikheid te kom.”

“Regtig ek sal baie bly wees as jy my die pad kan wys wat jy sê jy sien”, het sy ma gesê.

“Moeder as u vir my kan bid, en vader my toelaat, sien ek ’n plan wat ek kan beraam sodat ek by die see kan kom.”

Sy ma het geglimlag: “My kind, as gebed en geloof die vlerke van ’n groot voël was, kon jy met hulle Durban toe gevlieg het. Dis onmoontlik om daar per trein of te voet te kom.”

“Moeder, ek is verplig om die geld te vat wat ek vir ma gegee het om vir my te spaar, sodat ek ’n fiets kan koop, daarmee gaan ek betaal om Durban toe te gaan.”

“Ramonamane, my kind, het jy nie gesê dat jy ’n fiets met daardie geld gaan koop nie?”

Ramonamane antwoord toe: “Ja ma, maar om ’n fiets te koop is nie ’n ding wat verbygaan tot in ewigheid nie. Die blydschap om Durban toe te gaan kom net eenmaal in my lewe terwyl ek nog op skool is in Tlhatlhaganyane.”

“My kind jy wil agtertoe gaan. Kyk, jy het reeds sewe rand gespaar en jy wil alles neem, om net een week se blydschap daarmee te gaan koop. Die fiets sal joune wees vir baie jare as jy dit goed kan versorg. Wat is dit wat maak dat jy jou voornemens verander?”

“Ma, ek verstaan u raad maar ek wil nie die kans verloor om Durban toe te gaan en die see te sien nie.”

“Dis reg, my kind. Ek sal by jou pa pleit sodat hy jou toelaat om Durban toe te gaan saam met die onderwysers. Ek glo nie hy sal weier nie, want jy belowe dat jy die onkoste van die reis met jou geld sal betaal.”

Toe Ramonamane hierdie woorde hoor, het hy hoog gespring en die vinger geklap. “Ek is dankbaar, ma. Regtig, ek glo nie pa sal weier nie.”

“Ja, my kind. Die moeilikheid is nog een ding – geld. Ek sal mooi met hom praat. Hy sal verstaan.”

Ramonamane sê toe: “Ma, dis asof ek myself sien al klaar in die trein Natal toe, ek is saam met ander skoolkinders, ons praat, ons lag, ons sing, terwyl ons plekke sien. Dis asof ek reeds op die strand sit en ’n piesang eet.”

In die vyf weke wat oor was, het hulle net gepraat van die reis na die see. Kinders wie se ouers iets het, was bly en het gelag, maar dié wie se ouers arm was, het hartseer gevoel.

Die blydskap dat sy ouers hom toegelaat het om na Durban te gaan, het hom nie laat vergeet dat hy ’n fiets wou koop nie. Om ’n fiets te besit was ’n ding wat hom baie gekwel het, hy het daarvan gedroom. Hy kon nie finaal besluit of hy die geld kan neem om Durban toe te gaan, of dit kan vermeerder om ’n fiets daarmee te koop nie.

Een Saterdagmôre, het Ramonamane ’n fyn sagte stemmetjie in sy hart hoor fluister, en sê: “Ramonamane, wees geduldig, wees moedig. As jy nie geld het om ’n fiets te koop nie, maak vir jouself ’n fiets met jou hande.”

Hierdie ding het hom aangemoedig om dele van ou fietse te versamel en hulle bymekaar te maak en vir homself ’n fiets te maak.

Hy sien toe ’n fietsraam bo-op die huis van die winkelier, dit was reeds geroes, en om dit te kry, het die winkelier hom beveel dat hy water moet aandra en sy blom- en groentetuin natgooi.

By die hoop van vullis en as van die dorp het hy die voorste hurk opgetel. Een van sy vriende het hom twee wiele van ’n ploeg geleen.

Die saal het soos ’n hamerkop se nes gelyk. Dit is gemaak met sakke, stukke lap, hoendervere en riempies.

Toe dit klaar was, was dit glad nie mooi nie, maar hy het daarvan gehou want hy het dit gemaak met sy eie handjies.

Om dit te laat loop, het Ramonamane en sy vriende dit op ’n koppie gestoot, dan klim hulle daarop, dan stoot hulle dit daar af met ’n hoë spoed.

Hulle het gesê die fiets is gemaak deur “Ramonamane and Co. Manufacturing Works, Ltd.”

Daar het ure van blydschap verbygegaan as hierdie seuns die fiets laat hardloop, hulle het geval, en gehuil en gelag die hele Saterdag as hulle nie skool toe gaan nie.

Die reis na die see moet toe die volgende dag begin en Ramonamane maak sy vriende bymekaar en sê: “Manne, laat ons vir die laaste keer ons fiets gaan geniet voor ons na ver lande gaan.”

Hulle het op die koppie gegaan, en toe hulle bo was, het Ramonamane op die fiets geklim. Die suidewind het die fiets met ’n baie sterk hand gestoot wat ’n mens nie kan sien nie. Die fiets het met ’n verbasende spoed afgegaan, ’n geraas gemaak wat ’n mens se tande laat gril.

Dit het op die verkeerde kant van die pad gegaan. Ramonamane het ’n motor se toeter agter hom gehoor toet. Toe hy omkyk sien hy ’n motor agter hom met ’n vreeslike spoed aankom. Hy was nie in staat om die fiets te stop nie, want die fiets het nie remme gehad nie. Hy kon dit nie uit die pad uitswaai nie, want die handvatsels was te styf.

Hy sien toe ’n motor van voor af kom wat baie stof gemaak het. Hy het na die regterkant geleun en die fiets het uit die pad gedraai. Die motor wat van agter af gekom het, het stof in sy oë laat waai. Hy het soos ’n blinde deur die gras op die fiets gery.

Langs die pad was daar ’n gat waar die mense wat paaie maak gruis uitgegrawe het. Die gat was vol water.

Die bestuurder van die motor wat an voor af gekom het, het remme getrap en die motor laat stilhou. Hy het Ramonamane hoor skreeu: “Mma-wee!” en toe val hy in die water met die fiets.

Die passasiers in die motor was verbaas toe hulle sien dat die seun opkom en sy kop uit die watergat uitlig, hy het geswem en uitgeklim. Die fiets het in die gat gebly.

Ramonamane het uit die dieptes van die dood gekom, hy het so geskrik en kon nie duidelik praat nie, hy het gebewe. Die mense kon nie verstaan of dit van skok of die koue water is dat hy so bewe nie.

Die motorbestuurder was baie verbaas toe hy by die maats van Ramonamane hoor dat die seun wat amper dood was, en dat hy die seun van John Mojatau is.

Hy het gesê: “Alla wêreld! Hierdie ongehoorsame seun, is my suster se kind.” Hy laai hom toe op en neem hom huis toe.

By die huis het Ramonamane gehuil toe hy luister terwyl sy oom sy ouers vertel dat hy 'n rooi stofwolk gesien het wat sy seun en fiets insluk en hom in die blou waters gaan uitspoeg het.

Hy sê dat hy sy oë toegemaak het sodat hy nie die ongeluk sien wat die seun se lewe met oop arms wil ontvang nie. Hy het gesê, almal het geglo dat die seun nie lewendig uit die water sal kom nie.

Die seun se moeder sê toe: “Werklik, die duiwel beskerm die trop van sy kraal.”

Sy oom het gesê: “Die seun is gelukkig want hy kan swem.”

Sy ma sê toe: “Dit is die ding waarmee die seun spog. Hy dink hy weet om te swem maar baie seuns het in daardie gat gesterf. Hulle het ook gedink hulle weet hoe om te swem.”

Die seun se oom sê toe: “Ek het by die seun se vriende gehoor dat die fiets wat hy gery het, nie goeie remme gehad het nie en die handvatsels was ook nie goed nie.”

In die namiddag het Ramonamane se oom hom genooi om saam met hom dorp toe te gaan. Toe hy van die dorp af terugkeer was Ramonamane baie gelukkig, want hy het op 'n nuwe fiets gery wat sy oom vir hom gekoop het.

Die volgende dag, toe Ramonamane en die ander skoolkinders op die trein na Durban klim, het Ramonamane sy moeder gevra dat sy tog sy fiets mooi moet oppas.

MMA, BOAMMARURI BO TLA MPOLOKA (Mother, the truth will save me)

(Ma, die waarheid sal my red – die tokkelossie gaan skool toe)

Dit was al agtuur die aand toe Tlhapi die deur oopmaak en tuis kom van die skool af. Hy was moeg, en was honger, sy lippe was droog van die honger en dors.

Hy sê, “Dag, Ma!”

Maria antwoord kwaai, “Is dit die tyd om so kruip-kruip soos ’n wolf in die huis in te kom? Julle skool kom twee-uur in die middag uit maar kyk hoe laat kom jy. Dit is ’n lelike ding dat ’n skoolkind in die stikdonker nag rondloop soos ’n towenaar.”

Tlhapi antwoord toe, “Ma, asseblief, moet nie vergeet dat ek nege kilometers na die skool toe stap in die môre, en nege in die middag, vyf dae elke week. Hierdie pad loop ek sonder kos en met ’n droë keel, in die hitte van die dag.”

Hy het stilgebly, ’n kalbas gevat, water geskep en gedrink. “Vandag sien ek self dat ek laat by die huis gekom het, maar ek het ’n verduideliking.”

“Gaan weg hier! Watter verduideliking het jy? Leuens sal jou niks help nie want dit sal nie die son omdraai om weer dag te word nie. Dit sal ook nie die nag na dag verander nie. Jy moet nooit met leuens kom om jou doen en late te versteek nie. Verlede maand het jy sewe uur die aand aangekom en gesê dat die onderwyser het gesê dat julle vir die dokter moet wag om julle te kom ent, alhoewel jy nie die entmerke op jou lyf vir my kon wys nie. Verlede week het jy ook laat by die huis aangekom en gesê dat julle ’n begrafnis bygewoon het van een van julle skoolmaats wat deur ’n motor raakgery is, terwyl hy op ’n fiets was op pad van die skool af. Die dag daarop het jy weereens laat gekom en gesê dat die onderwyser besig was om somme aan julle te verduidelik wat julle nie verstaan het nie. Weet jy dat ek al hierdie dinge in my gedagtes opgeskryf het met ’n ink wat nie uitgewis kan word nie? Wat het jou vandag opgehou?”

“Ma, dit was deurmekaar in die klaskamer van die meisies wat begin skoolgaan het.”

Maria vra toe, “Werklik, kry hierdie mens nie skaam nie? Tlhapi, is jy dronk?”

“Nee, Ma. Ek is nie dronk nie.”

“Het jy nie skaamte nie, om vir my te sê dat ’n dertienjarige seun soos jy met meisies gespeel het wat skool begin sodat jy so laat by die huis aankom?”

“Ma, ons het nie gespeel nie.”

“As julle nie gespeel het nie, wat was dit?” vra sy ma.

“Dit het vir my gelyk soos ’n ding wat ek kan vergelyk met ’n oorlog wat vir vyf ure geduur het. Die moeilikheid het in die middag begin. Ons het ’n gehuil en ’n geskreeu gehoor. Toe die onderwyser, Tom Mogale, die lawaai hoor, het hy uit ons klaskamer gespring. Dit is tweehonderd tree vanaf die beginners se skool af.”

Maria sê toe, “En toe?”

Tlhapi het voortgegaan, “Toe ons sien die onderwyser gaan so vinnig uit, het ons hom gevolg. Ons het toe kinders gesien wat by die deur uitgebondel het. Die deur self was reeds gebreek. Die ander het deur die vensters gespring, en gehuil. Daar het nie eers vyf minute verby gegaan nie, toe het al die mense van Topville geweet dat daar iets verkeerd is in die dorp.”

Maria sê toe, “In die middag, het al die mense van Topville geweet dat daar iets verkeerd is in die skool maar in die donker nag, sal al die mense van hierdie dorp Houtkop weet dat daar iets verkeerd is in hierdie huis.”

Die seun het voortgegaan asof hy nie gehoor het wat sy ma sê nie, “Eenuur die middag is ’n lelike tyd, waarin daar ’n verbasende ding kan gebeur. Die middagete was klaar gereed. Ons het toe ’n vet vrou sien aankom met ’n groot lepel in die een hand en in die ander het sy ’n potdeksel gehad. Dis ’n geluk dat die winkels sluit tussen een en twee in die middag. As dit nie so was nie, sou die eienaars skade gelei het.”

“Tlhapi, jou storie is so lank en jy vat ’n lang draai om dit te vertel. Ek sê vir jou, jou pa sal jou keel kom afsny. Hy was baie kwaad toe hy hier weg is om vir Mita te gaan vra of sy nie weet waarnatoe jy is toe die skool uitgekome het nie.”

Die seun sê toe, “Ma, die waarheid sal my red. Ek sal die hele waarheid praat sonder om iets by te voeg. Ek weet dat my pa ’n mens is wat nie daarvan hou dat iemand ’n leuen vertel nie.”

Terwyl die seun nog so praat, het sy pa die deur oopgemaak en ingekom.

Tlhapi sê toe, “Dag, Pa!”

“Dag!” antwoord sy pa asof hy hom nie wou groet nie. “Ek sal jou doodmaak! Gaan jy dagskool of gaan jy nagskool toe?”

Maria soebat toe, “Vader, die seun het woorde wat hy graag wil sê. Kalmeer jouself asseblief, en luister na hom.”

Kgangetsile praat toe met woede, “Watter woordjies wil hy sê? Jy het die kind bederf. Altyd as ek sy mond met ’n vuis wou toemaak, draai jy hom toe met ’n kombers wat jy en hy dink dit is liefde. Laat hy sê wat sy woorde is voordat ek sy mond met ’n vuis stukkend slaan.”

Die seun praat toe met vrees, “Pa, jy kom net toe ek besig was om my ma te vertel dat ons skool vanmiddag deur ’n tokkelossie besoek is.”

Sy ma herinner hom, “Tlhapi, moet nie vergeet dat jy gesê het dat die waarheid jou sal red nie. Jy moet oplet. Jy moet nie jou pa kwaad maak deur leuens te vertel nie.”

Kgangetsile sê toe, “Los hom, laat hy hom vaspraat. ’n Bees word aan die horings gevang en ’n mens aan sy tong.”

Tlhapi draai toe om na sy ma, “Ma, ek vra asseblief dat jy sal glo wat ek vertel. Dit is baie seer woorde. Baie kinders het liggaamlik seergekry. Soos ek nou so praat, is Molemi en Tsebanyane na die hospitaal toe geneem. Die tokkelossie het hulle arms gebreek. Hy het die ander kinders met vuiste geslaan sodat hulle neuse en monde gebloe het. Een wie se naam ek vergeet het, het met ’n stywe nek uitgekom omdat die tokkelossie op hulle koppe gedans het soos ’n dassie wat op die klippe van die berg rondspring.”

Maria praat toe met jammerhartigheid, “O, die arme mense se kinders!”

“Ma, julle sal julle verwonder as die ooggetuies die storie aan julle vertel. Hulle sê hy is kort en sag en lig op die voete, en hy het soos ’n vlooi op die kinders se koppe gespring. Drie van die seuns het nie eers probeer om weg te hardloop nie.”

Maria vra, “Wat was fout met hulle dat hulle nie weggehardloop het nie?”

“Hulle het neergeval en was bewusteloos.”

Kgangetsile sê toe, “Hei, Tlhapi!”

“Pa,” antwoord Tlhapi.

“Wil jy my sê dat jy ook die tokkelossie met jou oë gesien het?”

Tlhapi antwoord toe, “Nee, Pa! Ja, Pa! Nee! Ja!”

Kgangetsile byt toe aan sy mond, hy het vuiste gemaak en met woede gepraat, “Praat die waarheid! Hierdie seun het geleer om leuens baie mooi te vertel sodat die hoorders moet glo dat hy die waarheid praat. Het jy die tokkelossie gesien of nie?”

Maria sê toe, “Tlhapi, ek het vir jou gesê om nie leuens te vertel nie.”

Tlhapi sê toe, “Om die waarheid te vertel ek het nie self die tokkelossie gesien nie. Ek het sy spore gesien.”

Maria sê toe, “Vertel vir jou pa hoe het die spore van die tokkelossie se voete en die merke van sy hande gelyk.”

“Sy spore was die deure wat gebreek was, die tafels wat gebreek was en die vensters wat stukkend was. Dit is bloed, bloed, bloed en trane, trane, trane.”

Kgangetsile sê toe, “Nou waarom het jy stilgebly!”

Maria vra, “Is daar kinders wat die tokkelossie gesien het?”

“Ja, ma. By sommige het hy hom voorgedoen as ’n kort man wat nie gekleed was nie. Hy het bruin hare oor die hele liggaam gehad en ’n lang baard. Hulle sê die arms en die kuite en bobene het gelyk soos ’n jong kêrel s’n wat swaar ysters optel.”

“Hoe het die ander hom gesien?” vra Maria toe.

“Die ander kinders het hom gesien as ’n skraal man, wat ’n swart jas en ’n groot broek aangehad het, en ’n mus wat sy gesig toegemaak het. Hy het ’n klerie gehad.”

Kgangetsile sê toe, “Ek sien daar was baie tokkelossies.”

“Ek weet nie, Pa.”

“Is daar onderwysers wat hierdie wonderlike skepsel gesien het?”

Tlhapi antwoord, “Mevrou Reratile Mating hou skool in die klaskamer waar die dinge gebeur het. Toe die polisie haar vra of sy hom gesien het, toe sê sy nee sy het hom nie gesien nie.”

Maria sê toe, “Sy het die waarheid gepraat. Ek hoor dat ’n tokkelossie nie deur volwasse persone gesien word nie.”

Tlhapi sê toe, “Die kinders wat eerste uitgegaan het, sê dat hulle gesien het toe die tokkelossie vir Reratile neergegooi en gewurg het. Hulle sê dat hulle haar daar gelos het vir dood. Toe meneer Tom Mogale dit gehoor het, het hy gesê, Manne! Dis te erg! Ek wil groot seuns hê wat nie bang is nie, om saam met my te kom om vir Mating te gaan help. Hy wat voel dat hy nie sterk genoeg is nie, moet nie kom nie. Hy moet net daar bly, waar hy is. Ek het my baadjie een kant toe gegooi. Ek het my hempsmoue opgerol en die onderwyser gevolg. Drie ander seuns het toe hulle sien dat ek nie bang is nie, my gevolg.”

Maria maak haar gesig met die hande toe en praat met ’n seer hart, “Het die tokkelossie vir Pricilla doodgemaak? Ons kinders se onderwyseres was baie goed.”

Kgangetsile sê toe, “Die vader help ons! Is Reratile dood?”

“Pa, die tokkelossie het haar nie doodgemaak nie. Ons het gevind dat die kinders haar vasgehou het. Hulle het haar op die stoel vasgedruk. Sy het soos ’n wurm gelyk wat deur miere omring is. Hulle het haar hande vasgehou. Die ander het haar hare getrek. Hulle het haar op die stoel vasgedruk sodat sy nie eers kon roer nie. Haar klere was flenters. Sy was met sweet, bloed en die kinders se trane besmeer.”

Maria sê toe, “Arme Reratile!”

“Ma, ons het hard baklei om die kinders van die onderwyseres af weg te haal. Een van die meisies het vir Kagiso aan die arm gebyt. Dit was orals bekend dat die tokkelossie amper Kagiso se arm afgebyt het. Het ek vir julle gesê dat hy ook in die hospitaal is?”

Die storie van die tokkelossie was lekker vir Kgangetsile. Hy was bly om te sien dat sy seun baie dapper is. Hy het nie weggehardloop of sy bewussyn verloor nie toe hy hoor die kinders skree, “Tokkelossie! Tokkelossie!”

Toe die seun sien dat sy pa nie meer kwaad was nie, het hy voortgegaan, “Pa ek sê vir julle. Die strate was vol mense. Die hospitaalvoertuig wat die mense vervoer het, het stadig tussen die mense deurgery, en agter hom was die polisievoertuig.”

“O aarde!” Dit is Kgangetsile, hy is verbaas. “Het die polisie gekom om die tokkelossie te arresteer en hof toe te neem?”

“Pa, ek weet nie, maar hulle was in uniform. Hulle het gewere, kieries en boeie gehad.”

Kgangetsile wag toe, “Alalaa!”

Die seun sê toe, “Ons kon nie huis toe gegaan het voordat ons nie die einde van dié wonderlike dinge gesien het nie.”

Kgangetsile vra, “Het julle toe die einde gesien?”

“Ja, Pa. Toe die son onder was, het ons ’n lang, skraal man met ’n wit jas gesien aankom en hy het om sy lyf groen toue gebind gehad. Ons hoor toe hy skree met ’n hoë stem, ‘Halleluja! Amen! Laat daar vrede in Sion wees! Halleluja! Amen! Wie is die hoof van hierdie skool?’ Meneer Nape het nadergegaan en gesê, ‘Dit is ek’.”

Maria sê toe, “Mm!”

Hierdie skraal man het die onderwyser gevra om hom toestemming te gee om die tokkelossie uit die skool uit te haal, en gesê hy sal hom terug stuur na sy eienaar toe. Die onderwyser het hom toestemming gegee. Die man sê toe, “Halleluja, Amen! Niemand moet saam met my in die skool ingaan nie.” Ons hoor toe hy gooi water in die skool en later hoor ons die tokkelossie hard praat en sê, “Te ta toga te tenwa te

bolwete jwa mamonia. Tutubae eberi boti.” “Ek sal netnou longontsteking kry. Totsiens almal.”

“Toe die man uit die klaskamer uitkom, het hy gesê hy het hom teruggestuur na sy eienaar toe en die tokkelossie sal sy eienaar baie hard slaan as hy daar kom.”

Maria sê toe, “Julle het wonderlike dinge gesien, my kind.”

NTWA MAGARENG GA MAKAU LE MAKGAREBE (A battle between young men and young women)

(Die oorlog tussen jongmans en jongdames)

In een van die hoërskole van swartmense wat naby die see gebou was, was daar vierhonderd seuns en honderd en sestig dogters.

In hierdie skool is die seuns nie toegelaat om met die meisies te praat of om aan hulle briewe te skryf nie. Dit was 'n groot moeilikheid as die leiers van die skool 'n brief kry wat van 'n seun vir 'n meisie geskryf is. As hy nie gelukkig was nie, is hy weggejaag.

Seuns en dogters het net in die klaskamers ontmoet en by die kerk het hulle saam aanbid. By sport of by sangkompetisies van die skool, het hulle nie bymekaar gekom nie.

Dit het gebeur dat as die seuns alleen is, na skool, skinder hulle van die meisies. Baie maal hoor jy die seuns woorde sê soos die volgende:

“Party meisies kom net skool toe om vir ons hulle mooi klere te wys en die gesigte wat met room gesmeer is om hulle geel te maak.”

“Ek het nie geweet dat die verstand van dogters oortref word deur die van seuns nie totdat ek na die skool toe gekom het. Rekenkunde kan hulle glad nie doen nie.”

“Waarlik ek sal nooit met 'n meisie trou wat op hoërskool was nie, al sou haar ouers my nie lobola vra nie.”

Ook die meisies, as hulle alleen was, dan het hulle woorde gehad wat die seuns beskinder. Jy kon hulle hoor sê: “Party ouers verbaas mens. Hulle stuur skelms skool toe, en dink dat onderwysers in staat is om wonderwerke te doen, om skelms te verander sodat hulle onderwysers en leiers van hulle stam word.”

“Kyk net vir Tshupa! Vrouens! Ek glo nie daar is iets wat in sy koppie ingaan nie. As die onderwyser besig is om les te gee en jy kyk na Tshupa, sal jy vind dat hy oopmond na die dogters kyk.”

Daar is nie 'n week wat verbygaan, sonder dat Tshupa skoolreëls oortree nie.

Elke groep het gedink dat die woorde wat hulle praat nie by die ander groep se ore sal uitkom nie. Maar hulle het uitgevind dat woorde nie 'n sprinkaan is nie. Jy kan hulle nie bymekaarmaak en hulle in 'n groot pot sit en toemaak sodat hulle nie uitspring en die hele veld ingaan nie.

Een dag, 'n Maandag, het Dora Lebakeng een van die dogters se leiers met haar maats gepraat nadat hulle middagete geniet het. "Haai, vrouens! Ek het 'n slegte boodskap ontvang."

Die meisies was almal verbaas, "Ai Dora, arme kind! Wat sê die slegte boodskap wat jy ontvang het?"

"Ek het by 'n verbyganger gehoor dat om 10 uur Saterdagmôre sal die seuns vir ons kom slaan met 'n seer lat wat ons nooit sal vergeet solank ons nog lewe nie."

Die meisies het uitgebars van die lag. Dit was nie maklik vir Dora om hulle te laat stilbly nie, maar sy het voortgegaan, "my vriende ek vermaan julle dat julle nie die woorde wat ek praat ligtelik moet opneem nie, wat maak dat mens lag nie. As ek julle wou laat lag het, sou ek vir julle die boek Lobisa Radipitse gebring het en gedeeltes daarvan gelees het."

Sy het vir 'n rukkie stilgebly en net na hulle gekyk. En toe sy sien dat hulle aandagtig luister, het sy voortgegaan. "Ek herinner julle met my hele hart, dat julle, julle moet gereedmaak vir een van twee paaie – om weg te hardloop of om te baklei 'n gevaarlike geveg met tande en naels. Dit wat ek praat is nie speletjies nie, dis 'n geveg."

Toe sy nog na hulle kyk, merk sy op dat die gelag bedaar en hulle het doodstil gebly.

Een van die meisies, Lea Sepeng, wat hard probeer het om haar lag in te hou, vra toe: "Wat sê hulle waarom word ons doodgemaak, ons die arme goed?"

Dora het geantwoord: "Een van die meisies wat nie hul tonge met 'n riem kan vasmaak nie, het aan een van die seuns gaan vertel, die tyd toe die skole gesluit was. Sy het gesê ons gee vir die seuns byname – ons noem hulle seekoeie."

Die meisies het uitgebars van die lag.

Dora sê toe: “Sien julle dat ons die seuns slegte name gegee het?”

“Hulle sê die naam is sleg. Die seuns is nou so gevaarlik soos seekoeie in die rivier en hulle sien 'n mens met 'n boot naderkom.”

Lea het jammer geword: “O, die seekoeie moet ons nie vies maak nie. Hulle het ook vir ons 'n naam gegee, hulle noem ons Skoenlappers. Hulle moet ons gees los. Ons is ook mense ons voel ook.”

Dora het voortgegaan: “Hulle sê elke seun sal twee rosyntjeboslatte hê. Julle weet dat 'n lat van hierdie boom nie maklik breek nie. Elke seun kom met twee latte wat vyf voet lank is en hy sal so slaan dat elke lat moet breek totdat 'n lat van twee voet in sy hand oorbly.”

Lea sê toe: “Ija, regtig ons is dood!”

Dora sê toe: “Hulle sê hulle sal ons rûe en kuite met die latte skeur.”

“Haai, vrouens! Ons sterf voor ons getrou het!” so het Lea gesê. “Die seuns is baie meer as ons in getal. Die beste is ek sal my ma vra om die hoof van hierdie skool te bel dat ek gou huis toe moet kom. Ek wil nie die slegte dinge sien wat die seuns met ons wil doen nie.”

Dora was ontevrede: “Lafhartigheid! Lafhartigheid!”

“Dit word gesê, daar waar 'n lafaard bly, word nie gehuil nie. Ek wil nie deur 'n gees gedra word wat vir die mense wys dat ek dapper is nie. Nee vroue. Ek bedank julle.”

Toe sê Dora: “Ons het nog 5 dae om ons voor te berei vir hierdie geveg. Ons moet die Seekoeie twee dinge leer.”

Lea vra toe: “Wat kan ons hulle eintlik leer?”

“Die eerste ding, ons sal hulle leer dat 'n oorlog nie net deur baie soldate gewen word nie. Die tweede ding, ons sal hulle leer dat 'n slang nie in die gat agtervolg word nie. Ek het amper die derde ding vergeet wat ons die Seekoeie gaan leer. Ons sal hulle leer dat seuns nie die meisies oortref met gedagtes soos hulle dink nie.”

Lea het toe haar kop geskud; “Vier honderd seuns veg teen een honderd en sestig dogters! Ek is bang! Waarlik as die skrywer van dramaboeke hierdie wonders kan sien, sal hy voel dat hy aangemoedig word om ’n boek te skryf wat in ons skool geleer sal word dat ’n man toestemming gegee is om baie vrouens te trou, en hierdie boek sal baie goed gekoop word.”

“My vriende, moet nie vergeet dat gesê is hierdie geveg begin in ons koshuis om 10 uur in die môre. Dis daarom dat ek sê, ons sal die Seekoeie leer dat ’n slang nie in sy gat agtervolg word nie.”

Lea sê toe: “Dora, dinge is makliker om te sê as om te doen.”

Dora sê toe: “Niemand van julle moet die naels sny nie. Niemand van julle laat ’n tand hierdie week uittrek nie. Die seuns sal ons kouse en bloese skeur met rosyntjeboslatte. Ons sal hulle velle met tande en naels skeur. Ek sê dat as jy ’n seun kan vang, moet jy by hom doodgaan terwyl jy vasbyt.”

Saterdagmôre het die dogters die matrone gevra dat sy hulle toestemming gee dat hulle see toe kan gaan. Sy het hulle toestemming gegee en hulle beveel dat hulle moet oppas dat hulle nie verdrink nie.

Om nege uur was die meisies in hulle swemklere en oppad see toe. Dora was in ’n rooi kostuum geklee met ’n rooi hoed en skoene met dun hoë hakke. Sy het ’n groot sambreel met baie kleure gehad.

Die matrone het voor die deur gestaan en kyk en sy sê toe, “Ma, ’n vrou aard na ’n krokodil, die van vandag is moeilik om te kan verstaan. ’n Jongmeisie gaan op die sand van die see loop met skoene met hoë hakke! Kyk na die ander, hulle het hul gesigte met poeier gesmeer, maar hulle gaan in die seewater in. Wonders (mirakel!) Om te loop is om te sien!”

Daar was ’n mooi meisie. Sy was lief tallig, die dogter van Lebakeng. ’n Geveg het nie by haar gepas nie. Wie sou daarvan hou om haar gesig opgeswel te sien en dat daar gesê word dat sy met seuns by die skool baklei het?

Die meisies het geloop en gesels, gelag of gesing toe hulle na die see afgaan.

Toe hulle by die see kom, het Dora op 'n plat klip gaan sit, sy het 'n boek van Suid-Afrika se geskiedenis oopgemaak en gelees. Sy het haar bene gekruis.

Die meisies wat die swemklere aangetrek het, het met die hande aanmekaar vasgehou en in die water ingegaan en 'n halwe kring gemaak wat soos 'n bees se horings lyk.

Lea het begin skreeu: "Dora, kyk die seuns by die bome, hulle bekruip jou! Hulle het lang latte."

Dora het net eenmaal omgekyk en die kop vooroor gebuig, sy het skelmpies na die seuns gekyk. Sy het gemaak asof sy nie bang is nie.

Sal die seuns hulle klere uittrek en in die water gaan en die meisies slaan of sal hulle wag tot hulle uitkom?

Joele Phiri was die leier van die seuns. Hy het nader na Dora gegaan totdat daar vyf voet tussen hulle was. Dora het opgestaan, sy het geglimlag en gegroet: "Dag meneer Phiri. Ons ontvang julle met blydschap by hierdie pieknik van die dogters. Dis groot vreugde om ons broers te ontmoet."

Sy het haar hand na Joele uitgestrek. 'n Windjie wat vanaf die see gewaai het, het die heerlike reuk van poeier na Joele gewaai. Die arme seun het soos 'n towenaar gelyk wat gevang is. Hy het nie geweet wat om te sê toe hy sy mond oopmaak nie. Die skoonheid van Dora se gesig het sy hart aangegryp. Dit het gevoel of daar 'n aardbewing in sy hart is.

Dora sê toe: "Joele, gaan jy nie die voete so 'n bietjie laat rus, en op hierdie klip sit nie?"

Joele het geglimlag en gedoen soos die jongmeisie hom gevra het. Toe hulle daar sit het Dora vir hom die meisies in die water gewys. "Kyk net hoe mooi is hulle. Hulle herinner my aan die paragraaf wat ek in hierdie iets soos die horings van 'n bees gemaak het, en dan val hulle hul vyande aan."

Die seuns het jaloers geword toe hulle Joele sien sit onder die sambreel van die jongmeisie en dit geniet. Een seun het vies geword en die boek uit Dora se hand geskop, dit het Joele in die gesig getref.

Dora het Joele om die heup gegryp en om hom gegaan. Sy vra vir meneer Phiri: “Wat dink hierdie dier van jou?”

Die seun het gesê: “Jy is laf om vir my ’n dier te noem, jou vlinder. Hy het haar op die rug met die lat geslaan.”

Joele het die seun met die vuus op die mond geslaan. Toe ontmoet die twee Seekoeie mekaar. Hulle slaan mekaar toe met die latte, en toe die latte gebreek het, het hulle met die vuiste baklei. Hulle het mekaar met die koppe gestamp.

Joele het hierdie seun gewen, en toe die seun afgaan na die see toe, hy het bloed gespoeg en bloed gesnuut, toe vra Dora: “Meneer Phiri, wat se maniere is dit wat julle vir ons wys?, Julle het ons skaam gemaak”.

Joele het geantwoord: “Ons het gekom om die haat reg te maak wat ons tussen julle en ons sien. Hierdie seun het my verbaas toe ek sien hy skop soos ’n muil.”

Dora sê toe: “Ons is kinders van een skool. Ons moet in vrede gesels. Bakleiery sal ons niks help nie. As ons sou baklei, sal dit in die koerante môre verskyn dat die Seekoeie met die Vlinders baklei het by die see. Dit sal ’n skande wees as ons ouers hoor die seuns van die hoërskool baklei met die dogters. Hoe sal dit wees as ons weggejaag sou word deur ’n bakleiery wat geeneen van ons weet deur wie dit opgestook is nie? Werklik Satan sal bly wees. Hy kan ’n wit vlag van oorwinning aan die stert vasmaak, en dit hoog laat waai.”

Joele het gesê: “Ija!”

Dora het na die ander seuns omgekyk en gesê: “Kom julle nader.”

Hulle het nader gekom met dik monde. Daar was nie een wat haar gegroet het nie.

Dora het gesê: “Ek sien daar is nie vrede tussen julle en ons nie. Ek wil hê dat ons vandag hierdie ding uitpraat.”

Een van die seuns het gesê: "Julle is verspot (laf) julle Vlinders. Ons kom julle vandag met hierdie latte takel."

Dora het gesê: "Moenie haastig wees om te oordeel en te straf nie. Ek vra julle met eerbied dat ons sit en hierdie ding uitpraat. Miskien sal julle uitvind dat hoewel julle sê ons is verspot, ook julle ander foute het, wat reggemaak moet word. Maar die lat kan nie woorde regmaak nie. Ek stel voor dat elke seun 'n jongmeisie kies, en met haar praat, hulle moet probeer 'n plan maak hoe ons die dinge kan regmaak sonder om te baklei."

Die meeste van die seuns het gesê: "Ek wil graag met jou praat, Dora Lebakeng."

Joele het jaloers geword.

Daar was nie baie mooi meisies nie, maar daar was twee of drie seuns wat met een meisie wou ontmoet.

Die seuns het begin om oor die mooi meisies te baklei. Hulle het mekaar geslaan met die latte waarmee hulle die meisies wou slaan. Toe die latte gebreek het, het hulle mekaar met die vuiste geslaan en met die skoene geskop.

Later het die Meisies lekker gelag. Hulle het gesê: "Mans is mense wat verbaas. Een man wil twee of drie vrouens trou, maar hy wil nie hê dat sy vrou deur twee of drie mans getrou word nie!"

APPENDIX C

MAGOLENG'S SETSWANA SHORT STORIES

APPENDIX D

MAGOLENG'S AFRIKAANS SHORT STORIES

SHORT STORIES BY B.D. MAGOLENG

(These stories were translated into Afrikaans by Me Olga Sema as a working translation for the purposes of this study)

KE MOSADI

(Sy is 'n vrou – Dit is 'n vrou)

“Ja, sê my so, Seyantlo (dit wat in die huis ingaan), sê dat jy weier! Jy is ook die ‘bewys’ dat niks onmoontlik kan wees nie, as jy wil, dat ons na die regering gaan, om hulle te sê dat ons terug na mekaar is.”

“My magtig, man, ek het vir jou gesê jy moet my uitlos ... ja jy moet my net so los soos ek is, want terugkeer vreet 'n mens op,” sy het met beduidende hande gepraat, soos sy altyd doen as sy sulke woorde hoor.

Bakai het die riemtelegram ontvang dat hulle dieselfde aand om 18h00, drie uur lank by Sun City gaan deurbring, om met vrymoedigheid te kuier. Bakai het somaar dadelik 'n baie goeie gedagte uitgedink. Dit is omtrent 17h30, sy, die vrou, is alkaar gereed en deftig.

Bakai staan op van die stoel af, hy het al sy hoed opgesit toe hy tot siens sê.

“Moeder, tot ons weer sien.” (spreekwoord: daar word nie totsiens gesê as 'n mens van die huis af weggaan.)

“Alles reg, meneer,” hy voel dat hy die krag weer optel.

Bakai het iewers by 'n plek deur hom alleen bekend, gaan staan. Moleki (die versoeker) se motor het presies betyds gaan staan.

Toe hulle afklim, het hy geweet dat hy tot 21h00 gaan wag. Hy het na Mmapoto se plek gegaan wetend dat hy ‘hulle’ in die yskas sal vind. Slegs twee bottels Black Label sal genoeg wees vir hom.

Bakai het hom eers kans gegee om haar in te neem, en hom toe gevolg. Die motor het op die werf gaan staan. Hy het verbygegaan en van die anderkant af weer

teruggekom, om weer by daardie einste plek stadig verby te gaan. Bakai het op die sigaretpakkie geskryf. Setshele 543.

In die oggend nadat Moleki werk toe gegaan het, het die foon weer en weer gelui.

“Hallo! Kelebile (ek het gekyk). Met wie praat ek?”

“Bakai (die beduiders). U sal my nie ken nie.”

“Ek verstaan / hoor. Kan ek jou help?”

“Ja. Jy is Moleki se vrou, is dit waar?”

“Ja, meneer. Waarom maak jy my skrik?”

“Wees rustig, mevrou. Weet jy dat hy verlief is op Seyantlo?”

Kelebile het amper neergestort. Kelebile het die gehoorbuis eenkant gehou, en die kind om drinkwater gevra, sy trek die stoel nader, om te sit.

“Hallo! ... Hoor jy my nog?”

Nadat sy klaar water gedrink het, “Ek hoor, meneer! ... Verskoon my ...

Wat beteken dit?”

“Net wat jy gehoor het / Nes jy gehoor.”

“Wie is Seyantlo?”

“My vrou, van wie ek geskei het.”

Alles is toe blootgestel, ook dat hulle (Moleki en Seyantlo) weer vanaand, om 18h00 Sun City toe sal gaan om om 21h00 terug te kom.

Die vroujie het (vuur opgevreet / spykers opgevreet) baie baie kwaad geword. Kelebile besef nou hoe dom sy gewees het, omdat sy elke keer as Moleki sê, ek werk tot laat in die aand, as ons geld reg is, sal dit beter gaan, (spreekwoord: dit het in die vlei gebroei) die geheim is tot so ver nooit verklap nie!

Kelebile het doelloos van een vertrek na die ander gegaan, diep ingedagte. “Die kind het nie klere nie ... die mieliemeel is soos ’n liedjie wat elke keer gesing word – ja!”

Hy, die einste Moleki het haar een keer van Seyantlo vertel. “Die goeie vrou van wie die man geskei het, weens die ‘suiker’ (siekte)?”

Bakai het haar baie goed beduie waar hy self gaan staan het om hulle te besigtig. Sy het geweet dat sy Kereeditse (ek luister) behoort te sien, om hom te soebat vir die gebruik van sy motor sodat hulle presies op ’n sekere tyd iewers nader aan dié plek staan.

Ons moeder het my gevra om by Monosi (die enigste) te bly, sodat sy kan gaan en terugkom, die tyd wanneer sy sal terugkom. Ek het geweet dat dit geld beteken.

Hulle het na die firma gaan draai sodat hulle ‘hom’ kan volg en iewers kan wegkruip. Hy het soos ystervark wat sy proei gesien het, gehaas. Die stof het ’n rooi wolk agtergelaat soos die motor jaag, die een wat gewag het, het met selfvertroue ingekom.

Presies, soos verwag is. Vanuit die huis het hulle soos twee wat baie verlief op mekaar is by mekaar ingehaak. Soos twee wat in die huwelik tree het hulle gestap. Hy sit die motor aan, en woer ...! Het hy gery.

Die onheil kom altyd onverwags! Kereeditse se motorkar wou heeltemal nie aan die gang kom nie. Toe hy uiteindelik na tien minute, aan die gang kom, was hulle lankal weg (die suide wind het gewaai – spreekwoord).

Hulle het haastig na die vertrek waarna hulle verwys is, gegaan, die Sun City hotel, soos hulle dit ken, deurgesoek, hulle het die name in die besoekersboek deurgesoek, tevergeefs.

Hulle het later teruggegaan. “Ek is Matlakala, ma. Moleki se vrou het my gehuur om op sekere dae van die week, die wasgoed te kom doen.”

“Ja, my kind. Ek is Seyalentlo se ma. Wou jy iets hê, my kind?”

“Ja, moeder. Moleki se ma en pa het by die huis aangekom, en hulle is nou weer oppad om terug te gaan na Tlokweng waar hulle bly.”

“Ek verstaan, my kind. Moleki en Seyantlo is nou net hier weg na Rietspruit om een van ons mense te gaan sien.”

Sy het eers geaarsel voordat sy sê, “Moeder, u kan my gerus die adres gee. Ek sal gou soontoe hardloop sodat sy ouers hom kan sien voordat hulle gaan.”

“Skryf, dus, my kind, ons is gister se mense,” sy het haar tandelose lippe gelek, sy probeer om te glimlag, die arme ou vrou. 4383 Rietspruit.

Te vergeefse moeite. Toe hulle daar om 20h05 aankom hoor hulle dat Moleki ’n rukkie gelede vertrek het, die een wat nog daar is, is Seyantlo. Kelebile het gevra om Seyantlo te sien, en Kereeditse het soos altyd buite agtergebly.

“Ek is Moleki se vrou ... ek wou jou slegs kom sien ... om jou te ken ... alles is nou reg!” sy draai om, terwyl sy met haar tong hard klap. Sy het amper teen iets gestamp soos sy na die telefoon toe hardloop. 3...3...4...5. “Ja, ... Dis ek, ma ... Seyantlo ... Hallo! Ja. Hy moet asseblief nie lank bly nie, ma. Ek sal volledig kom verduidelik.”

Moleki se motor se ligte het die hele huis verlig. Ek het na die oorlosie gekyk: 21h10. Hy het reguit na my gekom. “Esther,” hy het met die vinger beduie na die plekkie waar niemand ons nooit kon sien nie as hy buite is.

Dit is iets wat hy weet is welbekend aan my, want hy self het dit vir my gesê, hy het self vir my met my ore getrek om my ’n aanduiding te gee dat ek nooit nooit in my lewe dit vir iemand anders moet sê nie. Ek het groot geskrik.

“Die aap is uit die mou ... iemand het jou gesien, en toe Kelebile gesê,” so het ek my probeer nie inmeng nie.

Ek besef toe dat hy nie bereid is om ’n end daarvan te maak nie. “Ek gee nie om nie, Esther! Sy ká van my skei, as sy wil. Ek glo regtig nie dat sy die een kan wees wat so ’n ding kan doen nie – om my die hele nag te soek soos sy dit gedoen het!”

“Nee, meneer. So word nooit gehandel nie. Wag totdat sy terugkom ...”

Die venster is verlig en toe klim sy van die motor af, op die werf. Ek het van daar af weggegaan en na my kamer gegaan. Die poppe het toe gedans (die voëltjie het in die huis uitgebrou – spreekwoord). “Ek het lankal agtergekom; jy het my jou skepsel

gemaak, jy dink dat ek nie weet nie!” Later het die deur oop- en toegeklap soos daar te kere gegaan is – dit is waarvan ons gewoon is, van die dae soos vandag. Dit lyk asof die vrou besig is om te verhuis.

Moleki het om 07h00 begin werk, die gewoonte is dat hy elke oggend vroeg om 05h00 opgestaan het, besig om die potte op die stoof te skuif, om tee te maak. Dit, nie omdat hy kwaad is nie, maar dat hy sy vrou kans gee om te slaap en niks so vroeg te doen nie. Omdat die reëling so was dat ek in die oggend om 08h00 begin werk, het ek die meneer raakgeloop op pad werk toe, dit was omtrent 06h50, hy het knippend met die oog beduie na die spaarkamer toe.

Toe die vroultjie / miesies opstaan het ons soos maats gaan sit, sy het vir my haar gesin se lewe se allerleie vertel en toe sy klaar gepraat het, “Ek het, Esther, gedink daar word verwys na ’n mens,” trek haar lippe soos iemand wat iets vrot ruik, “Slegs ’n ding wat niksseggend is, sy lyk nes ’n donkie waarvan die ore afgesny is!”

Ek het toe geweet sy het haar oorwin. “Jy het reggedoen, om haar te laat begryp dat jy bewus is. Indien sy menslik is, sal sy ophou.” Dit, het ek erger gemaak.

Sy het ’n dosie snuif uitgehaal terwyl sy eenkant kyk. “Hy sal alleen agterbly om met haar te trou, dié losbandige! Haar man het hiervoor van haar geskei die vuilgoed.” Ek het geweet dat sy nie ’n antwoord van my verwag nie. Dieselfde oomblik het sy alles bymekaar gemaak, sy het die motorkar ontbied, en toe weggegaan; die bewys dat dit genoeg is, die stryd is verby.

Die probleem het nou begin. Kelebile het geweet dat as sy my iets gesê het, lyk dit soos geld wat in die bank ingedeponeer is. Net so aan die anderkant glo Moleki dat hy probleme deur my kan vermy, omdat hy vir die eerste keer gesondig het.

“Ek gaan nou nie meer in joune en Kelebile se besighede / probleme my inmeng nie, dit het my oorwin. Laat ek jou hierdie vraag vra, Moleki: ‘Is jy lief vir Monosi?’”

“Baie.”

“Jy is nie lief vir haar nie.”

“Ek is lief vir haar.”

“Dink net, dat sy die volgende keer deur ’n ander man laat swaarkry, terwyl jy, haar pa, mooi dinge doen by ander mans se huise!”

“Ek is moeg, Esther. Laat ons daardie saak los / vergeet.” Ek dog toe dat hy my nie verstaan het nie.

Die week het verbygegaan. Daar word toe besonderlike inkopies gedoen, ek word vertel dat ek baie lekker kos moet kook want daar word kuiergaste daardie aand verwag.

Ek dog toe dat daar van ’n kuiergas gepraat word. “Groet vir Seyantlo.”

“Dit is my huishulp sonder wie ek nie kan klaarkom nie, dié Esther.”

“Ek is bly om jou te ken, Esther,” ons het mekaar se hande gevat sonder dat ons na mekaar gekyk het.

Ek het die bed soos ek beduie oopgemaak, en almal het gaan slaap, ek dog toe daar is oë wat ons dopgehou het.

Amper drie tot vier dae het verbygegaan. Die foon het gelui, net nadat Moleki uit die huis gegaan, werk toe. “Weet jy dat Kelebile gedros het? Weet jy dat Moleki haar altyd geslaan het? Het ek nie gesê dat Moleki laatnag terugkom huis toe nie? Wie is gister se kuiergas, in Kelebile se afwesigheid? Het ek nie gesien dat jy vir hulle die bed opmaak nie! En toe jy weer in die oggend die bed opmaak, was jy nie verbaas om twee kussings te sien nie? Was die skottelgoed wat jy vanoggend van die tafel weggehaal het nie deur twee mense gebruik nie?” Om die te sê soos hulle was of is! Ja-nee, tog, sy het ook my baie mooi as Esther, genoem/verwys. Dié persoon sê toe: jy is Kelebile se suster, dus moet ek nie verbaas wees nie.

Wie kan dit wees dink jy!

Ek het vermoed dat dit Kelebile se prokureur is, en dat die opnemer iewers geplaas is, naby die telefoon.

Ja, ek het geweet dat die einste Kelebile self iewers daar is. My antwoorde was, “M” en “Mm.”

Sy het teruggekom, Kelebile, dieselfde aand. Sy was regtig baie omgekrap. Ek het vir haar niks weggesteek nie: “Ek hou nie daarvan nie, Kelebile. Moet nooit weer sulke dinge aanvang nie! Jou bakleiery/twis met jou man is julle twee se probleem / saak / besigheid. Ek is nie jou getuie nie, Kelebile, net soos ek nie jou man se getuie is nie!”

Op die tweede dag, het Kelebile, Moleki en Monosi saam na Seyantlo se plek gegaan.

Party mense vrees niks nie. Hulle het met Moleki se motor gery, sonder dat daar een is wat weier om te gaan. Later, na 'n rukkie, “Moleki, ek wil vandag soos dit is, hê dat jy kies van wie jy hou: ek of Seyantlo!”

“Ek is vir die twee van julle nie lief nie!” Daar was 'n oomblik van stilte.

“Ek het die waarheid noutet gehoor, Esther, die waarheid wat my, vir al die jare, waarin ek saam met Moleki gedwing was,” sy het hartstogtig gehuil. “Esther, ek sal nooit in my lewe vir Moleki vergewe nie! Nie nadat hy vir my voor daardie flertie openlik vertel dat hy nie lief is vir my nie!”

Ek het gou 'n groot plan / idee uitgedink. Ek het Kelebile aangeraai om haar bed na hulle slaapkamer terug te neem; en om ook te gaan bad, haar hare te kam, sodat Moleki haar baie deftig vind, as hy van die werk afkom. “Koop sigaretpakkie, rook dan elke keer een sigaret halfpad en laat dit rokend in die asbak lê, sodat dit as in die asbak kan versamel, maar jy moet self nie verlief raak nie!”

So sal jy een kant van sy lewe se gevoelens geraak waar hy nie sal weet hoe om jou te beantwoord nie. Ons het van mekaar so in stilte weggegaan.

Daarna het Moleki na my kinders se pa gekom, om my te bedank omdat ek vrede in hulle huis gebring het. Dit is toe ek ook besef dat hy ook lankal geweet het dat ek ook Kelebile se geheim geken het.

MOKARAGANA, NGWANAKA

(Wees plesierig, my kind)

Ek het ook vir myself jammer gekry, om te dink ek sou myself straf deur saam met die mense die bus te haal. Ek sal die sak vol maak met genoeg sakdoeke, ook die hele toiletpapier, nog ook die handdoek besit. Dit is hartseer om die vreemde siekte wat vir die eerste keer aanval, self te kry. Wit skuim soos dié van water wat gebruik was om iets te spoel maar nog baie seep daarin het. Ja, ek was so swak nes 'n baba wat nie genoeg borsgevoed word nie.

“Ek verstaan, my vriend, nogtans voel ek dat 'n mens, wat soos jy werk jou nie so mag verwaarloos nie!” Barati (dié wat lief is) het dit met simpatie gesê.

Ek het dadelik geweet dat Barati so praat omdat sy nie alles weet nie. Baie het in die verlede ook net soos sy dit gesê. Ek was al by Rooiberg, daardie kant van Warmbad; Delmas, waaroor so baie gepraat is, het so baie keer bereik; ek is al oor die riviere geneem, 'Sangomas' het ook al voorspel dat ek bestem is om een van hulle te wees, want die voorvaders wil my gebruik; ek het die apostels se gelowe ook probeer volg; ek is verskillende tees deur ander gelowe gegee om te drink, water wat deur Sioniste geseën is, is ek gesê om te drink sodat ek die onsedelike kan opgooi, maar alles tevergeefs.

Maar nadat sy weggegaan het, het ek gevoel asof die las van my skouer heeltemal afgehaal is; en ek het geweet dat ek deur die Here se wil, sal kan beter word/herstel.

My gedagtes het 'n ander deel van die lewe ingetree, wat ek eenkeer geloop/gewandel het. Dit is toe ek op en af deur die grote Gouta (goud – die ou naam vir Johannesburg) gegaan het op soek na die werk as huishulp in die voorstede, sonder sukses. Soms was ek gesê dat werk volop is in Blairgowrie; en as ek dink ek sal daar gaan, hoor ek dat dit nie so is nie: “Jy het nie mooi verstaan nie; daar is 'n sekere 'mosadinyana' (naam gegee vir 'Madam') daar in Randburg wat gister iemand gesoek het.”

Maar as daar aankom, sê die ander een: Ag! Hier wou hulle 'n tuinjong hê; as jy miskien gister Emmarentia toe gegaan het, sou jy definitief werk gekry het! 'Dikaokgat!he!' (Aanhouer wen / moenie ophou soek nie)

“Diile!” (hulle het gegaan) Ek het geskrik. Dit is vir die eerste keer, na omtrent twee Maande en weke sedert ek Modiketsane verlaat het, dat ek hierdie naam hoor.

Die jongman van ons plek af, Disang! (Pas op!) (L.W. nie pasop nie) wat die afgelope jaar van die huis af weggegaan het. Dis vir ons baie lank. “Wat is dit?” het ek gevra.

“Ek werk hier in Bryanston. Ons werf is dié een wat voor ons is!” Hy het die sigaret wat hy pas doodgedruk het aan die westekant weggegooi, asof, indien hy so maak, dit direk in hierdie werf, van hulle sal inval.

Toe die ‘Miesies’ haar inroep het hy my gevra om saam te kom, na ’n paar dae het ek ook daar werk gekry. Ek is daar aan Sadinyana (vroutjie) bekendgestel. “Dink net baie mooi, Diile. Jy het hier na Gauteng gekom vir geld, is dit nie waar nie?”

Ek het geweet dat sy die waarheid praat. Toe ek vir Disang knipoog, het hy ook terug geknipoog om my te wys dat ons ooreenstem. Hy het lobola betaal, ‘die Grote’, teen daardie tyd het ons al twee kinders gehad.

Ons het vir my ma geld gestuur om hulle te kom haal voordat ek weggaan. Toe ons in Blairgowrie aankom, het ons ’n reuse probleem gehad. “Jy moet vir hom die Maand se betaling wys, terwyl hy nog daaroor bly is, sê jy vir hom aandruklik, die baas ‘monnanyana’ het (’n mes en ’n byl reggesit vir) enigeen se besoek aan my werkplek stopgesit. Terwyl sy dit sê was haar oë op my gerig soos dié van ’n vrou wat haar oudste dogter morele voorsê.

“Ons weet nie, ons sal sien wat gebeur.”

“Moet asseblief nie vir my sê, ‘ons sal sien’ nie!”

“Wat moet ek sê?” Sy het na my minagtend gekyk. “Hierdie plek is Gauteng; moet asseblief nie die volgende keer as jy hom hierheen gebring is, ons weer kom pla nie!”

Ek was destyds baie mooi; daar was nooit ’n dag in die dorp, sonder dat die jongmans vir my gefluit het nie, as teken dat hulle my bemin / bewonder.

Elke naweek het ek in Bryanston deurgebring dan het ek elke Donderdag, as ek los is, saam met Sadinyana-hulle dorp toe gegaan, om blaaskans te kry. Daar het ek Pappa Solly, die bestuurder van ‘Blairgowrie Bottle Store’, ontmoet.

Ek het geweet dat Barati nie verstaan nie. “Wat sal ek maak met ’n mens wat nie kan gesels nie, syne, wanneer hy in die komberse inkruip, is, ‘Skuif ’n bietjie daardie kant; héi, daar is iewers ’n plekkie aan ons voetenend waar ek koud kry’, hy sal jou nie eers, met warm hande van ’n kêrel wie se hart vol liefde, vashou of ’n drukkie gee nie!”

“Hy is jou skat, Diile! Julle het, saam, kinders!”

“Ek weier nie, Barati. My vriendin, jy moet ook aan my dink. Ek is nog jonk.”

“Ek hoor jou, Diile. Die lewe, suster, eindig nie daar nie.”

Ek het geweet dat ons nooit met mekaar sal ooreenkom nie. Dit was haar elkedag se opmerking, waarmee sy Disang beskerm – ‘die lewe eindig nie daar nie.’

Ek het die oggend van Woensdag onthou, toe die motorkar se deure voor my kamer klap, het ek besef dat dit Papa Solly is.

Die Here het gesê ek moet die kamer binne gaan. Sonder versuim, maar geleidelik, het hy sy linker hand om my regter sy van my ribbekas laat omhels, sy regter hand oor my skouer, hy het my die jaar se soentjie gegee, ek het swak geword, en toe hy my verlaat, was ek ’n pasiënt.

Hy was op diens, dus moes hy met die kar bestelde bier gaan aflewer. Toe ‘Miesies’ instap, omdat hy haar gaan roep voordat hy gaan, was my arms uitgestrek, my kop het eenkant gehang. Liefde!

Ek het my besoeke aan Byanston verminder. Ja, ek kon toe slegs hierdie week gaan, dan vir twee weke wegbly, dan weer, so het dit aangegaan.

“Wat het nou tussen ons gekom, My Geliefde?”

“Waarom?”

“Ek bedoel dat asof ons twee ooreengestem het dat jy elke naweek sal kon besoek.”

“Dit is die werk, ons werk partykeer baie vas daar by die werk.”

“Maar dan het jy nooit vir my dit verduidelik nie!”

“Ek verduidelik mos nou vir jou!”

Ek weet nie wat hy in sy gedagte gehad het nie. Hy het rêrig stilgebly, totdat hy loop die Here ken Sy dae.

Ek weet nie hoe lank ons gesit het sonder dat een van ons praat nie, toe Barati kamma hoes, voordat sy sê, “Jy sal dit moet oorweeg, Diile, onthou hierdie man is jou kinders se pa.”

Ek het gewens dat ek my hart vir haar kan open/blootstel. “Barati, onthou, jy maak my hart rêrig seer. Weet, indien jy nie geweet het nie, dat ek met Disang ontmoet toe ek nog jonk was, ek was nog nat agter die ore wat die liefde betref. Hy self Disang, verstaan ek nie hoe hy is nie!”

Sy het baie nederig totsiens gesê, soos iemand wat baie goed verstaan, en toe het sy nie meer my kom kuier totdat ek geleer het dat sy my nooit nie meer sal besoek nie. Toe ek besef dat hy nooit weer vir my sal kom kuier nie, het ek alleen in my kamer my pap met water soos gewoonlik geëet.

Dit was al ‘n maand sedert ek Disang gesien het, toe ek hoor dat hy baie siek is sodat daar langs hom gewaak word.

Ek was skaam, maar toe ek hoor dat sy broers hom huis toe geneem het, het ek opgehou om my te pla. Wat my baie seer gemaak het, is toe ek hoor dat hy oorlede is en dat hy drie weke gelede begrawe is!

“Ek, my kind was soos ‘n hond deur jou skoonmense weggeja, ek en dié kinders. Hier is hulle, soos jy kan sien, hulle hare in nie volgens ons gebruike geskeer nie. Ek weet nie, Diile, my kind, wat jy vir my wil wys nie. Kon jy nie eers, soos ander net Disang se hoof kom sien nie?” Ek het geweet dat, as ek haar kan probeer antwoord, sy nie sal ophou huil nie.

My hare is gladgeskeer, ek is na die medisyne man geneem, ek het die onheilweerder medisyne gedrink, ek het dit ook gevat om vir Papa Solly te laat drink, maar dit het niks gehelp nie, dit werk nog in my tot nou nog. Toe die siekte nou erger word, dat mense help om vir my water te bring, vir my kook, soms ook vir my die ‘potjie’ nader stoot, het hy verdwyn, die jongman.

Jy weet mos hoe dit is as jy heeltemal onnosel word! Dit is toe ek agterkom dat ek Solly slegs as die bestuurder van die Blairgowrie Bottle Store, en ook slegs dat hy my by my kamer kom kuier het, dat dit lekker was, maar eintlik, het ek hom nie geken nie.

Ja. Ek weet nou dat Disang my liefgehad het. Ek is ook die bewys dat, ek so siek soos ek is, sou hy langs my gewees het en vir my versorg.

Die medisyne, hoewel ek nie eers watter een nie, van die baie wat hier is, vloei in my ruggrate, as ek hulle gebruik, totdat ek die bad volmaak met warm water, om daarin kaal vir 'n lang ruk te swem, totdat dit beter met my gaan om weer te gaan slaap.

Daardie vriende van my, miskien omdat hulle my gedurige gehoes wat morsig is, nie kon verdra nie, die hoes wat so veel is, het hulle, nes Solly, verdwyn van my kamer af.

Ek het gewonder waarvoor ek eintlik nog lewe as Papa Solly nie daar is nie, en my kinders se pa ook nie daar is nie! Hierdie draad / tou wat hierbo aan die dakkosyne hang sal die werk doen. "My voorvaders: Verwelkom my asseblief!

DIKELEDI

(Trane: vrou se naam)

Toe Kedibonye (ek het dit/dinge gesien) die venster oopmaak, het ek soos altyd weer na buitekant gestaar. Die windjie wat bietjie koud is, het gewaai en teen my wange geslaan.

Dit was helder sonder 'n wolkie aan die lug, die dag het mooi gebreek. Die voëls het daar vêr in die lug gevlieg, hulle sing vrolik die heelal se liedjie, om die Almagtige/Skepper te loof, en hulle het presies aangedui dat hulle nie bewus is nie, van my verdriet nie.

Dikeledi was besig om met die hoenders te speel, niemand het haar gesteur nie, sy het haar agtertande gewys soos sy gelag het. Die ou grote het na 'n rukkie die pap wat sy moes eet in stukkies gekrap en vir die hoenders voor haar, gegooi. Hulle was ook orals asof hulle weet wat aan die gang is, gemeng en uitmekaar gegaan soos 'n wurm wat deur 'n mens lewendig gebraai word.

Ja, ek sien nou soos ek sit en skryf. Hulle het teen mekaar gestamp, soos die een die stuk pap pik en daarmee weghol, terwyl die ander hom jaag, die stukkies pap wat geval het word in die proses getrap; die ander klompie volg dieselfde proses, stamp mekaar gryp van Dikeledi self, uit haar hande, byt haar vingers in die proses totdat sy van pyn, eina! Skree.

Kedibonye, wat daardie tyd besig was om in 'n ander vertrek te vee, was deur die klein Israeliet/Dikeledi se geskree geroep.

Toe Kedibonye onder hulle aankom, het sy hulle laat uitmekaar gaan op die werf, dis toe die ander een, die laaste om weg te gaan (alhoewel ek nie so mooi gesien watter een, weens die trane in my oë), 'n haantjie my kind bedank deur die stuk vleis te gryp, en op die grond laat val.

My hart, is daardie oomblik, erg gebreek, meer as al die ander kere, toe ek al die gebeurtenis besigtig het – veral toe ek aan hierdie babatjie van my dink. Ek het reg verstaan dat ek haar vir die laaste keer sien, en veral dat sy 'n weeskind sal wees wat niemand sal hê, wat ...

Ek het my kop weer terug laat sak, ek het probeer slaap, en my gewete het my begin pla...

Ek onthou baie goed. Dit was volmaan, toe ek vir die eerste keer verlief raak op my man. Die sterre het helder om beurt saam met die neon ligte in die nag geskyn. Dit was Maartmaand. Ek het sedert daardie dag baie lief vir hom geword, tot nou nog, verbeel ek, ek is steeds lief vir hom. Ek onthou nog nou onlangs, toe ek Dikeledi verwag het, het hy vir my gesê dat ons vir ons tannie by Makuntwaneng moet gaan kuier.

My gemoed was nie gelukkig met hierdie uitnodiging nie; niks het my eintlik aangeraai om te gaan nie. Ek het daardie dag my 'man gestaan' en dapper opgetree teen my gewete, want ek wou nooit, nie eers een dag nie, teen hierdie Kanaan (man) van my verkeerd handel nie. Het jy nie gesê die liefde was nog steeds vars nie, Mintag! Warm soos vuurpyle! "Moet ons nie nou loop nie Skat? Waarom aarsel jy, my vrou? Of ..." "Nee, pa, ek ... ek wou .. ons kan gaan. "Ek het hom so beantwoord Gadinkame (dit/dinge raak my nie), my man, die einste Dikeledi se toekomstige pa, wat daardie tyd my hand al vasgehou het, terwyl hy ook besig was om met my arm te speel. Ek het hom in die oë gekyk; om eers te besef dat hy ook na my kyk, so het ons soos twee duiwe na mekaar gekyk. Sy lippe het gelyk asof hulle nooit deur die pap geraak word nie.

Hy het sy regter hand op my linker skouer gesit; hy het teen my gestut soos die een wat duiselig raak, hy het baie laag asemgehaal soos 'n pot stywe pap van 'n vrou wat vir klomp werkende mense kook; hy het my kop nader getrek, en teen sy bors gedruk, en my gesoen.

Kedibonye het, teen daardie tyd, die donkiekar ingespan gekry, met die donkies klaar aan tuie, die tome ook aan hulle bekke gehaak, alreeds reg vir ons, nader aan ons, gebring; die dogter wat skrik vir niks nie.

Toe hulle daar vasgemaak word, rig hulle hul ore op, op en af getrap, aan die teuels ruk, asof hulle deur die sweep gegaan het, alhoewel hulle nie geslaan is nie.

Leser, moet asseblief nie verbaas wees nie, as hierdie meisie die esels inspan! Destyds het die voorvaders gesê dat 'n meisie nie kreupel is nie.

Gadinkame se donkies het een keer, twee keer getrap, en daar gaan hulle, nie lank nie was daar net stof agter hulle. Toe ons Makuntwaneng bereik, was die mense besig om te eet.

Dit is lanklaas sedert ons by ons tannie was, daarom het hulle ons baie goed ontvang omdat ons self besluit het, om Kersfees by hulle te kom deurbring.

Terwyl daar nog tee gemaak word vir ons, het Gadinkame my tannie geheimsinnig eenkant uitgenooi; hulle fluister-fluister vir 'n oomblik, en toe het tannie vir hom 'n ander huis gewys.

Ons neefs het gou ons donkies losgemaak / uitgespan, een van hulle het ingestem om hulle na die water te jaag. Nadat hulle gesuip het, het hulle vir 'n rukkie op die grond gerol voordat hulle gaan wei het.

Ek het Gadinkame gevolg, om na die huis wat hy gewys is, te gaan. Ons het op pad soontoe die kleinvee se kraal verbygegaan, ons het 'n paar draaie geloop met die voetpaadjie, en oor die stroompie gegaan totdat ons die huis bereik.

Dit was 'n grashuis, die een wat dit met gras gedek het was 'n netjiese persoon, die gras het glad gelê met 'n dekspan. Dit was dig aanmekaar, gemengde ou en nog nuwe gras, wat die bewys is dat dit weer nuut gewerk is, met lapkolle asof dit versier is.

Die muur was in egte Setswana versiering met grond bedek, en gewys dat dit jaarliks gedoen word. Daar was 'n groot opening aan die agterkant van die huis gemaak, van onder tot daar bo, sodat die sonslig vrylik in die huis kan indring.

Daar het ons 'n reus van 'n man gevind – 'n wye mens – wat lank en regop staan, asof hy lankal ons aankoms verwag het. Hy het voete soos die van 'n olifant; ons praat nie eers van arms nie!, die goed lyk asof hy hulle geleen het en hulle sal teruggestuur word, na hulle eienaar, nadat ons weggegaan het; hulle het gelyk nes twee knopkieries, wat aan weerskante gegooi word as daar geloop word.

Nadat hy gehoor dat hy ons moet ondersoek, het hy nie tyd gemors nie, die 'ongedier'; hy verdwyn skielik in 'n ander grot wat met gras bedek is, daar het hy dolosse uitgehaal, op die vloer gegooi sodat hulle versprei, vir hulle 'n pryslied gesê,

in sy taal wat baie moeilik was. Ja, hulle het iets gewys wat hom omgekrap het; dis nou deurmekaar!

Toe hy uiteindelik ophou met sy besigheid, het hy sy kop vir 'n lang ruk gebuig, ek besef toe baie mooi dat hy iets in hulle ontdek het, 'n baie slegte ding, waarvan hy bang is om te verklap. Ek het na my man gekyk, om eers te sien dat hy ook na my kyk, en uitgevind dat ons oë dieselfde ding praat.

Die 'ongedier' het sy kop opgerig, ek het geknik, hy staar na my in die stilte, hy kyk na my van my voete af tot bokant my kop, hy het weer na Gadinkame se kant gekyk. Hierdie keer, het my oë begin om met die trane vol te wees." Waarom lyk hierdie dolosse nie so goed, Mokwena! (Gadinkame behoort aan die Bakwena (krokodil) se stam, hy's dus 'n Mokwena).

Hierdie Tlou, (Sy vrou behoort aan die Batlounge (tlou-olifant) se stam, sy's dus 'n Tlou) behoort nie so te lê / val nie, man. Sê vir my hier, aan watter stam behoort hierdie vrou van jou?"

"Sy is van die Tlou stam, my heer," hoor ek Gadinkame antwoord, soos iemand wat baie ver van my is. "Dus, meneer, hierdie olifant het soos ... geval / gelê."

Toe ek tot my sinne kom, was ek weer in die karretjie, op pad huis toe. Gadinkame het my met sy hand vasgehou, sodat ek nie kan val nie. Dit was vaag donker voor my sodat ek nie mooi kan sien nie. "Moet vir niks bang wees nie, my skat, dis ek, jou man!" Ek het na hom weer gekyk, soos asof ek droom, maar gelukkig besef ek dat hy, waaragtig, my man is, die einste hy, my siel het toe tot rus gekom.

"Die medisyne man sê dat jy die na drie weke kan verwag, my liefie / liefing. Die drie van ons sal as een wees in liefde. Ons kind sal skool toe en kerk toe gaan, ons sal ook vir hom leer om ons te respekteer - ons sy ouers. Moenie dit wat deur die medisyne man gesê is, ter harte ... wat vang hierdie esel nou aan? Wat kan hom nou skrik / bang maak as hy ..."

"Keer hulle Gadinkame, daar hol hulle weg! Daar gaan hulle dol deur die bos met ... ek is nou besig om te val hou my asseblief vas ... hmm ..."

Later het ek 'n wit gedaante voor my gesien, maar ek het nie verstaan wat it is nie, want my oë was mistig. Ek het, toe die dae een na die ander kom en gaan, agtergekom dat die wit gedaante eintlik die wit muur van die huis was. Daar was klomp mense naby my, en dus een stem herken het as Gadinkame s'n. Daardie oomblik was hy besig om aan my bedkant te buk. "Hoe gaan dit met jou, my skat? Ons is geseën met 'n dogtertjie. Daardie oomblik toe die donkies ..."

Is dit jy Gadinkame? Sê dat jy ons ... gegee. Op dieselfde oomblik het die wit dokter binne gekom. "Ek is bly jy het jou bewussyn herwin, Gadifele (dit het nie einde nie / dit raak nie op nie). Jy het ons laat skrik, ons het gedink dat jy dit nie sal maak nie, daarom dat ek besluit het dat ek liewers opereer voor die bestemde datum, sodat as jy ons dalk verlaat, hy miskien sal leef. Jou rug het gebreek, dus behoort jy jou hele leeftyd lêend deur te bring, tot jou dood toe. Daar is geen manier dat ons jou dalk kan help nie."

Terwyl die dokter haastig opstaan om te gaan, het ek my kop weer onder die komberse gestee / gehou. Gadinkame het met my gepraat, met die doel om my te probeer troos, maar die verpleegsters het hom gevra om my te laat rus, omdat ek moeg is.

Die besluit om my kop in die kombers te steek, het my verstand laat verdwaal en die verlede laat wakker word... Ek het die dag onthou toe Gadinkame my sê dat ons my tannie moet besoek. Ek het geaarsel maar die liefde het my gekeer om nee te sê / te weier. As dit nie deur liefde was nie, as ek geweier het, sou ek vandag nie so met die gebreekte rug gesit het nie ...

Na 'n paar weke het hulle my huis toe geneem, ek het maar weer gaan lê soos ek nog vandag gelê het ...

Aan die begin het my liefde se man, my hart se aar, my elke keer kom sien as hy van die werk af kom. Ons het saam hier en daar idees gewissel, lekker saam gelag soos ons klets, daar was nooit probleme nie.

Ek onthou hoe hy eendat die letsels aan sy sye vir my gewys het, en toe my vertel hoe hy een keer toe hulle nog seuntjies was, die ander mense se donkies opgesaal het, en dat die een wat hy self gery het, wild begin raak het, die toom vasgebyt soos

hy weghardloop, tot hy met hom steeds op, deur die skeur probeer gaan het, daar vasgehaak totdat die ander hom kom los kry het. Hy het my weer vertel van die dag toe hulle besig was om langs die pad te speel, en hulle begeerte om in die pyp in te kruip, sodat die aankomende motorkar bokant hulle kan ry; maar toe hy daaruit kruip, het hy geweet dat hy genoeg les geleer het, om nie weer met vuur te speel nie, omdat hy skielik duiselig geword het, en flougeval het, terwyl die gal deur sy neus en mond gekom het ...

Maar nou – die laaste tyd - kom hy na my, nie deur dat hy liefde het nie, maar deur simpatie te toon, of slegs daar langs my soos ongelukkige kuiergas te kom sit, of soos iemand wat slegs tyd kom verdryf, of slegs omdat hy dit behoort te doen. Om die waarheid soos nou te praat, daardie liefling van my, die een wat altyd verklaar het dat hy my so lief het dat hy my 'dooie liggaam sal eet', hy lyk nou self as die een wat siek is. Sy gesig, wat in die verlede, meer as die sterre gevonkel het, wat altyd rustig was, vol lewe; is deesdae so vaal soos die winter se gras, of soos die verlepte blom in die hitte van die somer son.

Eendag toe hy van die werk afkom, het hy na my gekom, en vir 'n baie lang ruk stilgebly nadat hy my gegroet het. Ek het steeds soos altyd na buite gestaar, na die koelteboom, terwyl ek soos altyd alles deur die venster sien. Dikeledi was amper een jaar oud. Daardie tyd was sy ook besig om met Kedibonye te speel.

“Vrou, jy behoort ook om bietjie te probeer, net 'n ietsie te doen, jy kan nie sommerso bly nie (idioom: 'jy kan nie net so, oor jouself koue skaduwee gooi nie'). Dink jy dat ons vir altyd so 'n lewe sal kan lei!”

Indien ek daardie dag nie doodgegaan het nie, as gevolg van die pyn wat deur die woorde in my hart geplant is, sal ek nooit sterwe nie.

“Ek is lankal reeds dood, Dikeledi se pa. Jy het met jou eie ore gehoor wat die dokter vir my daar in die hospitaal gesê het. Ek is voel, soos ek hier lê, die pyn soos die van 'n wond. Jy weet baie goed dat ek nog jonk is. Dit is glad nie lekker vir my om die hele tyd so te lê nie. Ek verstaan glad nie dat dit jy is, my liefling, wat dit kan sê nie: 'Nie net so oor jouself koue skaduwee te gooi nie. Jy ...' “Voordat ek klaargepraat het, het hy omgedraai, uitgestap en weggegaan.

Sedert daardie dag, slegs 'n paar dae na hierdie gebeurtenis, het ek baie gelukkig gevoel. Dikeledi se pa het begin verlief raak op Kedibonye. Hierdie Kedibonye is my tannie se dogter daar by Makuntwaneng, daar waar ons gekuier het, toe ek so verlam geword het.

Vanmôre, toe ek Kedibonye sien te kere gaan en die hoenders wegja wat Dikeledi se pap vreet, glo ek dat sy haar goed sal versorg. Gelukkig, as ek dink dat ek hierdie babatjiie agterlaat, word die pyn in my hart deur die geluk oortref, want ek besef dat sy 'n versorger sal hê.

Al neem ek hierdie stap, is ek nie spyt nie. Daar is geen ander manier nie. Die rewolwer in my hand, sal die werk doen. Ek sal nadat ek dit in my mond geplaas het, my oë toemaak. Hulle sal slegs deur ontploffing / harde slag verneem wat gebeur het. Die Here sal my vergewe.

GA LA KA LATSWA

(Dit (die son) het toe nie opgekom nie)

(Tswana spreekwoord: Bestem om voor sonsopkoms dood te gaan)

Kesentseng (wat het ek verkeerd gedoen) wat alreeds opgestaan het, en sy hande agter op sy rug gevou het, en treurig ingedagte wroeg, het weer gaan sit, en soos 'n weeskind gedink ...

Dit is die hond wat hy van baie hou (waarvoor hy baie lief is). Hierdie hond van hom, het hy van sy oom gekry – gekry sonder enige betaling. Hy is nie een wat dit kan weggee of verkoop nie, want dit kan veroorsaak dat hy sy seëninge verloor.

Sy hond, Thulamotho (stamp 'n mens). Is dit die een wat Boiki kan verkoop! Hy, die einste Boiki, geen ander een nie ... Net onlangs, het hy hom (dit) gegroep toe hy die vee gaan oppas. Hy (dit) was nog destyds, baie klein.

Hy het amper gehuil toe hy die wonde onthou wat deur die slang aan sy hond se ribbekas veroorsaak is (ingeplant is). Hy gaan staan weer op, hy beweeg 'n paar tree vorentoe, na nêrens. Hy skud sy kop, knip-knip sy oë soos iemand wat die hartseer trane weier (vermy), trane wat gereed is om vrylik uit te stort.

Ja. Hy onthou daardie dag baie goed. Boiki, het hom (dit) saamgeneem om die vee te gaan oppas. Hy was ook daar in die veld, toe hy die beeste hoor bulk.

Die klompie knapies het toe aangehardloop, gekom. Wie weet? Miskien bulk hulle omdat hulle die mis van 'n bees wat lankal doodgegaan het, ruik of balkei hulle voor die sloot wat hulle uitgewawe het. As dit so is, sal hulle te kere gaan. Die horings sal vreeslik klap soos hulle teen mekaar stoot.

Wat wou? Daar gewaar hulle 'n reuse slang, wat hom om 'n groot doringboom gerol het.

Aitsa, wat sal ooit moeilik wees vir hulle! (honde). Hulle rig hulle maanhare op, party se sterte reeds tussen die bene, 'n entjie ver van die slang – het hulle vir hom begin blaf.

Wetend dat die honde deur hierdie gevaarlike slang doodgemaak sal word, het die seuns hulle eenkant weggejaag. Die slang het hom geleidelik uit die boom afgerol, die doringboom gedreun soos hy afkom. Hy het die ander boom ingeklim en homself om sy takke gerol, sy kop uit die takke opgerig, en gefluit soos hy sis.

Die seuns het die klippe gevat en hom bestook. Hy het nie van sulke dinge gehou nie. En toe van die boom afgekom.

Hulle het toe weggegaan. Boiki, met sy eienaardige boepens en lelike hande.

Toe hulle naby die heining kom, het hulle hom gestamp en oor hom gegaan. Die slang was reeds naby – die kop nog steeds in die lug opgerig, sy tong het vuurpyle uitgespoeg.

Thulamotho het hom aan sy stert beetgekry. Die gras is onwortel soos hulle met mekaar stoei. Die slang het teruggerol en (soos 'n sweep) die hond aan weerskante van sy ribbekas geslaan.

Toe Boiki deur die draadheining gegaan het, het hy soos 'n bondel hout gerol, wat op die kop gedra word, wat van 'n motorkar wat teen 'n hoë spoed ry, geval het.

Hy lewe, Thulamotho, na al die gebeurtenisse. Boiki kan ook nie verstaan hoe nie.

Kesentseng is verbaas toe hy sien dat hy (Boiki) met sy kop teen die boom, wat ver van die huis is, leun, terwyl hy (Kesentseng) nog diep ingedagte was ...

Hongersnood kan ongelooflik wees (personifikasie). Daar was niks kos in die huis nie. Daar was geen geld om mieliemeel te koop nie.

Hulle ouers is bejaard. Die man betaal hie meer die “opgaf” belasting nie. Desnieteenstaande, het hulle nog nie pensioengeld ontvang nie.

Die riemtelegram versprei maklik (nuus is nuus). Gaolekwe (jy word nie probeer / versoek nie) het ook waar hy is, van Kesentseng se kwaai hond gehoor, ook dat Boiki die hond verkoop. Een rand. As hy dit kan uithaal, sal (Kesentseng) se ma mieliemeel koop. Kesentseng ook, alhoewel hy nie daar is nie, sal hulle as hy arriveer, vir hom alles verduidelik. Hy sal verstaan. Daar is niks anders wat gedoen kan word ...

Nadat Kesentseng gesê het waarvoor hy Boiki laat roep het, het hy sy oë vinnig geknip. Hy het 'n rukkie stilgebly. Boiki het begryp. Hy gun hom 'n tydjie. Hy is siek / hy's 'n pasiënt, hy ken hom baie goed. Hulle het saam grootgeword.

Van geboorte volg hulle mekaar so naby, daar is slegs twee jaar se gaping tussen hulle. Die jongste is omtrent veertien jaar oud of meer. Hy is saam met Mmathupayapule-hulle (Ma van die reën se rotang) gebore, tydens die swart koring se reën.

Kesentseng het sy stem gerek soos hy praat asof hy moeg is van die praterij. "Ek het klaargepraat jong. Ek sê jy moet daardie hond gaan haal. Dit is nie Gaolekwe se hond nie, indien jy nie weet nie – behoort die hond aan my! (ya re nna wee! – metafoor).

"Ek hoor, my broer. Ek sal hom gaan haal. Al is Gaolekwe oneerlik, hoop ek nie dat hy koppig sal wees nie, so ook jy my die rand gegee het, waarmee hy die hond gekoop het."

Boiki het gedink dis klaargehandel. Hy het opgestaan en gereed om na Gaolekwe se huis te gaan. Dit is nog vroeg in die oggend, dit sal netnou baie warm wees.

Net toe hy uit die lapa wou gaan, het hy sy oudste broer met oë vol tranes gestaar, hy het amper geval as gevolg van die manier waarop sy omgekrapte broer na hom gekyk het." Ek sê vir jou – daardie hond is myne. Jy moet gou maak, jong!

Die pad na Gaolekwe se huis is langs baie erdvarkgate. Dit is 'n voetpaadjie. Dit is nie baie vêr nie. As 'n mens vroeg opstaan in Bopitiko wanneer die hane vir ewig kraai, soos Boiki, kan jy tydens die skoolpouse, daar arriveer.

Dit lyk asof geeneen van Gaolekwe se vriende hom vroeg in die oggend uitgenooi het om ontslae te raak van die babalaas by Mmapoto nie. Sy oë is nog vol van die slaap. Wanneer die ouman gaap, sien jy sy tongtjie daar ver agter in sy mond soos hy sy mond wawyd oopmaak.

Die water het nooit sy lyf geraak nie, sy hare is die veldspinasie wat uitgesprei is om droog te word, indien jy weet waarvan ek praat / indien jy dit ken. Sy tone is die skurwe dop van die skilpad gedurende die winter.

Terwyl daar gesels word, het hy wind opgebreek, dit gelyk asof die hoender se krop oopgebars is terwyl hy nog oppik buite op die sypaadjie.

Gaolekwe het soos brooddeeg op sy stoel gerys, soos hy na Thulamotho met sy oë gesoek het, en hom 'n entjie daarvandaan sien slaap met sy ore opgerig asof hy elke woord van wat hulle sê verstaan.

Hy gaan sit weer op sy stoel, en staar ongelukkig anderkant toe “Dit is soos ek jou sê, Boiki, jong. Jy kan aangaan om gemors / onsin te praat as jy gelukkig is daarmee; een ding, weet ek, en dit is dat ek klaar met jou onderhandel het.”

“Daarom is dit soos jy my gehoor het, meneer. Die hond se eienaar het nou aangekom ...”

Hulle oë het weer mekaar ontmoet (metafoor), na 'n lang ruk. “Dit is waarom ek vir jou sê jy het my tyd kom mors. Wil jy nou vir my sê dat as hy nou aangekom het ... beteken dit dat toe julle my, naaseergister die hond laat koop ...! Kyk, jong, gaan weg van my af, voordat jy my laat sondig!”

Hy hou op om verder te praat, sy lippe nog bibberend soos die spoeg uit sy mond afloop. Hy ontvang toe die een rand, baie vies, van Boiki af.

Daar is gesê dat Boiki, Gaolekwe se huis met sy sitplekke, meer as die van 'n naelloper wanneer hy aan die hardloop is, verlaat het.

Thulamotho het sy stert opgerig, en voor hom geloop. Die boerboel met 'n bleskop. Hy is nes “setekeara” as 'n mens mooi na hom kyk. Die ore nog steeds opgerig, met hangende bek. Dit lyk asof hy 'n mengsel is van verskillende honde. 'n Mens sal nooit die waarheid weet nie. Hy hou daarvan om sy tande soos die van 'n boel hond te wys. Die hond wat een keer 'n ystervark gejaag het.

Dis jammer / sleg dat die onbekende / onheil nooit agtergekom word nie. (Tswana spreekwoord: die neus ruik nie die onbekende nie). Toe Boiki met die hond arriveer, het Kesentseng baie onrustig van een kant van sy stoel na die ander kant geskuif. Ja, hy het tot rus gekom; gelukkig, omdat hy wat sy eie gesoek het, sy besitting gesien het.

Dit is nou eintlik klaar en afgehandel. Kesentseng het sy hond ontvang. Gaolekwe ook – al het hy dit moeilik gemaak – het sy rand teruggekry.

Dit is sommer om jouself te bluf! Dit word gesê sy kan die sterk bier maak, die Mmapoto. Hy was ook daar Gaolekwe. Hy het soos altyd vêr van die ander, eenkant gesit, sy kop afgebuig soos die van die mis-insek.

Ek sê jou, die bier is iets waarvan die meeste wat graag kuier baie hou. Hy het ook aangesluit, Kesentseng. Die hoed is waarlik syne. Die soort met groot slapperige rant, soos die van die destydse Amerikaanse “cowboys”.

Hy het sekerlik vir hom sien kom! Hy roep hom om eenkant te kom staan. Hy sit sy hand in die agterste broeksak. Hy haal die een rand wat hy al oopgevou het, terwyl almal wat bekommerd was oor die geheimsinnige eenkant ontbieding.

“Vat! Jou rand wat so plat is, soos jou hond.” Wolwe se kamma moeite! (spreekwoord). “Ek is jammer, meneer Gaolekwe. Dit is omdat die neus nie die onbekende ruik nie.” Kesentseng het baie teleurgesteld geantwoord, sy oë alreeds knippend. “Ek was nie daar nie toe die hond weggegee was. Ek wil eintlik my nie daaraan herinner, hoe die hartseer my getref het toe ek uitvind my Thulamotho is daar nie.”

Gaolekwe steeds aandring dat hy die rand moet terugvat. “Ek sê, vat jou gemors, hier is dit!” Kesentseng het die rand gevat.

Gaolekwe het sy onderlip gebyt, en hom skuins aangekyk soos die man wat gereed is om te baklei. “Gebruik dit vir die bier, en wees gelukkig!” Hy laat sy wysvinger klap met die hele regterhand se krag. Hy wys toe na die lug (hemel). “Die son sal nie vir jou opkom nie! Ek sê vir jou / ek sweer. Hulle het jou glo bederwe! Het hy dit gesê.

Die wat wawyd oop oë na hom gekyk het, het hulle ore nie geglo nie.

Die son het geleidelik begin ondergaan. Die wolkies, wat nie na reën lyk nie, het ook begin versamel. Dit het begin donker word, en verander in ’n donderstorm.

Dit het toe in die aand lëlik geword. Die meeste het onderdak / in die huis ingegaan, om reg te maak vir die nag se komberse.

Die mense is geneig om hulleself te bluf. Die lug het geblink soos dit blits, die lig daarvan deur die toe oë deurdring al het 'n mens hom toegedraai in verskillende soorte komberse, soos hulle hulleself toegepak het met alles hulle kon bykom. Toe dit dreun soos asof vuurpyle ontplof word, het elkeen geglo dat die weerlig die dakke van die huise waarin hulle geslaap het, getref het.

Soe! Om te groei en oud word, is om die oneindige ongelooflike wonders te sien. Daar word gesê dat Kesentseng se hart in sy keel geklop het. Dis nie die waarheid nie. Hy het Gaolekwe nie mooi gehoor en verstaan nie. “Die son sal nie vir jou opkom nie.” Hy het nooit so iets gesê nie!

Hy het reguit na die vertrek waarin sy ouers slaap gegaan. Dit kan nie anders nie. Hulle moet sekerlik weet. Hy het aan die deur geklop. Dit is nie verkeerd nie, al is hulle alreeds aan die slaap.

“Kesentseng, het ek jou mooi verstaan? Is jy seker dat hy werklik dit gesê het?” Kesentseng se pa het die reeds beantwoorde vraag gevra.

Sy seun ook – is oorval deur die vrees dat sy bors ongemaklik gevoel het – hy’t aangegaan met verduideliking asof hy nie sy pa se vraag gehoor het nie.

“Die meeste mense was daar, en hulle het almal geluister. Tshwaalefe (watter een moet jy uitspoeg) wat nie ver was nie, kon sy opgooisels nie onderdruk nie... Hy is amper deur iemand morsdood gemaak. Ek het Mmapoto se plek baie omgekrap verlaat; ek het so nugter geword asof ek nie die bier gebruik het nie.”

“Ek vra, wat word eintlik gesê, my kind se pa? ‘Jy sal nie die sonsopkoms sien nie’, wat se taal is dit nou? Moenie van sulke dinge dink nie terwyl julle sien hoe kwaai die bliksemstrale is!”

“Hier bring Kesentseng vir ons die ...” Dit het van ver af verskriklik gedonder, die hele huis is versprei met lig soos dit blits.

Kesentseng se ma het opgestaan en gaan sit. “Ek hoor eintlik vir hom ... Wil julle waarlik sê dat ... Soe! Kefilwe se ma het heengegaan voordat sy die ongelooflikes gesien het!”

Kesentseng se pa se stem is laag toe hy praat: “Wees rustig / bedaar my kind. Gaolekwe het sommer grappies gemaak... (Dit het weer geblits). Nou dat jy sê jy gaan môre gaan – praat jy te veel, Tlou (naam van hulle stam). Gaan slaap nou (Tswana se spreekwoord daarvoor: vat die bene na hulle eienaars), sodat jy môre kan oppak. Die lamp is daar in die hut. Die vuurhoutjies sal jy van jou broers af moet vra.”

Toe hy omdraai om na sy broer se hut te gaan, het dit sterk geblits. Die ouman en oувrou is oorval deur stuipe en beide semi-bewusteloos.

Toe hulle hulle bewussyn herwin, word hulle aangelok deur die geskreeu uit die hut wat aangewys is. Hulle stoot mekaar soos hulle tegelyk by die deur wil ingaan.

Die towenaar gaan dood, dus gaan ons tot rus kom! Om hom styf vas te hou het die ouman sy lippe met sy tandevleis vasgebyt. Sy stem het oor die berge gegaan soos hy geskree het. “Ma, verlig met die vuurhoutjie! Vandag het waarlik die towenaar gevang! Baleseng, (Los hulle), moenie staan en huil nie. Help jou ma, en soek na die vuurhoutjies! Waar is Kesentseng hy moet kom help. Die towenaar spook om los te kom!”

‘Die towenaar’ het sy bene se spiere in die donker gespan, hy het gespartel, en wou nie tou opgee nie. Uiteindelik het die ouman hom aan die keel met sy naels beetgekry en vasgedruk. “Sien jy nou, so ja! Dis soos ek dit wou hê! Hoor net hoe hy die skuim opbring, en hoe hy sy bene opruk.”

Die vrou het die lamp opgesteek. Die geveg het opgehou. Dit was moeilik vir die dogter en haar ma om te bedaar soos hulle te kere gaan.

“Slaap gerus, Kesentseng my kind. Jy het dit wel gesê... Kyk net hoe stil my kind is, sy lyf op die vloer uitgesprei. Die lewe se son het ondergegaan. Die ‘Tloung’ (stam) se ster het ondergegaan... Ma, my vrou, dit het gebeur! Gaolekwe, wat rig jy eintlik uit? Hier is Kesentseng hy het ineen ingestort – hierdie voet wat opgedroog het, is syne... Ai!, kyk net hoe my kind se oë uitgebult het – ek wens jy kan my darem antwoord. My gewete is besoedel, my hart wil gaan stop. Die alledaagse liedjie hou skielik op – Kesentseng sal my nooit weer hoor nie.

Hy is toe die volgende dag begrawe, sy hond steeds aan die blaf vir die bliksemstraal se oorblyfsels waar daar eenkeer sy ouers se hut se deur gestaan het. Die weerligstraal het die muur getref en saam met die deur binne die huis laat val. In die stat waar moerasse gestaan het, het hy ook baie vreeslik verniel. Daar, verstaan ons, hy het in iemand se huis deur die plankvenster in die vertrek gegaan. Hy het die bed deur middel geskeer, verpletter, en deur die dak se rant gegaan, die kinders is bewend en bibberend verlaat.