

School of Oriental and African Studies

University of London

**Aspects of Theme and Technique in the Setswana Novel 1940-
1980**

By

Rrenyane Sesupo Dikole

**Thesis submitted to the University of London for the degree of
Doctor of Philosophy.**

April 2002



ProQuest Number: 10672723

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



ProQuest 10672723

Published by ProQuest LLC (2017). Copyright of the Dissertation is held by the Author.

All rights reserved.

This work is protected against unauthorized copying under Title 17, United States Code
Microform Edition © ProQuest LLC.

ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 – 1346

Declaration

I declare that this is my original work by conception and execution, that all the sources used or quoted have been indicated and acknowledged by means of complete references, and that this thesis was not previously submitted by me or someone else at another university.

Rrenyane Sesupo Dikole

Acknowledgements

A task such as this one is a joint effort, whether implicitly or explicitly. For this reason I wish to express my gratitude to several people for their contribution at various stages during the study. Firstly, I wish to express my sincere gratitude to my immediate supervisor, Professor Graham Furniss for his helpful guidance and constructive criticism. I would also like to thank him for finding me a home at the William Goodenough College where I stayed throughout my period of study. My warmest gratitude is extended to my other supervisor Dr. Farouk Topan for his perceptive comments, his availability for discussion and his special interest in my study.

My special appreciation is extended to the University of Botswana for sponsoring me for the whole duration of my study, particularly the staff of the Training department (SDF) for assisting me whenever I brought an urgent matter for their attention. Several colleagues at the University of Botswana have also assisted me in one way or the other, and I would like to thank all of them. I would like to specifically thank my closest friends Dr. P. T. Mgadla of the History Department for his assistance and encouragement throughout my study and Ms Elizabeth Sebedi for keeping me posted on the latest University OF Botswana matters.

I would also like to thank various government departments, institutions and individuals in Botswana for their assistance during my fieldwork. My special thanks are extended to the Director and staff the Botswana National Archives and Documentation for the assistance and comfort they afforded me during the many weeks I spent with them. I am also indebted to the staff of the following publishing companies in Botswana: Longman Botswana and Macmillan Botswana for the time and assistance they gave me during my data collection exercise. Special thanks are extended to the Director of Pula Press, Mrs. Johnson and her staff for the space, study material and comfort they afforded me during the week I spent with them, especially their regular and reliable cup of tea. Le kamoso bagaetsho, motho o tshegetswa ke babo.

Lastly I would like to extend my gratitude to my family, my parents in particular for waiting for so long for their son to return from overseas. I owe my gratitude to my lady Chatiwa Seone, for shouldering all the responsibilities while I was away, what a strong lady she has proved to be. Finally, I wish to extend my gratitude to my brothers, Motshepisiwa Dikole, Ikanyeng Dikole, and my nephew Moabi Samo for taking care of everything while I was away.

Abstract

This study describes the historical development of the Setswana novel, between 1940 and 1980. The thesis discusses the salient features of this tradition such as shared themes, stylistic features, structural and technical patterns and features. The period selected for the study covers the establishment of a written tradition. The study makes occasional reference for comparative purposes to the later period, which falls outside the current framework.

The study is divided into eight chapters. Chapter One introduces the study, highlights the geo-political distribution of the native speakers of this language and some aspects of their culture, outlines the aims of the study, proposes questions that guide the interpretation of the findings of the study and reviews other works on the Setswana novel.

Chapter Two creates the building blocks of the text by describing historical events and situations that led to creative writing in Setswana. The areas discussed are the Christian missionary contribution to literacy in Setswana, orthography and representation of the Setswana sound system and the early stages of literary production in the southern African region.

Chapter Three describes the features and eras of creative writing in Setswana. It discusses the development of Setswana novels from their oral antecedents, the conditions against which the early Setswana texts were written, the stages of development and the historical periods that characterise the unfolding history of Setswana literary activity.

Lastly this chapter outlines the major themes found in the Setswana novels.

Chapter Four discusses the journey/migration theme, one of the major themes that pervade the Setswana novel. This chapter considers the different forms of migration as reflected in the works, their significance and other related minor themes.

Chapter Five discusses the love-marriage theme, another major theme that cuts across many texts. It is considered as a social activity as well as a complex and contentious subject, which has received a lot of attention from society at large.

Chapter Six discusses the role of youths as the central characters in the Setswana novel. Central to this study are the views of the different writers on the aspirations and values of the young, especially against the background of the themes of migration and the city.

Chapter Seven describes the narrative techniques and features of style discernible in the Setswana novels. This chapter is divided into two sections. The first section is concerned with narrative techniques in the conventionally written texts while the second deals with narrative techniques in the more complex works. Each section considers narrative techniques within the confines of the following: text structuring, techniques of description and characterisation.

Chapter Eight concludes the study with a summary of principal findings followed by a general discussion. The appendices provide the summaries of some central texts and notes on some key authors.

Contents

	Page
Title Page	1
Declaration	2
Acknowledgements	3
Abstract	5
Contents	6
1: Introduction	10
1.1 Setswana language and literature	10
1.2 Aims of Study	12
1.3 Questions of the Study	12
1.4 Literature Review	13
1.5 Rationale	17
2: The Building Blocks of Creative Writing: Education, Orthography, and some Comparisons	19
2.1 Introductory Remarks	19
2.2 Christian Missionary Contribution to Literacy amongst Setswana Speakers	19
2.2.1 Historical Outline	19
2.3. Setswana Orthography and the Identification of the Writing System	22
2.3.1 Historical Outline	22
2.4 Literary Situation to 1940	33
2.5 The Early Stages of Literacy and Literary Activity in Southern Africa.	35
2.5.1 Early Literary Activity in Xhosa	37
2.5.2 Early Literary Activity in Sotho	41
2.5.3 Early Literary Activity in Zulu	43
3: Setswana Creative Writing: Origins, Eras and Themes	46
3.1. Introductory Remarks	46
3.2 The Interface between Setswana written and oral literatures	46
3.2.1 Verbal art in Setswana	46
3.2.2. Classification of oral forms in Setswana	48

3.2.3 <i>Mainane</i> 'Folktales' (a brief outline)	49
3.3 Background to creative writing in Setswana	53
3.4 Stages of the Setswana novel	54
3.4.1. The Initial Stages of creative writing in Setswana 1938-1959	55
3.4.2. The consolidation period 1960-1970	57
3.4.3. The period of moderate activity 1971-1980	59
3.4.4. The modern period 1981-90s	61
3.5. Major themes in the Setswana novel	61
3.5.1 Culture and historical themes	62
3.5.2 Education/didactic theme	62
3.5.3 The rural-urban migration theme	62
3.5.4 The city motif	63
3.5.5 The love-marriage and family theme	63
3.5.6 The political theme	63
4: The Rural-Urban-Migration theme in the Setswana Novel	64
4.1 Introductory Remarks	64
4.2 Patterns of Migration in the Setswana Novel.	65
4.3 Classification of the texts that deal with the theme of migration	66
4.3.1 Voluntary Departure	68
4.3.2 Involuntary Departure	77
4.4 Subsidiary themes to that of migration	81
4.5 The Significance of Migration in the Setswana Novel	84
5: The love/marriage theme in the Setswana novel	88
5.1 Introductory Remarks	88
5.1.1 Categorisation of texts	89
5.2 Love, marriage and family as social phenomena	90
5.3 Marriage/love theme as a contentious subject	95
5.4. Concluding Remarks	113
6: The Youth as the Central Characters in the Setswana Novel	114

6.1	Introductory Remarks	114
6.2	The category of shared values	115
6.3	The distinct character pattern	123
6.4	Concluding observation	140
7.	Narrative Techniques in the Setswana Novel	142
7.1	Introductory Remarks	142
7.1.1	Narrative styles in the Setswana (A brief out line)	143
7.2	Text structuring (Conventional Setswana novels)	144
7.2.2	Exposition	148
7.2.3	Point of view (Conventional texts)	156
7.2.4	Dialogue in the Setswana novels (Conventional novels)	164
7.2.5	Stylistic features in the Setswana novel (Conventional texts)	169
7.2.6	Rituals and traditional values as part of narrative in Setswana	170
7.2.7	Proverbs in the Setswana novels	175
7.3	Narrative techniques (Complex texts)	181
7.3.1	Text structuring	182
7.3.2	Exposition (Complex texts)	197
7.3.3	Point of view in the Setswana novels (Complex texts)	202
7.3.4	Stylistic features in the Setswana novel (complex texts)	210
7.3.5	Symbolism	210
7.4	Concluding Remarks	219

8.Conclusion	220
Appendices	224
Summary Appendices	224
Appendix I <i>Mokwena</i> (Moloto 1940)	224
Appendix II: <i>Motimedi</i> (Moloto 1953)	227
Appendix III: <i>Marara</i> (Monyaise (1961)	230
Appendix IV: <i>Ngaka, Mosadi Mooka</i> (Monyaise 1965)	233
Appendix V: <i>Gosa Baori</i> (Monyaise 1970)	237
Appendix VI: <i>Matlho Matlhoko</i> (Malope 1980)	242
Appendix VII: <i>Moremogolo wa Motho</i> (Leseyane 1962)	244
Biographical Appendices	246
Appendix IX: Daniel Pelman Moloto	246
Appendix VIII: Daniel Philip Semakaleng Monyaise	247
Appendix X: Racias Melato Malope	250
Appendix XI: Samson A. Moroke	252
Bibliography	253

1. Introduction

1.1. Setswana Language and Literature

Setswana (language) is part of the Bantu language zone, which is divided into five language groups, which are Nguni, Venda, Sotho, Tsonga and Ihambani (Guthrie 1948: 1967-71). The other languages of this zone, which are closely related to Setswana, are Sotho (Southern Sotho), which is spoken in Lesotho and South Africa and Pedi (Northern Sotho), which is spoken mainly in South Africa (Cole and Mokaila 1962). Together the three languages constitute the Sotho group of the south-eastern zone of the Bantu languages.

Setswana is a language that crosses geographical and political boundaries. It is spoken by more than four million people in Botswana, South Africa, Namibia and Zimbabwe (Batibo 1998: 2) and is the most widespread Bantu language in southern Africa. In South Africa its speakers are found in various geographically distanced regions, which has resulted in its regional categorisation. It is spoken in the Northwest province, the Free State province and the Reef (Johannesburg) areas of South Africa. In Namibia it is spoken in the eastern parts of the country, mainly along the border with Botswana (Batibo 1998: 2). In Botswana, it exists as a cluster of mutually intelligible dialects, which are determined according to tribal groups *merafe* 'tribes' as opposed to the *setshaba* 'nation'. These are Sengwaketse, Sekwena, Sengwato, Sekgatla, Setawana, Selete, Setlokwa, Sebirwa, Setswapong, Sekgalagadi (with its many dialects) Sehurutshe, and Sekhurutshe (Mogobe 1995:3). In Zimbabwe its speakers exist in small pockets, mainly along the borders with South Africa and Botswana. This geographical spread has, in some instances resulted in limited interaction between its speakers, leading to the development of numerous linguistic varieties, some of which have become remarkably distinct (Batibo 1998: 2).

Although reference is often made to various distinct tribal groups in Botswana and South Africa, Setswana speakers are essentially similar in many respects. They share a common language, and similar customs and traditions, which vary according to

environmental differences and the passage of time (Mogobe 1995: 4). Simon Roberts describes the Setswana situation as follows:

They claim common ancestry as off shoots of a single founding group, a common language and culture. They also share an agreed view of territorial organisation of the Tswana polity: a single central village, surrounded by arable lands, with cattle camps in grazing areas at a distance beyond (1985: 75).

The culture of the Setswana speakers in South Africa, especially those who reside in tribal lands is, in many respects similar to that of Batswana of Botswana. They share common cultural values such as the rearing of cattle at designated *meraka* 'cattle posts', *letsema* 'tilling of fields', a strong belief in *badimo* 'ancestral spirits' and *bongaka le boloi* 'traditional medicine and witchcraft'. They also share a common view of the territorial organisation of a central village settlement *motse*, with the recognised administrative structures such as *lelwapa* 'family compound', *lekgotla* 'ward' and *lekgotlana* 'sub-ward' with the attendant *kgosi* 'paramount chief', *dikgosana* 'sub-chiefs', and *borre ba lekgotla* 'council elders'.

In the same vein, we consider Setswana literature as one tradition because it is the sum of the literature of the people who share the same language and similar cultural values, yet who have existed and have had their life shaped and determined by different historical circumstances. Our consideration of this literature emphasises both oral and written because both of them constitute elements within Setswana literary creativity. Setswana literature has oral roots and these are traceable in written antecedents. However, Setswana literature has not been impervious to external cultural and linguistic influences. Examples of this borrowing are evident in the literature and will be considered later in the study.

1.2 Aims of the Study

This study explores from a historical perspective, the development of Setswana literature, the novel specifically between 1940, which is when the first Setswana written narrative work was published, and 1980, which marks the end of our focal period. This thesis describes the dominant trends, narrative patterns, themes and preoccupations that have come to characterise this literary corpus. Emphasis is on the quantitative and qualitative growth of the written Setswana narratives, the novel specifically, the aim being to observe patterns of the growth, as well as to determine growth in terms of numbers, theme, technique and the spread of the works over the years.

Our submission is that the Setswana novel, as it is recognised today did not properly emerge until the early 1940s and that since then it has not remained static in terms of form, content, technique, value and social relevance. Instead it has undergone tremendous thematic, formal and technical changes. These changes are in line with Chidi Amuta's observation that:

Once born and nurtured in a given socio-historical environment, a literary form is propelled outside its native soil onto new ground by determinant historical factors, which in turn will give it a local identity, which, though reminiscent of the original generic properties will obey the laws of the new environment and baptise it into a new definition (1989: 125).

This study further discusses the events that led to the birth and nurture of this tradition and how, due to a variety of factors, it has evolved and transformed over the years. Two factors are therefore central to this study: the patterns in the spread of the published works across the years and the socio-historical milieu against which the works were conceived and published. We have chosen to highlight the historical 'climate' against which the works were published in order to demonstrate how the unfolding events have given birth to and influenced the themes, forms and technique of the texts under consideration.

1.3 Questions of the study

We have proposed the following questions regarding the emergence of Setswana written literature, the novel specifically:

- What are the markers used to determine the boundaries and to identify the Setswana novel? We have identified several of them, such as language, geographic location, theme(s) and style. Among them, language theme, and style are the most central issues.
- Are there major thematic concerns or preoccupations, which are characteristic of the Setswana novel?
- How are these thematic preoccupations represented across the texts?
- To what extent are these thematic concerns reflective of the historical, social and cultural concerns of Setswana society at large?
- How much has the Setswana novel borrowed from its own oral traditions?
- How was the emergence of the Setswana novel affected by what might be termed local, regional or international influences? Consideration is given to how the emerging Setswana novels were affected by the trends and styles of contemporary literatures and cultures. Since most writers were products of the mission school and therefore could have read other texts such as the *Bible* and the *Pilgrim's Progress*, we consider any evidence that they could have derived inspiration from such works.

1.4 Literature Review

This section evaluates the existing studies of the Setswana novel in order to formulate the rationale for the current one. Setswana has not produced much critical /research work related to the novel. However, some studies of note have been made and we outline them as follows:

Mogajane, L. S. (1961) makes brief comments and observations on P. Leseiyane's *Moremogolo wa Motho* (Leseiyane 1962). He largely summarises the story and comments on characterisation and the author's diction. This monograph is a contribution to the study of the Setswana novel. However, because of its brevity and lack of specificity, it fails to provide a broader conception of the Setswana novel. Mogajane (1964) comments on style and language use in D. P. S. Monyaise's *Marara*. However, he does not carry out a detailed study of any of these literary aspects, and therefore falls short of a detailed discussion of this text as well as of the Setswana novel at large.

Malepe, A. T. (1964) comments on several Setswana novels. He describes D. P. S. Monyaise's *Omphile Umphi Modise* and *Marara* as outstanding works and *Bogosi Kupe* as the best Setswana novel to date. In all the three cases, he does not discuss any literary aspects, nor does he provide evidence to substantiate his observations. His study of D. P. Moloto's *Mokwena* is a single statement on the theme of the text. He describes D. P. Moloto's *Motimedi* as an outstanding novel, which depicts delinquency among Batswana in the urban centres. However, besides this observation he does not carry out any literary study of this text. On M. O. M. Seboni's *Rammoni wa Kgalagadi*, he outlines the story, making general comments on its unconvincing nature due to the writer's didacticism. Furthermore, he describes D. P. Moloto's other work, *Moji Motlhabi* as an unsuccessful work, but does not give reasons why this is so. Malepe's contribution is therefore limited to unsupported statements regarding the texts. Therefore, though this is a contribution to the study of the Setswana novel, it is limited because of its failure to provide a detailed assessment of the texts.

Malope R. M. (1978) discusses (in detail) D. P. S. Monyaise's first five novels. As a prelude to this study, he outlines the major themes that pervade the Setswana novel, as well as some historical events that characterise it. Furthermore, he emphasises the need for critical research work (written in vernacular language) to accompany creative work. He analyses Monyaise's texts in respect of theme, characterisation, style, plot structure and exposition. This study is a major contribution to the study of the Setswana novel because of its balanced discussion of both the aesthetic and thematic features of the texts. However, although it discusses some historical features of this writing tradition, it does not provide a wider historical outlook.

Moilwa, J. (1975) discusses Setswana literature from a sociolinguistic perspective. This study establishes the extent to which Setswana literature is rooted in its culture, and explores many social and cultural facets of Setswana life. This is a major contribution to the study of Setswana literature. However, it does not specifically address the Setswana novel. Instead, its scope is spread across three literary genres, that is, poetry, drama and the novel. Again it fails to comment on the origins and development of the Setswana novel across the years.

Shole, S (1981) gives an overview of contemporary Setswana literature since 1940, which is when the first Setswana vernacular work was published. Firstly, he laments the late development of contemporary Setswana literature even though Setswana was one of the earliest Bantu languages in southern Africa to be developed into a literary language. Secondly he relates Setswana literature (all genres) to the early missionaries who produced scriptural writings and equipped Setswana writers with education and writing skills. In addition, this study mentions traditional oral literature as the base for contemporary Setswana literature. In the latter stages, this study outlines the historical periods of Setswana literature, and the main thematic features that cut across Setswana literature. This study is a contribution to the study of Setswana literature as it provides a broad picture of what has been achieved so far. However, because of its brevity and general approach, it does not provide an in-depth or broad conception of the Setswana novel.

Gerard, A. (1981) outlines the emergence of vernacular literature in sub-Saharan Africa, southern Africa specifically, from the nineteenth century into the twentieth century. Like most, this study relates vernacular literature to the missionaries, who did not only promote Christianity but also played an important part in the promotion of literacy, modern education and creative writing. Furthermore, this study mentions oral literature as an important source of contemporary literary work in vernacular languages, however without showing how this is so. Among the languages discussed are Xhosa, Zulu, Sotho (Southern Sotho), Setswana and Tsonga. For Setswana the study simply provides a list of the published works (across the genres) since 1940. Although this is an important contribution to the study of Setswana literature, it does

not specifically say anything about the development of the Setswana novel over the years.

Moilwa (1983) examines Monyaise's status as a writer, with special reference to the text *Gosa Baori* (Monyaise 1970). This study highlights Monyaise's position in relation to other writers, and in particular focuses on his complex style, which is different from the conventional narrative adopted by many Setswana writers such as M. O.M. Seboni, S.A. Moroke, K. P. Kopane, D. P. Moloto and others. The latter part of this study analyses *Gosa Baori* (Monyaise 1970) in respect of plot structure, theme, setting, point of view and character delineation. This study is an important contribution to the study of Setswana literature, specifically the novel, because it discusses Monyaise in the context of other Setswana writers. However, it does not say anything about the history or the trends of writing in Setswana.

Masiea, J. R. (1985) provides an overview of Setswana literature. This study is mainly a catalogue and short summary of the early Setswana works across the genres. Like others this study relates contemporary work in Setswana to the missionaries in the region, and sees oral literature and the school reader as the forerunner to creative work in Setswana. However, the writer does not provide greater details to support his observations. Therefore, although this is a contribution to the study of Setswana literature, it is limited, as it does not provide a detailed discussion of the facts put forward.

Dikole, R. S. (1986) discusses exposition, point of view and setting in D. P. Moloto, S. A. Moroke, M. T. Mmileng and S. J. J. Lebethe's novels. The study observes the authors' handling of these three literary aspects. It also makes recommendations for future development. Despite the fact that this is a contribution to the study of the Setswana novel, it fails to provide an overall picture of the development of the Setswana novel.

Manyaka, N. J. (1992) discusses influence and intertextuality in D.P.S. Monyaise and M. T. Mmileng's works. He demonstrates how Monyaise (previous writer), influenced Mmileng (new writer) as well as how Monyaise's texts are reflected in

Mmileng's works. This too is a significant contribution to the study of the Setswana novel as it exposes the influential power of certain authors over others.

Ranamane, D. T. (1993) provides an overview of Setswana creative literature (poetry, drama and the novel) between 1937 and 1993. Firstly, the study relates Setswana vernacular literature to missionary activity in southern Africa by identifying the translations of scriptural works such as *The Holy Bible* and Bunyan's *Pilgrim's Progress* and the writing of other religious material as the forerunner of the Setswana literary tradition. Secondly it cites the school readers and the translation (into Setswana) of some English works such as *Comedy of Errors* and *Julius Caesar* (by some Batswana writers) as the stepping-stone to creative literature in the language. Furthermore, this study identifies the various historical periods of Setswana literature, the distribution of the works across these periods as well as the salient thematic and formal and technical features that characterise these periods. This study is perhaps the most important contribution to the study of Setswana literature as it provides a broad picture of what has been written so far. Covering many genres as it does, Ranamane's paper provides the best general background to this study that focuses specifically on the novel.

1.5 Rationale

Although some work has been done on the Setswana novel and is appreciated, in general terms critical work in Setswana still lags behind the development of creative writing. To date, very few Setswana critics have appeared as against many working on other languages in the region, Xhosa and Sotho specifically. Renowned scholars such as Jeff Opland, Tim Coutzens, Harold Scheub and many others, for instance, have extensively studied Xhosa literature, both oral and contemporary. On the contrary, there is a dearth of high calibre studies in respect of Setswana. What is available are a few in-depth studies on some works, or some authors such as the Malope (1978) case cited above, historical perspectives of the published works, such as the Shole (1991) and Ranamane (1993) cases cited above. There are also light book reviews and notes designed to assist students at school, such as the Mogapi (1982) and Malope (1980) cases cited above. Consequently, Setswana writers are not able to determine the success or failure of their works. How then can Setswana

novelists hope to improve when very little of substance is said about their products? Without history to turn to how can the burgeoning crop of new writers have any sense of the context against which they will in future years be viewed?

This study does not propose to provide solutions to these problems. Instead it is a humble attempt to find tentative solutions to some of them. In trying to redress these inadequacies, firstly discuss the missionary efforts to identify and represent the Setswana sound system in the nineteenth and early twentieth centuries in their attempt to reduce Setswana dialects to writing. Thereafter, we discuss how this task led to the translation of scriptures from English into Setswana, the publication of school readers and later, the writing of some creative works. Furthermore, this study attempts to establish the link between Setswana creative works and their oral antecedents, in order to show that even though the two forms of literature were formed and shaped by different circumstances, there is a possibility that oral tales could have had a great influence on contemporary narrative works.

As a follow up, we discuss the early literary activity in southern Africa in order to demonstrate that Setswana literary activity did not operate in a vacuum, but that it was part of a larger historical activity. In the process we provide a brief outline of the beginnings of other vernacular literatures, Xhosa, Sotho and Zulu, specifically. Furthermore, we outline the spread of the published works across the years explaining the circumstances against which they were written and published. Finally we discuss some of the major themes and narrative techniques that pervade the Setswana novel, the aim being to establish how these works are thematically and technically related as well as to identify any evolutionary changes in the authors' perception and representation of their world. This task involves authors and texts individually as well as collectively.

In carrying out this task, we have identified and used Daniel Pelman Moloto and Daniel Philip Semakaleng Monyaise as the key writers and their works as the key texts. D. P. Moloto was the first Setswana novelist while D. P. S Monyaise was responsible for most of the major thematic and technical changes that took place during the course of the development Setswana novel (see Appendices VIII and IX for the biographies of the two authors).

2. The Building Blocks of Creative Writing: Literacy, Orthography, Education and some Comparisons

2.1 Introductory Remarks

In this section, we build the background to the description of the Setswana novel. We relate written Setswana literature to some major historical events and situations in order to understand the base from which Setswana creative work has developed. Of particular significance is how some historical events and situations led to and shaped creative thought in Setswana. We have identified the following areas for consideration and we discuss each in a section of its own:

- Christian missionary contribution to literacy among Setswana speakers
- Setswana orthography.
- Literary activity in the southern African region

2.2 Christian Missionary Contribution to Literacy among Setswana Speakers

In this sub-section we discuss the role played by the missionaries and mission education in the promotion of literacy and literary activity among Setswana speakers. However, it is not possible to provide a full historical account of missionary experience as this is an area large enough to warrant a separate study altogether. Instead, we describe the salient stages of this process, starting with the contact stages, that is, when the missionaries first met the natives of the land. Firstly, we establish when the different Setswana groups (major ones) encountered missionary influence. Secondly, I discuss the significance of this contact.

2.2.1 Historical Outline

Western education in southern Africa came from the Western world, and Europe in particular. It was introduced by the missionaries who came to Africa to convert the people of the continent to Christianity. The missionaries who laboured among the Batswana of Botswana and those of South Africa were predominantly from the London Missionary Society (LMS) (Gordal: 1954). Mention of the early days of the LMS in southern Africa takes us back to 1816, the year Robert Moffat (LMS missionary) was sent to Africa. From 1820 to 1825, at New Lattakoo (New Dithakong) near Kuruman, Moffat set himself the challenging task of learning the Setswana language. Each man had to learn by himself without any books, and without a teacher who could speak in English (Botswana Bible Society 1989:1). Before long, however, he had published the first Tswana catechism (1826) and various Gospel portions. This is when the first rudiments of Western education were established among Setswana speakers in South Africa. However, the LMS were not the only missionary society that worked among the Setswana speakers. Other missionary groups began to arrive in the mid-nineteenth century, notably the German Hermannsburg Missionary Society (GHMS) who worked amongst Bakwena and Balete in the 1850s through the 1890s (Parsons 1984: 24). Even more important were the Methodist Wesleyan missionaries (WMS), who conducted mission work among the Barolong (tribal group) first in the North and following migration in Thaba Nchu (Janson and Tsonope 1991: 38). Other missions who made their mark were the British and Foreign Bible Society (BFBS) and the Roman Catholic Mission. All of them came with the intention of spreading the Gospel as well as of changing the attitudes of their converts.

Western education in Botswana dates to 1847 when the LMS missionary David Livingstone arrived at Kolobeng, thirty kilometres west of Gaborone, near Kumakwane where he established a Christian school (Parsons 1984: 24). The Bakwena (tribal group) were the first to be exposed to Western education. Kolobeng was where the first rudiments of Western education amongst Bakwena were founded,

leading to the establishment of other education centres across Bakwenaland. The Bangwato (another major tribal group) first encountered Christianity and Western education much later than Bakwena. First, it was through the efforts of Robert Moffat, around 1857, while they (Bangwato) were at Pitsane near Shoshong. Apart from the LMS Bangwato came into contact with other missions such as the GHMS.

Missionary work among the Bangwaketse (tribal group) started in the 1850s and was consolidated around 1871. Although Bangwaketse like the other tribes adopted Christianity more for secular reasons, by the end of the nineteenth century parents had started to encourage their children to go to school. Other tribes such as Bakgatla, Batawana came into contact with Western education during roughly the same era, through other missionary societies such as the Dutch Reformed Mission (DRM), the Roman Catholic Mission (RMC) and the GHMS.

The education history of Setswana speakers, especially those of Botswana, has gone through several phases of development. However, only two of these phases are relevant to our study. The first phase was the testing stage during which certain rulers perceived Christianity as a threat as it was not organically integrated into existing social structures. Firstly, continuous education at school negatively affected village economies as it withdrew essential labour of herd boys and girls for long periods. Secondly it alienated students from their cultural traditions by making them resent their traditional practices such as circumcision, ritual dances and polygamy (Mgadla 1999). Thirdly, it upheld individual and congregational worth against the hegemonic powers of the traditional rulers. Some tribal leaders therefore, perceived it as a threat to their autonomy.

The second phase was the stage of compromises when some chiefs accommodated Christianity as a form of state religion (Parsons 1984: 21-45). Although there was resistance at the initial stages, by 1889 the growth of education had gained some

momentum within most of the Batswana groups (tribes). In some villages such as Shoshong, (the village of Bangwato) as well as in several others, more schools were formed. The school curriculum established by the missionaries consisted of reading, writing, arithmetic and scripture in Setswana (Parsons1984: 24). Another important effect of mission education was the emergence of a European-oriented bourgeoisie, whose employment was within the missionary establishments as teachers, religious readers and interpreters.

2.3 Setswana Orthography and the Identification of the Writing System

This sub-section describes orthographic matters; events and activities related to the birth and growth of writing and reading in Setswana, specifically the representation of the Setswana sound systems. Firstly, we discuss the historical outline of Setswana orthography, passing through the periods between 1800 and 1910, through 1910 to 1927, 1927 to 1937 and 1947, which are identifiable stages of this process. Along the way, we identify some publications that appeared over these periods.

2.3.1 Historical Outline

Christian missionaries played a central role in the matter of orthography in Setswana, as well as those of the other Bantu languages in the subcontinent. Explorers and social anthropologists have also contributed significantly along similar lines. These explorers are important in so far as they provide us with the first impressions of Setswana grammar and mark points in the evolution of orthography. Although the topic at hand is orthography, we discuss it in a wider context, that is, against the background of the advent of Western education, as well as the early days of Setswana grammars. This is essential because we must adequately explain the early representation of some Setswana sounds.

First among the explorers was Heinrich Lichtenstein whose contribution entitled 'Upon the Language of Beetjuans' (1806), appeared in his larger publication, *Travels in Southern Africa in 1803,1804,1805 and 1806* (Lichtenstein 1806). Notable from his publication is his rendering of the present Batswana (people) as Beetjuans, their language, Setswana as Sihtjuana and the individual Motswana (person) as Muhtjuana. Lichtenstein rendered the nominal prefix Bo of Botswana as Bee, the nominal prefix Se- of Setswana as Sih-, the nominal prefix Mo of Motswana as Muh- the prepalatal sound ts- as tj, the -wa-of Botswana as ua and used the English plural suffix -s to convey plurality. These items together with some listed below have given us some impression about Liechtenstein's representation of certain Setswana sounds. We observe the following as additional cases:

Liechtenstein's representation	Current orthography
cho (mochohru)	g (mogodu)
kj (seaakja)	tl (seatla)
tj (tjabihle)	tlh (tlhabile)

Following Lichtenstein came another explorer, John Campbell, with his contribution entitled 'Bootchauna Words' (1815) which appeared in his publication *Travels in South Africa* (Campbell 1815). His contribution too has provided some material for consideration. He rendered the present Botswana (country) as Bootjuana, the nominal prefix Bo (of Botswana) as Boo-, the prepalatal sound ts as tch, and the wa of Botswana as ua. Notable from this representation is the departure from Lichtenstein's representation of certain similar sounds. Indicative of Campbell's representation of some Setswana sounds are the following:

Campbell	Current Setswana spelling
Cheeby	Tsebe (ear)
Loonawho	Lonao (foot)

Campbell was influenced by his native language, English, which he used to represent Setswana sounds. Because the English language does not have the sound ts, for instance, the nearest sound he could find was ch.

Following closely behind the first two was William Burchell, whose contribution, 'Sichuana' (1824) appeared in his major publication *Travels in the Interior of Southern Africa* (Burchell 1824). Notable from this publication was the rendering of certain Setswana sounds using both Dutch and English phonetics. He rendered Se of Setswana as Si, the pre-palatal ts as ch, and, like his predecessors, he rendered wa as ua. What is noticeable is that between 1815 and 1824, there had been several different representations of the same sounds. There were, for instance, three spellings, tj: tch: ch, all them representing the pre-palatal sound ts and several representations of certain syllables such as Bo- and Se- of Botswana and Setswana, respectively.

Interposed between the explorers were the missionaries, in particular Robert Moffat of the LMS. Moffat had to first acquaint himself with the language of the people he wished to convert. Undoubtedly he had to start from somewhere, and with no one who knew English to teach him he relied on his native language in the production of Setswana sounds. His achievements, among many, included the use of Setswana, both orally and in written form, the building of a school for Batswana in 1825 and the translation of the Bible into Setswana (Botswana Bible Society 1989: 1). For our needs, he wrote Setswana as Sechuana, thereby departing slightly from Burchell's Sichuana. Unlike his predecessors Moffat went further and came up with the following table of sounds:

Labial	Alveolar	Alveolar-palatal	Palatal	Velar
b	d		y	

p	t	th	tl	tlh	C	ch	
f							h
m	n				n		r

For a long time, Robert Moffat remained a central figure in the writing of Setswana. His orthography was used to teach Setswana speakers how to read and write. In 1826 he published *Bechuana catechism* and *Sechuana Spelling Book* (see Peters and Tabane 1982). Thereafter, he and his associates published books in the language, interest being focused mainly on church books (hymn books, bibles and service books), schoolbooks (school readers), and books dealing with language itself (grammars, dictionaries and phrase books) (Jones 1962: 1) (For additional information on Moffat's writings see Sandilands 1958).

Following in the footsteps of Robert Moffat were other missionaries who also made their contributions towards the grammar of the language. Among them was James Archbell of the WMS who published his book entitled *A Grammar of the Bechuana Language* (Archbell 1837), which was in fact a translation of another work on Xhosa grammar by William Boyce. Others include Eugene Casalis who published a work entitled *Etudes sur la langue Sechuana* (Casalis 1841).

Among the many missionaries, David Livingstone, of the LMS stands out distinctly because of his approach to the study of Setswana grammar and the amount of work he put into literacy in the region and in the Bechuanaland Protectorate (Botswana) specifically. In 1858 he published his work, *Analysis of the language of Bechuana* (Livingstone 1858), which constituted an advance on the earlier works by Archbell, Casalis and the rest (Cole, 1955: xxii). His major contribution, ahead of others, was the realisation that the mould of Bantu languages was different from that of the European languages. He noticed for instance that Bantu languages have their distinct

way of forming nouns which is a combination of the nominal stem and the nominal prefix and that Bantu verb stems are inflexional. After Livingstone many more grammarians published their works. Among them was J. Fredoux of the Paris Evangelical Missionary Society (PEMS) who published his book entitled *A Sketch of Sechuana Grammar* (Fredoux 1864). All the works mentioned so far were not written according to any commonly agreed specification.

Having gone this far and with some writing systems established, additional written material began to appear, but still in small numbers. In 1876, for instance, John Tom Brown published the first Setswana 'dictionary' entitled *Lokwalo loa Mahuku a Secwana le Sengelese* 'A book of Setswana and English Words' (Brown 1876), which would be written as Lokwalo lwa Mafoko a Setswana le Sekgowa, using the current spelling. Following closely in the footsteps of J. T. Brown was William Crisp whose book *Notes Towards Secoana Grammar* (Crisp 1905), was regarded as a vast improvement on the scope and method of its predecessors (Cole 1955: xx). Another work that followed was *Setswana Phrases and English phrases with Introduction* (1901) by Wookey of the LMS. However, Wookey's main contribution was *Setswana Grammar*, published posthumously in 1905 and revised in 1921 by John Tom Brown. After Wookey's work many more grammar books emerged, some by other missionary societies such as the GHMS in Rustenburg, and others by individuals such as Isaac Schapera.

One work we have identified for special mention is *A Sechuana Reader in International Phonetic Orthography* (Jones and Plaatje 1916). Together, the two produced a book written in International Phonetic Script. Apart from being a contribution to language study, it was a work co-authored by a native Setswana speaker, S. T. Plaatje and a trained phonetician, Professor Daniel Jones. We have noted Plaatje as the first Motswana to write extensively, both in English and in Setswana. According to E. S. Moloto (1972:11) this text provided a minute analysis

of Setswana pronunciation. However, it was important because it laid the foundation for the future study of Setswana phonetics (Cole 1955: xxvii). Again it presented a completely different set of orthographic symbols for the Setswana sound system.

Yet another major contribution came from A. N. Tucker, in 1929 when he published his PhD. thesis entitled *Comparative Phonetics of the Suto-Chuana Group*, which was based on Setlhaping (Setswana dialect). Two issues are noted in this publication. They are the joint discussion of the phonetics of three languages, Setswana, Sotho and Pedi and the identification of one of the many Setswana dialects as the central dialect to represent not only the many Setswana dialects but the other two languages as well. The first factor was one of the many that influenced the authorities to consider unifying the orthographies of the so-called Sotho language cluster: Sotho, Pedi and Setswana (Moloto 1972:13). The latter led other workers in the field to question the wisdom of identifying one dialect among so many as the central dialect. These two points proved important during the discussion of orthography matters in the 1920s and the 1930s when the authorities pressed for a uniform orthography for the Bantu languages.

While by 1910 and thereafter some work had been done, especially by the LMS and the GHMS, no substantial creative work in the vernacular language had been published. Aside from the LMS school-readers, which were in circulation, and S. T. Plaatje's *Sechuana Proverbs* and *Sechuana Reader* there was nothing substantive written by native speakers of the language. As such, there was nothing that could be regarded as a Setswana literary tradition.

By 1910, orthography still remained polarised along missionary lines. Most of the missionary societies used the writing system they had produced and were not prepared to relinquish what they had established. In addition, there were very few educated Setswana speakers who could have assisted with the Setswana orthography. This meant that the linguistic situation was described mainly by people who did not use

Setswana as their mother tongue and grammatical facts about Setswana were explained from a European perspective. This lack of a uniform writing system vastly disadvantaged the Education Departments, which had to identify a common writing system as well as provide reading material for schools. It also inconvenienced prospective writers who were torn between the different orthographies.

In response to all this, and in an attempt to unite all the writing systems in the region, in 1910 the representatives of the principal publishers met in Johannesburg to iron out their differences (Jones 1962: 1). At a conference attended by the LMS, the GHMS, the Berlin Mission (BM), the English Church Mission (ECMS) and the BFBS, some unanimity was achieved, thereby founding the *1910 Orthography*. The orthography that emerged from this meeting came to be known as the *1910 Orthography* or the *Bible orthography*, as it was used mainly in the publication of religious material and was to remain in use for some time. However, although this was a meeting of accredited delegates, some missions, especially the GHMS continued to use their old orthographies (Jones 1962:1).

In the later 1920s, dissatisfaction with the *1910 Orthography* were sounded in some quarters, especially the education departments of the Union of South Africa. Debates over spelling and orthographic matters (between the missionaries, government officials and university academics and some members of the Setswana intelligentsia) intensified with time. Some academics even called for a more 'scientific' approach. Faced with a cosmopolitan environment due to high industrialisation in and around the Johannesburg region, the Union of South Africa government advocated a joint orthography and a common sound representation for Setswana, Sotho and Pedi, the three languages, which are different but are mutually intelligible. When outlining the reasons for a common orthography the Central Orthography Committee (COC) argued that in fact the three languages were dialects of the same language (S.68/11. doc. 12). According to this source, what made these languages to be thought of as dialects instead of distinct languages was the fact that some words in the three languages had the same meaning but differed through regular changes.

The system proposed to give words with a common phonology and meaning a common spelling which would be understood by all 'tribes' and thus do away with the necessity of having three different books for the three closely related languages. To the COC, it would have been beneficial to all concerned if a standard book could be compiled, which would not only embrace the local dialects but link up tribes over a large area. Another reason advanced was that some schools in the Bechuanaland Protectorate (Botswana) could readily use Pedi books, which was further proof that in fact the three languages were similar. The point to be noted however is that while the COC proposed a common sound representation for the three languages, the underlying reasons behind this were to minimise the costs of producing reading material for schools, along with academic enthusiasm. With the support of the South African universities, the group which advocated unification triumphed.

In 1928, a Sotho-Tswana-Pedi committee was formed and its task was to make recommendations for a common writing system for the three languages. In April 1929, this committee produced a report, which was considered unsatisfactory by the COC. In October of the same year, another committee was formed specifically for Setswana, as if to suggest that the idea of a joint system for the three languages was not feasible and therefore was being abandoned. In January 1930, the special committee formed in October 1929 produced a report, which though not adopted immediately, was 'considered' and later adopted at a conference held in Bloemfontein in 1937. The report from this conference was later published as the *Practical Orthography for Tswana 1937*. The orthography resulting from this conference came to be known as the *1937 Orthography*. The conference regarded this as fixed and final, calling on the education departments represented to enforce it as the official orthography in the schools of their respective territories. Most of the school-books were revised accordingly. However, some publishers did so with reluctance and misgiving. This was so with the LMS, the main producer of school-books, for it

thought that there were features of this orthography that would not stand the test of time.

In the meantime, while the debates to unify the orthographies went on, other developments took place elsewhere, almost in defiance of the COC authority. In the northern Cape, for instance, under the auspices of the LMS, another committee was formed whose purposes were the unification of Setswana dialects and the production of books, as well as the preservation of Setswana from unwelcome innovations (Minutes of the Western Setswana Language Committee 24th May 1950).

In the end, this resulted in alliances being formed. Although the LMS and the GHMS were at variance with each other, they were united in their opposition to the findings of the committee appointed by the COC. While in the 1930s, committees were being formed and representatives grappled with the orthography issues, an alliance between the two was formed in order to oppose the intentions of the COC.

The orthography situation was further compounded by the fact that there were four education departments, many missionary societies and some members of the Setswana intelligentsia involved in the argument, and in most cases they were not in step. Therefore, the problem of standardisation was always looked at through different spectacles. While some perceived it as a matter between missionary societies, others saw it as a matter between education departments. Furthermore, some regarded it as a matter between the missionaries and members of the Setswana intelligentsia such as S. T. Plaatje, D. Ramoshoana and D. Sebina. Brian Willan has described part of the struggle as follows:

Between 1928 and 1932 Plaatje found himself at odds with the moves made, and sponsored by the government, in the direction of a standardised orthography for the major language groups in southern Africa, the ultimate aim being a single orthography for all of them (1996:310).

The other issue, which compounded the task, was the involvement of academics in the orthographies of Bantu languages. In both South Africa and Britain one of the major

concerns was the standardisation of the orthographies of African languages, an idea which had derived its inspiration from *The Practical Orthography of African Languages*, an influential pamphlet published by the International African Institute in 1927 (Willan, 1979:286). In both countries, the movement towards standardisation was, in the mid-1920s, becoming an increasingly powerful one. One part of this was the determination to arrive at a common orthography for all the Bantu Languages. Steps in this direction were taken in July 1928, through the Advisory Committee on Bantu Studies and Research, a committee consisting mainly of South African academics. This main committee appointed a working subcommittee; the COC referred to above. For a long time, the COC presided over all orthographic matters.

As it transpired, the *1937 Orthography* was neither final nor conclusive. Before long, its findings began to show signs of erosion in certain respects, thereby necessitating yet another conference to further grapple with the task. Some of its devices proved too difficult to use, partly for technical reasons, especially in the press, newspapers, and periodicals and partly because consistency in their usage required a high degree of understanding and concentration (Jones 1962: 2).

In 1947, ten years after the publication of the *1937 Orthography*, another conference was called, the Somerset House Conference of 1947. This conference was organised specifically by the Transvaal Education Department, which was particularly perturbed by the continued differences between the orthographies of Sotho, Pedi and Setswana, a problem, which specially affected the Transvaal province (Jones 1962:2). However, this conference turned out to be different from the previous ones in many respects. Firstly, it was avowedly an exclusive conference, excluding the very interests which were in fact doing the publishing in the 'Sotho' languages. One of its functions was to give an opportunity for discussion of some suggestions made by a group of African scholars and university linguists (Jones 1962: 2).

Most of the members of this conference were appointed to a permanent departmental committee, the Sotho (N. Sotho, S. Sotho, Tswana) Language Committee (Moloto 1972: 20). The Transvaal education department continued working on this matter until October 1950 when the system resulting from this work was taken over by the Bantu Education Department of the Union of South Africa to be set out in 1957 as the '*Standard Tswana Orthography*'.

At the time of the Somerset Conference (1947), other moves had been made to resurrect the Western Setswana Language Committee (under the auspices of the LMS). The Western Setswana Language Committee had ceased to function at the beginning of the Second World War. This however, was not in complete defiance of the moves by the COC. At a meeting held in Tigerkloof, on the 24th May 1950, members agreed to proceed with the original objectives of unifying Setswana dialects and the production of books. Still at that same meeting, members expressed their dissatisfaction with the *1937 Orthography*. Some members even suggested the use of original sound representations of 1910 and before.

Another issue addressed at the Tigerkloof meeting was the production of books. It was resolved that the production of books be divided into two series, the church books, called the Robert Moffat series and ordinary books, the Mackenzie series (Minutes of the Setswana language Committee, 1950). The point to note at this juncture is the emergence of creative work, which was piloted by the LMS Book Room, the LMS publishing wing. The resurrection of the WSLC signalled the emergence of yet another orthography, which was regarded as the LMS orthography (though it was not officially recognised). For some time, this orthography ran parallel with COC orthography. It became more distinct when the LMS publishing company moved to Bechuanaland Protectorate (Botswana) as Bechuanaland Book Centre (Botswana Book Centre) in the early 1960s.

In the Bechuanaland Protectorate the official orthography used since 1937 was the *1937 Orthography* until 1979 when the Setswana National Language Committee (SNLC) was appointed by the Minister of Education to revise the existing orthography and make the necessary recommendations. The 1937 orthography was revised, and what was produced came to be known as the *1981 Setswana Standard Orthography* and was to be implemented by all sectors where the Setswana language was used as the official language such as government ministries and departments, publishing houses and schools (SNLC, 1981)

However, two years after its publication, the *1981 Setswana Standard Orthography* users expressed dissatisfaction with it. Several issues were put under scrutiny, such as the composition of the committee that produced it, and the consultative process carried out by the committee. The contention was that it was not extensive enough to have reached all the people concerned (SNLC). In 1986, yet another committee was established by a presidential directive and was charged with the responsibility of reformulating the entire orthography (Nyathi-Ramahobo 1999: 136). This effort led to the establishment of the *1986 Orthography*, which is currently in use in Botswana.

2.4 Literary situation to 1940

Before 1930 very little had been done in the form of creative work. Apart from translations from the bible and some religious works, only school readers were available as some form of Setswana literature. Several factors were responsible for this. One of them as noted above, was the lack of a standard orthography. The other was the lack of educated Batswana who could write or assist with standardisation of orthography. A further compounding factor was the absence of an educated reading public. According to researchers such as B. Willan (1979) and R. M Malope (1978), it was perhaps this last factor that compelled S. T. Plaatje to write his novel *Mhudi* in English instead of Setswana.

Some effort was made in the 1930s running into the 1940s. This was in the form of the production of cheap and suitable reading material for the indigenous people and the translation of some English works into Setswana (S 159/3 doc.6 Literature, Tswana Vernacular, Development of, 1938). Comparisons were also made with literary production in the neighbouring territories such as Nyasaland (Malawi) and Southern Rhodesia (Zimbabwe), with the view of cooperating in the production of books for the indigenous population. Some money was also allocated to take care of this project.

In 1937, the South African government appointed a committee to deal with all matters connected with the provision of suitable literature for Africans. The committee was set up under general order No. 146 of 1937. Its terms of reference were:

- to recommend books in English suitable for African libraries and schools and for sale to the Africans.
- to recommend books for translation into one or more of the official languages and to arrange for their translation.
- to recommend what further books were required and who should be asked to write them.
- to consider the best methods for the distribution by means of bookstalls and colporteurs and by opening small libraries (S159/3 Literature, Tswana Vernacular, Development of, 1938: 'Report of the African Literature Committee for 1937').

In the meantime, the LMS went ahead with the production of school readers, in line with a government directive that all school readers be written in the new orthography. In early 1939 two books in Setswana edited by Isaac Schapera were published. One was a simple narrative history of Batswana tribes of the Bechuanaland Protectorate, *Ditiragalo tsa merafe ya Batswana* (Schapera 1939) and the other an abridged version of Tswana laws and customs, *Mekgwa le Melao ya Setswana* (Schapera 1939). Another effort in this direction was the publication of the translated version of William Shakespeare's *Julius Caesar*, under the title *Dintshontsho Tsa boJuliase Kesara* (Plaatje, S T 1939), which was edited and published posthumously by Lestrade. Other contributions included M. Kgasi's booklet entitled *Thuto ke eng*

'What is education' (Kgasi 1939). The government went further by making arrangements for teachers to read to groups of adults any literature available, the aim being to promote the desire for literacy in the vernacular (S.159/3 doc. 9, letter written by the director of education, Mafikeng to Resident Commissioner 1939).

Other significant works produced during this time were the Tswana Readers, which although elementary, contained some materials of literary interest. According to Masiea (1985: 647), such works were of immense importance in the development of Setswana literature because they formed the foundation on which it was built. Leseiyane's text *Buka ya go buisa* 'Reading book' for instance had some historical narratives concerning tribal kings such as Chaka, the Zulu king. Furthermore, David Livingstone's *Tswana Padiso Series* 'Setswana Readers' had some materials taken from newspapers in Setswana such as *Mahoko a Bechwana* 'Batswana news' which were in circulation at the time.

Apart from the efforts mentioned above, some schemes were devised, both in South Africa and internationally to promote the development of vernacular writing. In the early 1930s, both the International African Institute and May Esther Bedford threw their weight behind efforts to encourage Africans to write their own literature (Gerard 1981). The latter, for instance, organised writing competitions for budding authors. Among those who participated was Leatile Disang Raditladi, who won a prize with his play *Motswasele II* (Raditladi 1945). Raditladi was later to become one of the outstanding Setswana playwrights, novelists and poets. However, L. D. Raditladi's play was not published until 1945. Then followed other writers such as Sam S. Mafonyane with his drama, *Moretlo* (Mafonyane 1937). Of particular significance was the arrival of D. P. Moloto and his first ever-Setswana novel *Mokwena* in 1940.

2.5 The Early Stages of Literacy and Literary Activity in Southern Africa.

This section outlines, in general terms, the development of vernacular literatures in the southern African region. The literary situation in an area as large as the southern

African region is a complex one. Firstly, there is a large corpus of traditional literature, most of which is not well documented (Rycroft 1984:87). Secondly, there are a variety of written literatures, European as well as African (Bantu). The Bantu languages consist of Zulu, Xhosa, Sotho, Pedi, Setswana, Swati, Venda, Shona, Ndebele, Otjiherero and others. Any attempt to paint one single picture out of all these would therefore have to be one that would be able to synchronise many traditions with diverse histories.

For our needs we comment upon the cases of the following languages: Xhosa, Zulu and, Sotho. Many of the indigenous written literatures of southern Africa have a common heritage, as they were all the products of oral traditions and the missionary education. Firstly, we discuss the initial stages of these literatures, highlighting the general stages of take off and the early stages of growth. A general overview is presented in order to observe parallel developments. Early or late developments can only be assessed in relation to other literatures. After reviewing the trends of development in each case, we set them against Setswana so that the latter may be seen in a wider context.

Setswana literary activity did not just spring up or emerge from nowhere, nor did the Setswana speakers exist in isolation. Instead, they were (and are) part of a wider historical and cultural context. They were definitely not the only group that encountered the missionaries, nor were they the only people who felt the impact of the white settlers' expansionism. They were part of a broader trend. Kahari (1990) for instance, discusses the development of literature among the Shona in Zimbabwe and the effect of missionary activity. Christianisation and white settler encroachment and expansionism were then major historical processes in the subcontinent.

Missionary influence on Bantu literatures falls into two main phases. The first phase deals with initial contact, that is, the period of discovery characterised by the coming

together for the first time of two alien cultures. This stage was characterised by mutual mistrust, followed by gradual acceptance and assimilation. This was a common trend, which applied to every group in the region. This period is noted for the school readers, bibles, grammars, hymnbooks and a few collections of songs and tales.

The second phase deals with the period marked by the publication of creative or imaginative works characterised by new forms: poetry, drama and the novel with their own internal structures. Notably, creative literature came to the Africans as a foreign concept, shaped and influenced by Western thought and accompanied by complicated processes such as characterisation and extensive plot organisation. The transition from one phase to the other occurred at different times in different societies.

This section is divided into three parts, each discussing the literary situation for each of the identified languages. We discuss these languages in the following order: Xhosa, Sotho and Zulu. The literatures of other ethnic groups such as Swati, Venda, Pedi, Shona, Ndebele and others are omitted, not because they are less important but because their development is similar to those discussed.

2. 5.1 Early Literary Activity in Xhosa

The rise and development of any literature can only be understood and appreciated in the light of the historical context by which it was conceived and gradually shaped. In the same vein, we appreciate the development of written Xhosa literature against the background of its oral literature, which is thought to have laid the foundations for the modern written forms and the missionaries who set the wheels of Xhosa creative work into motion. Xhosa literature exists in two forms, the oral and the written forms, which though formed and shaped differently constantly overlap and influence each other. According to Scheub (1985: 529), both literatures remain significant today and they are the spirited reflections of the history and the culture of the various Xhosa populations.

Like many Bantu populations of the region the Xhosa people have a powerful literary tradition, which is rooted in the histories, culture and the beliefs of its people. This literary tradition started long before the Xhosa encounter with the Europeans or modern Western civilisation. The Xhosa people have always told and still tell their *intsomi* (*pl iintsomi*) 'imaginative narratives', chant their *izibongo* 'praises', engage in *amarhayirhahi* 'riddles', *amaqhalo* 'proverbs and others, which is an indication that they have always had a literature culture of their own. This literature remains significant now as was in the distant past. In Scheub's words,

There are no art forms in southern Africa--in any language, in any of the black or white cultures—to compare with the artistic achievements of the [Xhosa] oral traditions. (1985: 529).

This literature is as developed, complex and as sophisticated as its written counterparts, and in no way is it primitive in thought and content. As S. C. Satyo (1981: 70) has observed,

The rich oral literature of this language has never ceased to be part and parcel of the way of life of the Xhosa people: today it exists in both its unadorned form and its disguised form, i.e. when it functions, almost unobtrusively at times, as an underlying archetype in the newly-found medium of literary expression – the written word.

Written Xhosa literature on the other hand traces its origins from the efforts of the eighteenth and nineteenth century travellers, shipwrecked sailors along the Cape coast, and early missionaries who attempted to write down Xhosa words. Among the missionaries who graced Xhosaland, Johannes T. van der Kemp, who arrived in Cape Town on the 31st March 1799 stands out as the first missionary to properly reduce Xhosa language to writing (Opland 1999: 90). It was under him that Ntsikana (1783-1820), an illiterate Christian convert and preacher, composed hymns, which were preserved orally until John Philip recorded them in 1828 (Gerard 1981: 186). Ntsikana and Philip as artist and scribe therefore initiated creative writing in Southern Africa, a point highlighted by Tim Couzens when he says:

In some senses, the history of black writing [in southern Africa] begins with an illiterate who could not speak English. This was Ntsikana, the first Christian convert. As we have seen he composed some well-known hymns in Xhosa. (1984:60)

What followed Ntsikana's era was equally important, if not more. This was the establishment of the Tyhume (Chumie) mission, which later became the main centre

for Christian education and literary production among the Xhosa and other ethnic groups in the region.

The first Xhosa people to come into contact with the missionaries were the Ngqika, a branch of the Xhosa speaking people along the banks of Gwai stream in 1820. This was when John Brownlee of the Glasgow Missionary Society accompanied by his interpreter Jan Tshatshu established Tyhume mission station, which later became Lovedale mission station. The mission station was built near the place of the Ngqika people, the fact that made the Ngqika to be the first to be exposed to mission education (Opland 1998: 284).

The first major work done at the mission was the systematic reduction of Xhosa into writing by other missionaries, John Bennie in particular and the establishment of the printing press. These two factors turned the Tyhume mission into a meeting place for Xhosa oral literature and European techniques of writing and printing met (Opland 1998: 284). The printing press in particular, triggered off a bustle of literary activity that included among many, the establishment of the first Xhosa alphabet, the translation of scriptures, the recording of some histories and the recording of some oral material. As a further development, in 1830 the representatives of the Glasgow, London, and Methodist Missionary Societies met at Buffalo, then John Brownlee mission station to standardise the rules for writing the language (Opland 1998: 284).

The first literary works to emerge from the station were translations of the biblical material. What followed there after was the establishment of the first Xhosa periodical *Umshmayeli wendaba*, which was published by the Wesleyan Missionary Society between 1837 and 1841). In 1850 the Wesleyan mission produced yet another periodical called *Isitunywa se nnyanga*. According to Opland this periodical carried a regular appeal for readers to contribute communication on all subjects concerned with the literary and religious advancement of the Xhosa. This call marked the start of creative work in Xhosa.

In 1864 Tiyo Soga translated Bunyan's *Pilgrim's Progress* (Satyo 1981: 70) into Xhosa. Side by side with these publications were the recording of some history dictated to by Noyi, one of Ntsikana's converts to Bennie, contributions of articles to

the newspaper by John Muir Vimbe another of Ntsikana's converts. On the other hand, Dukwana, Ntsikana's son assisted with the production of Xhosa journal, *Ikwezi* (Opland 1998: 284). By the end of the nineteenth century the Xhosa people were so much into writing that that a group of mature writers began to emerge.

The first Xhosa writer as noted above was Tiyo Soga (1829-1871), a graduate of Lovedale. Soga was the first ordained Xhosa minister [of religion], translator and journalist. Among his many achievements, as stated above was the translation of the first portions of Bunyan's *Pilgrims Progress* into Xhosa, *U-Hambo lo mhambi* and his contributions to the Xhosa journal, *Indaba*. Furthermore, as an authority in Xhosa he sat on the committee appointed in 1860 to revise the Xhosa version of the Bible (Gerard 1981: 187). It was also he and other missionaries that led the attack on other translations of the Bible into Xhosa, specifically the Appleyard translation called *The Kafir Bible* (1866) (Scheub 1985: 546). According to Satyo (1981: 76), Soga's works cannot be measured simply by the amount of works he himself produced but also by the amount of work available about him.

Other writers of Soga's time include William Wellington Gqoba, the editor of *Isigidimi Sama-Xhosa* 'The Xhosa Messenger' a Lovedale periodical (Cuizens 1984: 61). Gqoba like Soga was a prolific writer and translator. Other sources however, have identified S. E. K. Mqhayi (1875-1945) as the first Xhosa writer of note. According to Gerard (1981: 196) Mqhayi was a professional literary man in both oral and written fields. One of Mqhayi's contributions to literature was his novel *Ityala Lamawele* 'The Lawsuit of the Twins', which is described by Satyo (1981:78) as the hottest work of fiction. His other writings included among many contributions of *izibongo* 'praises' and historical pieces to *Izwilabantu* and *Imvo ZabaNtsundu*. Mqhayi was a contemporary of other black writers such as Thomas Mofolo (Sotho) and Solomon Tshekisho Plaatje (Motswana).

The main course of Xhosa imaginative prose writing was however deflected when most of the black intellectuals turned their minds to journalism and politics. The most important of these activists were John Tengo Jabavu (1859-1921), John Knox Bokwe and Walter Rubusana. Together with activists from other ethnic groups such as Solomon Tshekisho Plaatje (Motswana), championed the rights of the black people in South Africa. On the other hand, though these activists shared a common cause in their political aspirations, they had their own individual literary aims. Bokwe, for instance, was a gifted hymn writer while Rubusana was dedicated to the preservation of his people's folklore. He also published a collection of proverbs and praise poems. For his part, Plaatje wrote grammar books, translations, non-fiction works, articles for various newspapers and his English language novel, *Mhudi* (Plaatje 1930).

2.5.2 Early Literary activity in Sotho

Literary activity (written) among the Southern Sotho (Basotho) of Lesotho and South Africa followed a similar trend to that of the Xhosa and other indigenous literatures in the region. It started with the contact between Basotho and the missionaries, followed by the establishment of a working relationship between the two parties, the establishment of a mission station, the building of the first school and the translation of the scriptures. Basotho first came into contact with the Paris Evangelical Mission Society (PEMS) representatives, in 1833. Like the GMS, which had settled among the Xhosa, the PEMS first built a mission station in Morija, and immediately set the wheels of change in motion. The Sotho language was then gradually reduced to writing and, in 1837 the first Sotho catechism was printed, and a fairly comprehensive educational system established, in Morija. According to J. M. Lenake (1981:91), Southern Sotho literature was born in 1939 when Casalis and Rolland published the books of St Mark and St John in Southern Sotho. Morija mission station, it is often argued fulfilled for the Basotho what Lovedale did for the Xhosa. It was the centre for all Sotho literary activity.

By 1860 literacy among the Basotho was so well established that it justified the establishment of a Sotho journal/newspaper *Leselinyana la Lesotho* 'The little light of Lesotho', whose first copy appeared in 1863. Many Morija converts such as Ezariel M. Sekese (1849-1930) made regular contributions on Sotho folklore (Gerard 1981: 191). The first four of Sekese's collection of Sesotho proverbs, which appeared in *Lesedinyana* were later published in a volume entitled *Buka ya Pokello ea Mekhoa ea Basotho le Maele le Litsomo* 'A collection of the Customs, Proverbs, and Tales of the Basotho' by Morija in 1893 (Molema 1989: xxxi).

This journal was the vehicle for many a literary effort on the part of Basotho. And as D. P. Kunene puts it,

...it is impossible to give an account of the rise of a written literature in Lesotho without at the same time discussing the *Leselinyana la Lesotho* (1989:48).

Kunene goes on to point out that the 1880s ushered in a bustle of literary activity in which the Basotho swamped the newspaper with all kinds of writing. These writings included among other things, exchanges of opinions on matters ranging from domestic chit-chat to serious discussions of such problems as the weaknesses of the Sotho orthography (Kunene 1989: 48). According to Molema (1989: xxxi)

Aspiring writers unburdened themselves in it [*Leselinyana*] in the form of travelogues, reportages, letters, poems.

Although many Basotho writers made their mark with *Leselinyana*, most of them remain unknown because they identified themselves with their initials instead of their full names. Many renowned Basotho writers emerged during this era. One of them was Reverend Mabile, the first editor of *Leselinyana La Lesotho* who translated Bunyan's *Pilgrims Progress* under the title *Leeto La Mokreste* 'The journey of a Christian'. Other publications by Mabile were a *Sesotho Grammar*, *Sesotho-English Vocabulary* and a phrase book called *Puisano* (Conversation) (Molema 1989: xxix)

The years preceding the First World War, that is, between 1906 and 1912 were impressive and hopeful years with a great deal of effort being made by a number of Basotho writers. Among them, was Thomas Mofolo, a former pupil of the Morija mission station. Mofolo was also one of the major contributors to *Lesedinyana*. Two of his texts, *Moeti wa Bochabela* 'A traveler to the East' and *Pitseng* 'In the pot' appeared in serial form in *Lesedinyana la Lesotho* before they appeared in book form. Some of Thomas Mofolo's contemporaries, who also had their works published in Morija were Edward Motsamai who wrote *Mehla ea malimo* 'The days of the cannibals' (1912), and Zakea D. Mangoaela who wrote *Har'a libatana le linyametsana* 'Among the Animals, Big and Small' (1912). This is the period that came to be known as the 'golden age' of Southern Sotho literature, and as Jahn (1966: 102) puts it 'a whole team of authors was at work at Morija'. More noteworthy writers appeared in the early 1940s. Amongst them were B. M. Khaketla, Machobane, Matlosa, Mocoancoeng and others.

2.5.3 Early Literary activity in Zulu

Comparatively Zulu literature is younger than the Xhosa and the Sotho literatures. However, like the two, it followed a similar pattern as it traces its origins to the localised missionary activity. The Zulu situation was however different from the other two. At the time when Xhosa and Sotho literatures were getting underway in the early and mid nineteenth century, the Zulu nation was under formation. This was the time when a series of Zulu leaders such as Dingizwayo, Shaka and Dingane were busy wielding communities into a single Zulu nation. For a long time the Zulu were recognised as an independent state and this resulted in protracted conflicts between the Zulus and the white settler interlopers. The Zulu strong sense of national unity and identity proved too powerful an obstacle to the usual process of modernisation by Europeans (Kahari 1990: 59). A consequence of all these was a delay for the introduction of any literary work (Scheub 1981: 493).

The centres of this literature were the Catholic Trappist Mission in Mariannhill and the publishing house Shutter and Shooter in Pietermaritzburg (Jahn 1966:106). Early Zulu literary activity started in the mid nineteenth century with the translations of Christian scriptures and some Zulu grammars by European missionaries. Emphasis was on the translations of scriptures and grammars to ensure that the converts were able to read and write religious works (Scheub 1985: 494). The first publication in Zulu was the translated version of the New Testament by Bishop John W. Colenso. Other translations in the nineteenth century were Henry Callaways's *Incwandi Yamahubo* (1871), a translation of The Book of Psalms, and a translation of Bunyan's *Pilgrim's Progress* in 1885 by J. K. Lorimer and Benjamin Zikode.

As in the case of the Xhosa, literary activity in Zulu was championed by an illiterate artist, composer and self styled reverend, Isaiah Shembe, of the *Ibandla lama Nazareth* 'The Church of Nazareth'. Shembe like Ntsikana (Xhosa) was a highly gifted hymn composer and together with his son, Johannes Galilee Shembe, they composed scores of songs, which were recorded in 1940 under the title *Izahlabelelo za Nazareth* 'Hymns of Nazareth'. On the other hand the first non-fiction work published by a Zulu writer was Magma kaMagwaza Fuze's *Abantu abamnyama la pha bavela ngakhona* 'Where the black people came from' (1922). This work was followed by other publications by other writers such as *Isabelo sikaZulu* 'Zulu heritage' (P. Lamula 1936), *Amasiko esiZulu* (T. Z. Masondo 1940) and *Inqolobanezi* 'Storehouse of the nation' (C. L. S. Nyembezi and Otty Howard M. Nxumalo. The main theme explored by these writers and many others was traditional life, especially in Kwazulu (Scheub 1985:495).

The first Zulu novel was published in 1933 by John Langalibalele Dube, a journalist, teacher, politician and a man of scriptures, under the title *Insila ka Shaka* 'Shaka's personal servant' (Jahn 1966:106). However, D. Mtuli (1981: 66) has put the date of the first Zulu publication to 1930. Dube was the founder of the first Zulu newspaper

Ilanga lase Natal. Apart from John L Dube, other early Zulu writers of note were R. R. Dhlomo and H. I. E. Dhlomo (1903-1956). The two were journalists, editors of the earliest black and writers of fiction. They were also the first South African writers to write in English. H. I. E. Dhlomo for instance, is famous for his work *The Girl who Killed to Survive* (1936) and his collection of poetry, *The Valley of a Thousand Hills* (1941). For his part R. R. Dhlomo wrote a series of historical novels about the great Zulu kings such as *uDingane kaSenzangakhona* 'Dingane, son of Sinzangakhona' (1936), *uMpande kaSenzangakhona* 'Mpande, son of Senzangakhona' (1938) and others (Schueb 1985: 519). However, among the many early Zulu writers Benedict W. Vilakazi (1906-47) stood out head and shoulders above the rest. He is remembered mainly by his works *Inkondlo ka Zulu* 'Zulu Songs' (1935) and *Amal'e Zulu* 'Zulu Horizons' (1945). After Vilakazi, creative work in Zulu waited until the 1950s when a highly gifted Zulu writer emerged, namely C. L. S. Nyembezi who wrote *Mtanami! Mtanami!* 'My Child My Child', *Ubudoda Abukhulelwa* 'A Man Must Control his Temper', and *Inkenselaya se Ngungundlovu* 'The Squire from Pietersburg'. Vilakazi was more of a poet than a prose writer, and he was responsible for developing the type of poetry whose form departed radically from the traditional *izibongo* 'praise poems'. He is reported to have experimented with European forms (Jahn 1966: 106).

3. Setswana Creative Writing: Origins, Periods and Themes

3.1 Introductory Remarks

The discussion of the background to creative writing in Setswana falls into four sections. The first section relates the Setswana written forms to their unwritten counterparts. The second describes the environment against which the Setswana written literature developed. The third outlines the periods of the Setswana novel. The final section describes some major themes that pervade the Setswana novel.

3.2 The Interface between Setswana Written and Oral Literatures

This section assesses the development of Setswana literature, the novel, from the 'traditional' (oral) to the 'modern' (written) forms. We place the written forms in the context of their oral counterparts. The basis for this approach is the assumption that since story-telling in the culture of humankind is as old as the human race itself, it is likely that folklore, which precedes the written form, might be the natural parent of modern written literature. In the light of this therefore, we establish what driving forces are operative in the former as opposed to the latter: what elements have been taken over from the past to the present. May (1976: 65) clarifies our intention better as follows, although in his case the focus is on the short story:

Story-telling is as old as the day when men gathered around the campfire or women huddled in a cave... Oral tradition (therefore) begins with the first human family; and it is to this first oral tradition that we look for the genesis of the short story

Since most of the early Setswana writers were products of traditional culture, the assumption is that this literature (oral) has influenced their written texts in a number of ways. However, we do not discuss this interface in this section. Instead, we outline the salient features of the folktales so that later we can show how these literary forms interact. We highlight the interface between the two in Chapter Seven when we observe the narrative techniques discernible in the written texts.

3.2.1. Verbal Art in Setswana

There are a whole host of tales told within the Setswana oral narrative tradition. These tales remain as pertinent today as they were in the past. Batswana tell their *mainane* 'tales', chant their *maboko* 'praises', sing their *dipina* 'songs', engage in *dithabalakane* 'riddle competitions', and use *diane* 'proverbs' in their daily discourse. In support of this point Couzens states that:

...literature in South Africa does not begin with writing but has its origins in oral performances-praise poems, riddles, folk tales, proverbs and so forth (1984: 60).

Such comments are also applicable to the Setswana situation. This study acknowledges this literary corpus and the function its genres perform in the society. These functions are religious, cultural, historical and fictional. Oyekan Owomoyelo (1979:1) explains the functions of oral literature in the African context as follows:

There is hardly any phase of traditional life that is not affected or regulated by some aspect of folklore, because it is the medium through which the behavioural values of the community and the cumulative wisdom and technology devised by the bygone ages are made available to the present generations and preserved for posterity

This view is applicable to Setswana. There are for instance, Setswana tales that account for issues such as the origin of death, the relationship between a man and a woman, between man and the supernatural beings, man and his domesticated animals and so forth. Furthermore, there are those tales whose function is to entertain. It is observable that while Setswana oral literature has aesthetic features to be appreciated, it performs a wide variety of functions.

Inherent in oral genres is found a variety of tastes, beliefs and norms. These cultural values feature in the various Setswana creative works, the novel included. Among these features are *boloi* 'witchcraft', *gorupa* 'initiation', *mephato* 'regimentation', *goroka pula* 'rain making ceremonies', *lenyalo* 'marriage', *letsomo* 'hunting expedition' and others. These cultural values feature later in Chapters Four and Five when we discuss the rural-urban migration and the love/marriage themes as well as in

Chapter Six when we discuss the aspirations and value systems of the youth as the central characters in the Setswana texts.

3.2.2. Classification of Oral forms in Setswana.

There are many folkloric elements in Setswana and they vary in their form and function. However, we present a categorisation based upon Setswana words for particular genres. The categorisation is based on features of form and content. Other researchers in other African literatures have classified according to other characteristics such as function and purpose (Guma 1967), content and occasion (Okpewho 1984). The whole field in Setswana falls into the following categories:

a) *Dikanelo* 'Narratives':

- *Mainane/Dinaane* 'folktales, legends, myths, and fables'

b) *Poko* 'Poetry':

- *Thoriso* 'praise-poetry';
- *Poko-bola* 'divination poetry';
- *Dithabalakane* (Riddles);
- *Diane* 'Proverbs'
- *Maele* 'Idioms'.

c) *Metshameko* 'Drama'

- *Semerika* 'Sketches'
- *Pina* 'song'

Among these literary forms, we focus on *dikanelo* 'narratives', *mainane/dinaane* 'folktales' in particular, because they are closer in form to the written narratives than the rest. The two forms of literature share a common style and function. In relating written forms to their oral counterparts, we have identified the following narrative elements for consideration:

a) Plot structure

- b) Characterisation
- c) Style

3.2.3 *Mainane* 'Folktales' (a brief outline)

The term *dikanelo* 'narratives' in Setswana is a blanket term that indicates a variety of narrative forms such as myths, fables, legends, and tales. Setswana does not have terms for each of these genres. Instead, they are grouped together under the title *dikanelo* because they share common characteristics such as an ordinary speech style and a common set of references in traditional culture. However, each of these forms has its own features that distinguish it from others. The term *dikanelo* originates from the expression *goanela* 'to narrate'. However, because of its technical nature and its limited use, this expression is often restricted to official or formal usage. The terms *mainane* and *dinaane* ordinarily take its place. The two terms are the Setswana equivalents of the English 'folktales'. We have used *mainane* to refer specifically to Setswana folktales and *dikanelo* to refer to all Setswana narratives. This is the first time these forms are classified in this manner.

The form of a folktale

Setswana folktales do not have a definite form. By form is meant a pattern that is regularly employed under the same conditions to express certain given ideas. This is so because in most cases the performer or the storyteller is at liberty to shape the folktale the way he/she wants depending upon the occasion. He/she is free, for instance, to engage in other bound forms such *pina* 'song' and *poko* 'poetry' and *thabalakane* 'riddle' during the performance of a tale. Okpewho explains this situation clearly when he says,

However, in many performances of oral narratives in Africa [Setswana included] the artist moves quite freely between speech, chant, and song mode- so freely sometimes that it is difficult to determine where one ends and where the other begins (1984: 164).

On the other hand, while the dividing lines between the different genres are not easy to determine, Setswana folktales have certain commonalities that distinguish them



from other oral forms. They have a plot, setting, characterisation and style. We explain some of these features below.

The narrative style is the mainstay of folktales because they are narrated. Central to the folk narrative is the fact that the events follow one another in a cumulative manner from the beginning to the end, however not necessarily in their causal sequence. In most instances folktales consist of loosely related episodes or more than one story, all grouped into a single tale. Also central to the plot of a tale is the central character around which the events and other characters are woven. This weaving of the events around a character makes the plot and characterisation inseparable. When the plot unfolds it does so with the central character taking the centre stage and determining the setting of events. The central character might be animate or an inanimate creature.

Folktale Style

In terms of style, folktales are presented in ordinary speech voice. The storyteller presents the story in a linear and matter-of-fact way, as if the events actually took place. Guma (1967: 15) puts this clearly when he says,

The narrator is factual in his style. Fact follows fact in a cumulative effect on the reader or listener. He employs short sentences, which are clear in meaning, and in logical arrangement.

In some instances however, the storyteller dramatises the tale by singing or chanting, in order to arouse the interest of the audience, especially if it is a youthful audience.

Other important features of style in folktale are fantasy and marvel because while the storyteller must communicate meaning, he must also entertain. These two factors are meant to 'sugar coat' the tale in order to retain the audience's attention. Because of these two factors, fantasy and marvel, the storyteller is not restricted by any artistic laws. He is free for instance, to mix the future with the present, the supernatural with the real worlds, and human with the non-human objects. He is also free to augment a well-known tale to suit different situations. Dan Ben-Amos captures this phenomenon, in respect of Xhosa *ntsomi* 'folktale' as follows:

As the speaking of language involves the constant creation of new sentences, so the performance of folktale always requires the generation of new narrative ideas and metaphoric relations (1977: 19).

This view is applicable to the Setswana situations as well.

Another feature of style in the Setswana folklore is romance. This feature is closely connected to fantasy and marvel because together they deal with a stereotypical central character in a non-plausible plot structure. Human beings and non-human objects exist side by side and interact on the same plane. Furthermore, characters do not have a physical presence or a specific identity because they are imaginary and also because when translated they are themselves and more than they are. They are symbols of human conduct. However, some animal characters may retain part of their original identity. The lion normally retains its kingly status in the animal world, the rabbit its vulnerability because of its lack of size and strength, and the tortoise, its slow pace. What we see in a folktale is an improbable world with events that cannot be explained by the laws of nature.

Furthermore, folktales are culturally based and therefore have cultural symbolism. They are framed and performed within specific verbal and social contexts. Folktale characters, for instance, are derived from animals and objects known to both the storyteller and the audience, such as *mmutlanyana* 'little rabbit', and bigger and stronger animals such as *tau* 'lion', and *tlou* 'elephant'. The arrangement is that the smaller animals ultimately triumph over the bigger and stronger animals, symbolising that wisdom will always conquer brute force. Although the majority of the characters are known to both the storyteller and the audience, some of them are idealised and do not have any physical identity. One such character is a cannibal character called *Dimo* 'Giant', which however is not the equivalent of the English giant. Everybody who knows something about Setswana tales has heard about *Dimo* and has an imaginative picture of such a character. However no one can claim to have ever seen him/her at any given time.

Some of the tales are based on known historical events such as the historical conflicts between *Maburu* 'Boer/Afrikaner' settlers and *batho* 'human beings—blacks, mainly Batswana'. In most cases, animal characters such as jackals and baboons are personified so that they operate at the same level with human characters. To be noted

is the fact that although some characters may be animate or inanimate objects, all of them are a commentary on human actions and behaviour

Lastly, folktales are couched in taboos designed to control their performance. They are not to be told during daytime for instance, in order to keep people at their work places. Those that engage in them during the day are threatened with the possibility of getting lost and never to be found again. Folktales are therefore, essentially leisure time activity and leisure time can only be found in the evening when all the day's work is done.

Setting in folktales

Setswana tales have vague temporal and special settings. They are often set in the indefinite past, beyond time and space. Setting is normally embedded in expressions such as *ekile ya re nako nngwe* 'once upon a time', *nako nngwe, bogologolo tala* 'sometime, a long time ago' and *gatwe erile* 'it is said that'. While these expressions suggest some form of temporal setting, they lack specificity. They only suggest that the events took place somewhere and sometime in the indefinite past. However, apart from suggesting setting, these expressions serve as the opening formulas for the folktale. The storyteller uses them to establish contact between him/herself and the audience.

The delineation of setting is never an important component of the story because the storyteller does not always have the necessary time and space to describe the physical and temporal features of his fictive world. Besides, the audience is not expected to know where and when the story took place. Instead, the audience must formulate their own settings in their minds.

Central to this study therefore are the techniques of narration used by the modern narrators as compared to those used by the traditional storyteller. The focus is on what happened when two traditions, one characterised by simple narrative techniques and the other by greatly invigorated forms came into contact. Because we perceive oral traditions as a possible source of the written texts, we establish how the modern

forms reflect the old ones. The general question we look to answer is how much has the Setswana novel borrowed from oral narratives.

3.3 Background To Creative Writing in Setswana

Setting the history of the Setswana novel within the parameters of South Africa where the majority of the texts were published and Botswana where they are read, we outline the 'environment' against which the early works were written. Firstly, the early Setswana creative writers were South African Setswana speakers and a few Botswana citizens who had migrated to South Africa for schooling or as economic migrants. This resulted in the early Setswana novels essentially originating from South Africa. To be noted is how this literature reflects South African settings, value systems and the people's aspirations. Also to be noted is how the socio-historical, economic and political environment in South Africa shaped or influenced literary thought and content in Setswana, especially in the earlier works.

Research has revealed that many Setswana novels were written during the period of intense activity in southern Africa due to rapid industrialisation, especially in and around South Africa's cities such as Johannesburg, Pretoria and Kimberly. Consequently, the majority of the texts reflect some of the major events of the time such as the interaction between people and cultures and the influx of various population groups from within and without South Africa's borders. The result of all these factors was the establishment of new social orders, settlements and cultures. We discuss some of these features in Chapters Four and Five under the rural-urban migration and love-marriage themes, which reflects some of the salient features of the black population groups in the region, especially the Setswana speakers.

Secondly, our findings have revealed that the early Setswana writers were mainly trained teachers, clergymen, and graduates of the mission schools. Further research has revealed that the majority of these writers were products of a Setswana traditional culture. Consequently, they were cognisant of the need to preserve and protect the Setswana culture base, which provided them with the necessary ideas and values,

which they could develop, as well as to promote the mission values, which facilitated the writing of books. These features are discussed in more detail in Chapters Four, Five and Seven.

3.4 Stages of the Setswana Novel

The following table provides a summary picture of the creative works published between 1940 and 1980, which is our selected time frame.

Year	Novels	Plays		Poetry	Sub-totals
		Translation	Creative		
1930		1			1
1937		1			1
1938					
1940	1				1
1941					
1942					
1943					
1944	1		1		2
1945			1		1
1946	1				1
1947					
1948					
1949			1	1	2
1950	1				1
1951					
1952					
1953	2				2
1954					
1955					
1956	2		1		3
1957	1			1	2
1958					
1959	1				1
1960	3			1	4
1961	1	3		1	5
1962	2				2
1963	1			1	2
1964			2	1	3
1965	1		1		2
1966					
1967	1	1	1	1	4
1968	2				2

1969	2		1	1	4
1970	1			1	2
1971					
1972	1		2	1	4
1973					
1974	2		1	1	4
1975	1			1	2
1976	2			2	3
1977	1				1
1978					
1979			1	2	3
1980	3				3
Grand Totals	33	7	13	16	69

The table shows that published Setswana creative works have increased in numbers with time from a slow beginning (1940 - 1959) to a greater level of output between the 1960s and the 1980s. In terms of absolute numbers, sixty-eight works were published between 1940 and 1980. This number includes seven translated works of drama by S. T. Plaatje, M. O. M. Seboni, L. D. Raditladi and G. G. Gaetsewe. Distributed according to genres, there are thirty-three prose narratives (novels), twenty works of drama (including the translated works) and sixteen works of poetry. The growth was stable, as there was no influx of many works published within a short space of time.

The history of the Setswana novel falls into three periods, each with its own characteristics. However, there are overlaps between the periods. These periods are as follows:

3.4.1 The Initial Stage of Creative writing in Setswana 1938-1959

This period was characterised by a small group of pioneer writers, all of whom were writing for the first time, and prone to experimentation with the written word. These were the apprentice writers who were provided with the tools of writing by the mission schools they had attended and the themes for discussion by their own historical and cultural background. Among these writers were: D. P. Moloto; P.

Leseyane; S. A. Moroke; N. G. Phutieagae; P. K. Kopane; L. D Matshego, L. D. Raditladi; and M. O. M. Seboni. This period was characterised firstly by the South African government's encouragement of gifted individuals across ethnic groups to write vernacular literature, the provision of other reading material for the Africans by the government, the provision of small libraries and the cultivation of reading interest amongst the native Setswana speakers (see 2.4).

These early writers, as stated above, retained a close degree of affinity with oral narratives, a view highlighted by Sikwane when he states that,

Motheo wa dipadi mo Setswaneng o thailwe mo dinaaneng tse di nengdi tlhabiwa ka molomo di sa kwalwe. Padi jaaka naane e dirisa kanelo;fela boleele jwa padi bo feta jwa naane kgakala (1984:10)

(The foundation of the novels in Setswana was the folktales, which were told orally. Like a folktale, a novel is narrative, however it is much longer than the folktale).

An outstanding feature of this category is didacticism, with the authors occupying an all knowing vantage-point in relation to their works, ready to caution and teach the readers on matters relating to their cultural, religious and moral values. This too is a major feature of oral tales. R. M. Malope describes the style of these early texts as follows:

Bontsi jwa dipadi mo Setswaneng bo bontsha thitokgang e re tla e bitsang ya Thuto le Maele. Mofuta wa dipadi tse ke wa dipadi tse di rutang. Maikaelelo a bakwadi ba tsone ke go tsibosa, go laya, kana go naya babuisi maele mangwe fela. (1978: 6)

(Most of the Setswana novels portray a theme that we shall call educational. The intention of their authors is to warn, guide, and provide moral education or even to educate the readers on any matter).

We discuss the notion of didacticism in Chapter Seven when we examine the narrative techniques found in the various Setswana texts.

Judging from the religious stance some writers adopted as well as their style, which was highly didactic, it is clear that Christianity also contributed significantly to the themes and style of some of these writers. S. A. Moroke is a good example of a writer

whose style and theme(s) were significantly influenced by his/her religious convictions. His works are noted for their religious messages, with some showing clear signs of the influence from the *Bible*.

Texts published during the 1940-1959 period:

- Moloto, D. P. 1940. *Mokwena*. Cape Town: Via Afrika
- Phuticagae, N. G. 1944. *Mosimane Motshabadire*. Bloemfontein: Nasionale Pers
- Seboni, M. O. M. 1946. *Rammoni wa Kgalagadi*. Cape Town: Via Afrika
- Matshego, L. D. 1950. *Bonno Botlwaelo*. Bloemfontein: Via Afrika
- Leseayne, P. 1953. *Moremogole wa Motho*. Pretoria: Van Schaik
- Moloto, D. P. 1953. *Motimed*. Johannesburg: Bona Press
- Kopane, P. K. 1956. *Pule*. Johannesburg: Bona Press
- Seboni, M. O. M. 1956. *Kgosi Sebele II*. Pretoria: Van Schaik.
- Seboni, M. O. M. 1957. *Kgosi Isang Pilane*. Johannesburg: Afrikaanse Pers Boekhandel

- Moroke, S. A. 1959. *Sephaphathi*. Cape Town: Via Afrika

All these texts are noted for their simplicity of text structuring, which is characterised by events arranged in their strict temporal sequence, simplicity of language and central character figure. However, the dividing line in language use between these works and those of the other periods is thin. Some of these characteristics are discussed in Chapter Seven.

3.4.2. The Consolidation Period 1960-1970

This period is in part a continuation of the previous one. There are many similarities between the two in terms of style, themes and the presentation of social values. There were no radical changes between the two because the transition from the initial period to the one discussed below was a slow process. Although some signs of progression (in terms of technique and content) were discernible after 1960, the majority of the writers still used the folktale narrative techniques because they were still the products

of both the traditional culture and the mission school. The following are prime examples of texts written in the 1960s which clearly demonstrate the salient features of the initial era: *Moji Motlhabi* (Moloto 1960) and *Monageng* (Leseiyane 1963), *Lonaka lwa Mahura a Mantsho* (S.A Moroke 1960) and *Lehufa le lwa le thuto* (Moroke 1962).

Discernible changes in the narrative techniques and content after 1960 were the results of the arrival of better-educated writers and a transformation in the perspectives of some more traditionally based authors. The best of the new writers was Daniel Phillip Semakaleng Monyaise, whose first text *Omphile Umphi Modise* was published in 1960. All of Monyaise's works were published within this period. This transition as noted above, was not all embracing, as some authors were not carried along by the waves of change. This point comes out more clearly in Chapter Seven under the discussion of the narrative techniques used in the texts.

The period from 1940-59 to the 1960s can be equated to a historical watershed, marked by a gradual disappearance of the old order of the folktale, and the slow introduction of the more contemporary style characterised by double plots, flashbacks, and first person narrative. Sikwane (1984: 21) describes this transition as follows:

Porouse mo Setswaneng e fitlhile kwa setlhoeng mo karolongkgotsa mo setlheng sa 1961-1970 fa Monyaise a tlhagisa dipadi tsa gagwe tse tlhano.

(Prose in Setswana reached its peak during the 1960-1970 period when Monyaise published his five novels).

Monyaise was therefore the turning point in the nature of creative writing in Setswana, a view captured by James Moilwa as follows:

In terms of Tswana literature Monyaise's works are a milestone. They constitute a quantitative leap in the development of the Setswana novel and literature as a whole. His novels mark a stage in the Setswana novel tradition well above the preceding years (1983:62-63).

Monyaise's role as a literary milestone is reflected clearly in Chapter Seven as well as in Appendix II of this study. His influence on writers such as R. M. Malope, M. T. Mmileng, P. T. M. Marope, S. J. J. Lebethe is mentioned in the same chapter.

The following texts were published during the 1960-1970 period:

- Moloto, D. P. 1960. *Moji Motlhabi*. Johannesburg: Bona Press
- Monyaise, D. P. S. 1960. *Omphile Umphi Modise*. Johannesburg: Afrikaanse Pers Boekhandel.
- Moroke, S. A. 1960. *Lonaka lwa Mahura a Mantsho*. Cape Town: Via Afrika
- Monyaise, D. P. S. 1961. *Marara*. Pretoria: Van Schaik
- Moroke, S. A. 1962. *Lehufa le lwa le Thuto*. Johannesburg: Bona Press
- Moletsane, J. E. 1962. *Tshimologo ya Motse wa Motswedding*. Johannesburg: Afrikaanse Pers.
- Leseayne, J. B. 1963. *Monageng* Pretoria Van Schaik
- Monyaise, D. P. S. 1967. *Bogosi Kupe*. Pretoria: Van Schaik
- Raditladi, L. D. 1967. *Legae Botshabelo*. Johannesburg: Bona Press.
- Kitchin, M. S. 1968. *Molotlhanyi*. Johannesburg: Bona Press
- Moroke, S. A. 1968. *Bosa Bo Ganetsana le Botsofe*. Johannesburg: Bona Press.
- Monyaise, D. P. S. 1970. *Gosa Baori*. Pretoria: Van Schaik

3.4.3 The Period of moderate activity 1971-1980

This period is characterised by some writers attaining higher levels of achievement and a more widespread emulation of certain authors' writing styles. This was when some writers such as M. T. Mmileng and R. M. Malope, S. J. J. Lebethe made a concerted effort to depart completely from the folktale style of writing. These three are some of the few writers who are commonly associated with what has come to be known as the Monyaise style of writing. They attempted techniques such as the

inverted time shift (flashbacks and foreshadowing), and used stylistic devices such as symbols, metaphors and allegory. This was also the period during which some products of the higher institutions of learning such as the University of Botswana began to show an interest in writing, although none of their works was published then.

Statistics and bibliographies reflect no great growth in terms of the number of books published. However, the quality of work greatly improved. Sikwane (1984:17) explains this situation as follows:

Mo karolong eno ya bofelo, bakwadi ba Setswana ba itshupa ba latlhagetswe ke kgalhego ya go kwala dipadi. E kete seno se dirwa ke gore bakwadi ba rona ba batla go iteka mo pokong

(During this last phase Setswana writers appeared to have lost some of their enthusiasm. It would seem this came about because some of our authors wanted to try their luck in poetry).

This period is also marked by the establishment of several publishing houses in Botswana such as Botswana Book Centre (Pula Press), Longman (Botswana), Macmillan (Botswana) and Heinemann (Botswana), to mention but a few. The establishment of these companies was significant as it signalled a shift in Botswana away from the South African publishing houses, as well as the establishment of stiff competition for manuscripts between the two countries. This literary shift from South Africa to Botswana also signalled the division of previously combined orthographic systems. South African hegemony as the main producer of literature was terminated. Some Botswana writers felt somewhat liberated from the South Africa grip, which had for a long time determined the material to be published.

The following texts were published during this period 1971-1980:

- Lebethe, S. J. J. 1972. *Mosele*. Johannesburg: Van Schaik
- Lebethe, S. J. J. 1974. *Morabaraba*. Johannesburg: Van Schaik.
- Magoleng, B. D. 1974. *Ke a go Bolelela*. Pretoria: Van Schaik
- Mmileng, M. T. 1975. *Mangomo*. Pretoria Van Schaik
- Pilane, B. T. 1976. *Semphete*. Pretoria; Van Schaik

- Raditladi, L. D. 1976. *Mokomadiithare*. Bloemfontein: Educum Publishers
- Mmileng, M. T. 1977. *Mathogole*. Pretoria: Van Schaik
- Mmileng, M. T. 1980. *Lehudu*. Pretoria; Van Schaik
- Malope, R. M. 1980. *Mathoko Mathoko*. University of the North
- Moloto, D. P. 1980. *Manyobonyobo*. Johannesburg: Bona Press

3.4.4 The Modern Period: 1981-1990s

This period falls outside our selected time frame. However, it is characterised by increased production with many manuscripts reaching the publishing houses. As stated above, this was the result of the availability of additional publishing houses, especially for Botswana writers. Furthermore, many students of the University of Botswana and affiliated colleges of education took Setswana (African Languages and Literature) as one of their major subjects. However, in terms of content, style and technique, this literature was not vastly different to the earlier works. Most of the writers still presented themes such as love/marriage, urban rural migration and religious themes. Many of these writers modelled their style on the earlier writers such as D. P. S. Monyaise and D. P. Moloto.

In Botswana this period also witnessed the emergence of another form of literature called the *Ipalele* 'Read-for-yourself' Series. This literature is basically a light and easy-to-follow type of literature in the form of drama, short stories, poetry and non-fiction material. The aim of this literature was to promote reading enthusiasm as well as to promote the idea of literacy amongst the people.

3.5 Major themes in the Setswana Novel

In this sub-section we outline some of the common themes and messages that pervade the Setswana novel. The intention here is to identify Setswana writers' views pertaining to people, and society. Our effort is guided by Emmanuel Ngará's observation that,

The novelist sets out to talk about something: it may be love liberation, culture, religion, or an imaginary idea. What he sets out to write about is the subject matter. He is saying something about the subject matter; he is expressing his views about people, society and life in general. What he says about the subject matter is the theme of the novel (1982: 15).

In the light of these observations, we have concluded that the themes suggested by the Setswana novels are many and varied. We have also observed that while in some texts the themes are so explicit as to leave nothing to the readers' imagination, in others they are not so well defined. Our submission is that a text can have one theme (main idea) and various messages. The following are some of the common themes (major and minor) that pervade the Setswana novel:

3.5.1 Cultural and historical themes

This theme captures a number of issues regarding Setswana traditional life, values and histories. It highlights issues such as *bogwera* 'traditional education', *bogosi* 'chieftainship', *goroka pula* 'rainmaking activity', *badimo* 'ancestral spirits', *lenyalo* 'marriage', *bongaka le boloi* 'witchcraft and traditional medicine', as well as the historical background of the different tribal groups. These themes are associated more with the texts of the initial period, although there is some overlap into other decades. This theme is however gradually disappearing with time.

3.5.2 Education/didactic theme

The many texts that handle this theme educate, guide and warn the readership about certain societal values and ills, in line with the objectives of traditional folklore and mission education. Many of these texts are commonly associated with the initial period of writing, 1940-1959, which explains why they have some elements of traditional lore and Christian values. They were the direct products of the two cultures.

3.5.3. The Rural-urban migration theme

This is one of the major themes that cut across many Setswana novels. It is a consequence of rapid industrialisation and the establishment of European type

settlements in southern Africa. It portrays characters who have either relinquished their traditional rural culture, or who have been forced by economic circumstances in the countryside to seek employment in the city. Furthermore, it portrays some characters driven by adventure to go and explore and experience city life. This theme features in Chapter Four and is an important part of the history of the Setswana novel.

3.5.4 The city motif

This theme is closely related to the rural to urban migration theme. Like the former, it is closely associated with industrialisation and urbanisation in the region. It highlights the plight of Africans, Batswana specifically, in and around the city centres. Furthermore, like the rural-urban migration theme it serves to compare and contrast the rural and urban environments as well as the establishment of new social orders.

3.5.5 The love-marriage and family theme

This is another major theme that cuts across the Setswana novel tradition, and it is closely connected to both the journey/migration and city themes. This theme features in Chapter Five, and like the other major themes it is an important aspect of the development of Setswana literature

3.5.6 The Political theme

This is one of the least discussed themes in the Setswana novel and tends to feature as a subsidiary theme within the novels. The few texts that deal with it address issues, which were at one time close to the lives of Batswana and other black population groups in southern Africa. These are issues such as racial inequality, racial integration and land appropriation. The lack of this theme may be attributed to the fact that Setswana novels like many indigenous literatures were written and published in South Africa, a country, which then restricted the expression of political opinion and thought.

4. The Rural to Urban Migration Theme in the Setswana Novel

4.1 Introductory Remarks

Judging from the many Setswana texts (from the different historical periods), that portray protagonists undertaking journeys, especially to the cities, we have concluded that the journey theme is one of the major themes central to the Setswana novel. Consequently, the journey motif is an important component of the historical development of the Setswana novel. Our perception of this theme is informed by Malcolm Bradbury's statement that:

The pull and push of the city, its attraction and its repulsion, have provided themes and attitudes that run deep in literature, where the city [and country] has become metaphor rather than place (1976: 97).

Migration/journey as portrayed in many Setswana texts mainly takes place between the protagonists' homes in the countryside and the city where they go to seek employment to make financial gains or to better their lives. According to Malope (1978: 13), some characters are driven by poverty from their homes, while others are attracted by the sparkling lights of the city in contrast to the darkness of the countryside, metaphorically and literally.

The main observation is that all the protagonists depart from familiar and known territory and head towards the unknown, which Daniel Kunene (1985: 189) metaphorically describes as 'the jungle with its beasts and monsters'. Kunene's description of this outer world has provided us with the material for consideration, that is, the literal and the symbolic meanings of the journey motif. We consider these meanings later in the study. In southern Africa, where all the Setswana novels are set, this theme is called the 'Jim comes to Johannesburg motif'; the suggestion being that Jim (a character) comes to Johannesburg (city) to seek employment. In the process, Jim is introduced to new ideas and experiences, which drastically affect his life style or outlook on the outer world. In Setswana, this theme is called *majako* 'job seeking venture' (Sikwane 1984: 14), or *phisego ya go ya makgoeng* 'the desire to go to the white man's place' or simply *makgoeng* 'journey to the white man's place' (Malope 1978: 13). These names have been adopted mainly because the white man is often associated with formal employment. There are other forms of migration besides the rural to urban phenomenon that will also be referred to at a later stage.

4.2 The patterns of migration in the Setswana novel

Although the forms and motives for migration are numerous and varied, they fall into two main categories, which are 'the pull' of the city and 'the push' from behind of the economic factors in the countryside. Daniel P. Kunene (1985: 189) describes these categories as the 'Voluntary' and the 'Involuntary' departures, respectively. We have borrowed the two terms and used them in the discussion of this topic. Throughout the discussion we treat these two categories as the super-structures or the master-plots from which major and minor themes are developed.

The elaborated forms of the two main categories are as follows:

a) Voluntary Departures

- Adventure-seeking departure, that is, when a protagonist departs to seek adventure or to explore the outer world, and out there, he/she is exposed to the dangers of the hostile and unfamiliar environment.
- Treasure seeking adventure, that is, when a protagonist sets out in search of something valuable with the intention to return home at a later stage.
- Education adventure, that is, when a protagonist sets out in search of education opportunities to better his /her own life.
- A combination of any of the above factors.

b) Involuntary Departures

- Economic alienation, that is, when a protagonist is driven out of his/her home by stringent economic factors to go and seek solace outside his /her own territory.
- Cultural alienation, that is, when a character exiles him/herself from his territory because of some cultural facets within his own culture with which he/she does not agree.

- Conflict in familial relationship, that is, when a character departs from his/her home because of strife within his/her own family.

These master plots and their subsidiaries are characterised by several features, some of which are listed below, and elaborated later in the analysis of the texts:

- The launching of the character (departure away from home)
- Foreign sojourn (the character's experience away from home)
- The return and consequences of migration.
- The significance of migration (the lesson learned from the journey by both the character and the reader)

4.3 Classification of the texts that deal with the theme of migration

The texts that deal with this theme are grouped together in line with the two master plots delineated above, that is, the voluntary and involuntary departures. However, the two main categories are further subdivided into several smaller ones, in line with the subsidiary structures outlined above. The distribution of the texts is as follows:

Voluntary Departures

a) Adventure seeking departures

- *Marara* (Monyaise 1961)
- *Sephaphathi* (Moroke 1959)
- *Rammone wa Kgalagadi* (Seboni 1946)

b) Treasure seeking venture

- *Marara* (Monyaise 1961),
- *Monageng* (Leseyane 1963)
- *Rammone wa Kgalagadi* (Seboni 1944)
- *Tshimologo ya motse wa Motsweding* (Moletsane 1962)
- *Lehufa le twa le thuto* (Moroke 1963)

- *Omphile Umphi Modise* (Monyaise 1960)

c) Education seeking ventures

- *Lehufa le lwa le thuto* (Moroke 1963)
- *Monageng* (Leseiyane 1963)

Involuntary Departure:

a) Economic alienation

- *Matlhoko, Matlhoko* (Malope 1980)
- *Omphile Umphi Modise* (Monyaise 1960)
- *Motimedi* (Moloto 1944)

b) Cultural alienation

- *Lehufa le lwa le Thuto* (Moroke 1963).
- *Monageng* (Leseiyane 1963).

We discuss this theme in the following key texts: *Marara* (Monyaise, 1961); *Omphile Umphi Modise* (Monyaise 1960); *Motimedi* (Moloto 1944) and *Matlhoko Matlhoko* (Malope 1980). Others with similar intentions come into the discussion as additional examples or other points of reference.

Marara (Monyaise 1961) represents those texts that deal with voluntary departure. *Matlhoko, Matlhoko* (Malope 1980) represents the repercussions of departure, typified by characters being driven from their country environment by stringent economic factors. *Motimedi* (Moloto 1953) on the other hand represents those characters who were born in the city, but whose interests can still be traced to the countryside. *Omphile Umphi Modise* and *Marara* have similar motives and settings and are separated by a year in publication. However, we have separated them because while in *Marara* the protagonist returns to the countryside in *Omphile Umphi Modise* she does not. Instead it is her son Modise who does so, a factor that differentiates this text from the rest. To be noted however, is the fact that there are no clear-cut cases of

texts belonging to one distinct category. Instead, there are overlaps between the categories. Classification has been done on the basis of content as well as the writers' overall intentions.

4.3.1 Voluntary departure

Marara (Monyaise 1961)

Marara 'complications/confusions' (Monyaise 1961) portrays the journey of a young Motswana man Mothubatsela, who is dissatisfied with the country life and therefore, would like to go and try his luck in the city. He leaves his home in Matile and heads to Matikiri (city) in search of wealth, as reflected in the following:

...mme a aga a ikana gore motlha a tshemolelang kwa makgoeng, ammaarure,
o tla boa a boka ka letlhare, matebele a mantsho, magadimana ntweng, maja
a dumaduma (Monyaise 1961. 5).

(...and he would swear that the day he would get a chance to sneak out to the white man's area, truly speaking, he would return a very rich man).

This is a difficult quotation to translate because of its deep metaphorical emphasis, which conveys the leading character's intention to 'amass' wealth. Although not clearly stated, Mothubatsela goes to Matikiri (diamond diggings), in the hope of finding diamonds or some other precious stones, which he could sell to get money as the following citation indicates:

A ema a bogela ditshese di ntlafaditswe segolo ke marang a letsatsi
la meso, di tshwana le majwana a o neng a ile go a batla (1961:5).

(He stopped to admire the flowers whose beauty was enhanced more by rays of the morning sun. They looked like the small stones he was going to find).

Realistically, Mothubatsela goes to the city to seek employment, but because of his excitement and his wish for a better life, he imagines himself finding the shiny stones and returning a very rich man. His journey falls into four thematically related stages, and they are:

- the launching of the character;
- the foreign sojourn;
- the return;

- The significance of the journey.

The narrator launches the central character by making him excited about city life. The character's desires are presented in a quest form, and from the narrator's description of his aspirations, it is clearly evident that he is high spirited and imagines himself attaining certain heights, which are not easily attainable. His excitement is embedded in the term *ammaarui* 'truly speaking' (Monyaise 1961: 5). He swears that when he returns home, truly speaking he will be a very rich man. The expression *ammaaruri* is emotional and it highlights the leading character's intentions and aspirations. What is also significant about this journey is that Mothubatsela leaves his home where his moral life is protected and supported by the communal values and customs of his people and goes to the city, an environment often associated with individualism and disorderliness.

On his arrival in Kgaphamadi, a slum settlement near Matikiri (city), Mothubatsela witnesses a fierce fight between his uncle Mafetlhefetlhe, an experienced city dweller against some younger men. It is a bloody fight, which results in his uncle being seriously injured. This fight is strategically placed, at the beginning of both the story and of the journey to give the protagonist and the reader a foretaste of what to expect in this new world. When people fight, they are not stopped, instead they are encouraged to fight harder. Such is the city life, its dangers with which the protagonist must contend. Immediately after the fight, his uncle persuades him to return home calling the city environment *Sotoma* 'Sodom' (Monyaise 1961: 8)

The narrator compares Kgaphamadi (place) to the biblical Sodom and Gomorrah, the places known for their sin and crime, which is an apt metaphor to describe the wickedness of this new place, especially with instances of murder (Monyaise 1961: 25), attempted murder (Monyaise 1961: 21), desertion, and fornication (Monyaise 1961: 11). Instead of returning home, Mothubatsela goes to another place in the same city, Dibaere, without his uncle's knowledge or consent. The significance of the decision to go elsewhere instead of the recommended home, tallies with D. P. Kunene's observation on 'defiance' as a feature of the journey motif, which he describes as follows:

One important ingredient of this may be the refusal of permission by the protagonist's parents. His insistence to go despite such a refusal carries with it yet another complication, namely disobedience and moral flaw (1985: 189).

This decision to go elsewhere is symbolic because it takes place at or near *marakanelo a ditsela*, 'a road junction/cross roads', a common symbol Monyaise often uses to reflect internal conflict in his characters' minds. The protagonist is given the opportunity to choose between going home, where there is stability (economic and social) and continuing with the journey to the unknown. Due to internal conflict in his mind Mothubatsela chooses wrongly only to realise his error of judgement when it is already too late (see 7.3.4 for symbolism).

In the city Mothubatsela is employed as a cheap labourer at *Sepanapodi's* 'Swanepoel's' business centre because he is not trained to do any special job. His ambition is therefore cut short by the type of job he finds. The prospect of amassing wealth becomes more remote day by day. It is also at Sepanapodi's business place where he meets with Mongwaketse (character), who introduces him to some aspects of the city life, such as *go iphokisa phefo*, 'to go out for a walk, to get some fresh air'. Simply put, this means to go out looking for love partners (Monyaise 1961: 8). The narrator summarises Mothubatsela's ultimate preoccupation in the city as follows:

(... a tle a bone se se dirwang ke banna bosigogo robetswe (Monyaise, 1961:9).

(...so that he might see what men do during the night when everybody else is asleep).

Initially Mothubatsela is shy to accompany Mongwaketse out because he is a new arrival in the city and is still constrained by the behavioural patterns of the countryside. However, his conservative attitude is short-lived, and after a short while he adjusts and becomes part of it. It is now 'what men do at night' that becomes his main preoccupation. The original motive for migration is therefore suspended, as well as the theme of migration for economic reasons. Its place is overtaken by other themes such as 'the plight of blacks in the city', 'the criminal fickleness of youths in their love relationships', 'acculturation' and 'good versus evil'.

Mothubatsela's journey is in a circular form. It begins and ends in the country. What is significant about the circular nature of the journey is that the early episodes, such as the fight, which he witnesses at the beginning of his travels, serve to prepare him for

his return home, even though they come early in the story. These early events are likely to be the first items to report on when Mothubatsela arrives back home because chronologically they were his first experiences when he arrived in the city.

The events of this journey are significant because apart from driving the plot forwards, they bring the protagonist into contact with new situations, experiences and new characters, some of which are alien to him. For the first time he witnesses serious crime situations, as well as the search for love/sex. Testimony to all this are the attempts on Basetsaneng's life and Molefe's murder, all of which are carried out in order to pave the way for the impending relationship between himself and Lebogang, about which he knew nothing. The city also exposes him to other characters such as Mongwaketse and Lebogang, whose behaviour would not be welcomed in the countryside.

Furthermore, the city introduces him to other aspects of city culture such as the money economy, which is practically a foreign concept to him. He also encounters different forms of pleasure activities such as smoking and casual sex. He must also exist as an individual, as opposed to being defined primarily within the community and being involved in communality such as *dikgomo tsa mafisa* 'loaned out cattle' from his uncle, Mafetlhefetlhe in the country. He must now stand up and face the world on his own.

What is also significant about this journey is the fact that the protagonist returns home heavily scarred, both physically and mentally. He is mentally scarred because he has failed to achieve his original goals. Instead, he returns poorer than when he departed. The narrator describes this situation as follows:

O ne a itse gore o boela morago ka se se mo lerileng Matikiring [lehuma] (1961:57).

(He knew he was returning home carrying exactly what brought him to Matikiring [poverty]).

Apart from the scarred mind, Mothubatsela returns home also physically disfigured because he is without a leg, which he lost in the city through Lebogang's actions. The narrator clarifies this point of defeat as follows:

Kgabagare a bona gore ga go thuse sepe go leka go itimetsa nnete
ya gore Matikiri a mo tlhotse (1961:57)

(Ultimately he realised that there was no need for him to try to avoid the
naked truth that Matikiri life had defeated him).

The return of Mothubatsela to the country is necessary because through him the author shows us the result of migration as well as the reaction of the people who initially criticised him when he talked about going to the city.

In this text, Monyaise has presented a character that is not completely ignorant of the city life. He has been there before on more than one occasion when he and some of his relatives had gone to sell their agricultural produce. Because of this knowledge, Mothubatsela is aware that besides working for money, people might go to the city to engage in diamond smuggling or to sell other precious stones. On the way to the city for instance, he is said to have stopped to think about *majwana a phatsimang* 'the precious stones' (Monyaise 1961: 5).

Furthermore, he is aware of the pitfalls of going to the city, as well as the reaction of his own people towards those who return having achieved little or nothing there. The narrator informs us that:

...a itse gore setsehego se ba neng ba tlhola ba se tshega a sa le monnye se go fetoga pina (1961: 57).

(...he[Mothubatsela] knew that he was going to be confronted by the laughter which they used to direct at other people when he was still a young boy).

The narrator describes Mothubatsela's excursion as a dream, as noted in the following:

Rremogolo [Mothubatsela] o ne a eme a gopotse toro e a duleng ka yone mo gae bogologolo tala (1961: 59).

Rremogolo [Mothubatsela] stood there thinking about the dream he had when he left home for the city, a long time ago).

The narrator describes his ambition as *toro* 'a dream'. The term *toro* 'a dream' is material for consideration. On the one hand, it might be taken to refer to the leading character's ambition to achieve something. On the other hand, it might be taken to suggest that his ambitions were mere dreams or an illusion or wishful thinking.

The completion of this journey places the protagonist where the journey started and exactly where the complication of the plot must be resolved and explained. When he left for the city, *bogologolo tala* 'a long time ago' (Monyaise 1961: 59), Mothubatsela was a *modisa* 'herd-boy', of his uncle's *dikgomo tsa mafisa* 'loaned out cattle'. Upon his return, his uncle hands them back to him, as if to show him the amount of time he wasted out there. Although not clearly stated, some of these cattle are now his. It is as if the author would like to prove that Mothubatsela left the solutions to his economic problems in the country and went to look for them elsewhere. It is also as if the author would like to address the folly of country people looking down upon their own traditional wealth in preference for the seemingly attractive wealth in the city.

***Omphile Umphi Modise* (Monyaise 1960)**

Omphile Umphi Modise 'character's names' (Monyaise 1960) also portrays the journey from the country to the city and back, as well as the contrast between the two localities. However, unlike *Marara* (Monyaise 1961) the notion of migration for financial gain is not highlighted, although the central character, Motlalepula also goes to the city to look for a job. What is central is the author's intention to show the effects of the environment on an individual as well as to compare and contrast the country and the city localities.

When the story begins, Motlalepula (character) is in a crowded locality, Park Station, a railway station in *Gauteng* 'Johannesburg'. The assumption is that she is just arriving in the city. Apart from Thandi, and the young man who tries to lure Motlalepula into a conversation, most of the people do not talk to one another or have specific identity. From the narrator's description of the events, life in this environment is fast and charged with tension. The narrator has speeded the events to symbolise the pace of life in the city. This technique is suggested by the narrator's use of hints and suggestive language as opposed to full descriptive statements. A new arrival into this environment such as Motlalepula is easily identifiable and is an easy target for the hosts, who abuse her. We note the following comment by one unnamed gentleman who tries unsuccessfully to lure Motlalepula into some form of conversation at the railway station, when he says:

Kgaityadiaka, motlhang o leng lobaka mono, Gauteng, o tla itse go atlarela se badimo ba se go fang. O sa tswa gae. O sa kgotshe ting ya kwa gae. O sa belafala (1960:).

(My sister, after staying here in Gauteng for a while, you will know how to accept with both hands what the gods offer you. You are still a new arrival from home, you are still full of sour porridge from the village. You can still afford a swagger).

The implication is that Motlalepula is behaving differently because she is a new arrival and therefore not yet part of the city. Once she is a member she will behave accordingly. Motlalepula like Mothubatsela in *Marara* (Monyaise 1961) is endowed with good country manners and is ignorant about city life, the two factors that make her vulnerable to attack. Furthermore, like Mothubatsela, she is very beautiful. This latter quality attracts people to her, either as friends or as enemies. To her enemies, such as Thandi, her beauty is a deadly weapon, which she might use against them to lure young men away from them. Because of her ignorance about city life, she is easily lured into Thandi's room, where she is drugged into a very deep sleep.

Motlalepula a iphitlhela a le mo tlung ya ga Thandi (1960: 4).

(Motlalepula found herself in Thandi's room).

Her good manners make her take Thandi for a friend and accept her invitation without asking questions. She has not been warned that in the city 'people love themselves more than their neighbours' (Kahari 1986:108). During her deep sleep, Thandi arranges with an unnamed young man to impregnate her. She gives birth to a baby boy whose father is known only to Thandi. The narrator summarises Thandi's character in relation to the city environment as follows:

E ne e se lefela a [Thandi] ntse mo nyaga tse di tshelentseng mo Gauteng (Monyaise 1960:3).

(It was not incidental that she [Thandi] had been in Gauteng [Johannesburg] for more than six years).

According to the text, Thandi's long stay in *Gauteng* 'Johannesburg' has equipped her with a lot of experience about the city life. Her stay in the city has taught her how to exploit or take advantage of other people. In the light of this, therefore, it is clear that

the writer's intention was to show how the environment might shape or influence one's character.

When she is unable to provide for the baby, Motlalepula surrenders him to a children's home. Modise is later adopted by another couple, which takes him back to the country, Matile without the mother's knowledge or consent. The author suggests that the baby should have been taken to the country in the first place, instead of being surrendered to the children's home, an idea that is alien to Setswana culture.

The transfer of the baby to the country is significant because it helps crystallise the central idea of the story. From this point onwards, Motlalepula spends most of her time unsuccessfully trying to locate him. This incident proves detrimental to her health, as she is ever absent-minded, thinking about her lost son. This is a stroke of irony because under normal circumstances the birth of a baby represents happiness in a family. This is not the case with Motlalepula because her health and her marriage to Ramosidi suffer due to this misadventure. She does not divulge this secret to her husband and therefore punishes the husband who does not understand why his wife is ever absent-minded and sick.

The shift of events from the city to the country is also a significant move because apart from facilitating the comparison between the country and city, it returns the journey back to the country thereby completing the circle alluded to above. However, instead of Motlalepula returning to the country, it is her son, Modise who does so. Immediately following this shift the tension that we observed in the city is minimised. The pace of events is slowed down considerably to a walking pace, in line with the pace of life in the country. More details are provided in the form of elaborate descriptions, dialogue and scene. People in the countryside have time for most of their activities. They have time to observe the sun rise. When there is no rain, they engage in rain-making activities. Ofentse has time to teach Modise the finer elements of Setswana culture (Monyaise 1960: 11). Birds are given names, such as *Tantanyane* (Monyaise 1960: 13). It would be inconceivable to expect the city people to have time for all these, unless it is for a special reason. In the city, people are only concerned with making a living.

Supplementary texts

Apart from the four texts discussed above, others that deal with the rural-urban themes are: *Sephaphathi* 'character's name' (Moroke 1959) and *Rammone wa Kgalagadi* 'Rammone from Kgalagadi' (M .O. M. Seboni 1946). Indications are that although the various authors have portrayed this theme differently, in terms of patterns and focus, they register similar sentiments on it. All of them portray characters whose intention is to improve their lives or make some financial gains in the city. Furthermore, their aspirations are captured in a quest form and are guided by excitement about the prospect of better living conditions in the city.

In *Sephaphathi* (Moroke 1959) for instance, Sephaphathi, Digopoleng and Ranamane (characters) fantasised that:

...ba tla tlatsa madi ka dikgetsi le mo dpolokelong tsa poso, mme ba tla reka dimmotorokara tse dintle tse di phatsimang, mme e tle e re letsatsi lengwe fa batho ba Konanyane ba itebetse ba ba bone ba tsena ka motse ba na le basadi ba ba ntle le bana ba ba bothale ba ba buang tshomi. (Moroke 1959: 11)

(...they would one-day fill bags and post office savings with money, buy beautiful shiny cars and that some day the people of Konamyane [home] would be surprised to see them arrive in the company of their beautiful wives and clever children who can talk in English).

In *Rammone wa Kgalagadi*, Rammone (character) fantasises that:

Ka fa go tla nnang monate kateng motlhang a boelang Kgalagadi,
a tswa makgoeng, motse o mogolo wa Gauteng, a tla a na le
leina le lesa, dikgetse di tletse tshipi ya ga Mpharafara (Seboni 1946: 10)

(The way it will be nice, the day he returns to Kgalagadi, coming
from the white man's land, the big city of Gauteng, bearing a new
name, pockets full of Mpharafara's metal [money].

In all the above cases, the characters' aspirations are embedded in their desire to earn more money and to improve life conditions for the better. Unfortunately, all of them come off poorer than before. Ultimately they return home, where their journey started, thereby completing the circle of the journey. Like the Biblical prodigal son, Sephaphathi (character) is even ready to be accepted back into the family fold as a servant. Mothubatsela, as pointed out earlier, is reduced to the state of total poverty as

well as total disfigurement both materially and physically. Like the rest, Rammone returns having achieved nothing in the form of wealth. However, these characters return home having made some spiritual gains. Each one of them returns wiser than when he left because all of them recognise the folly of their adventure.

4.3.2 Involuntary departure

Matlhoko, Matlhoko (Malope 1980)

Matlhoko Matlhoko (Malope 1980) is one of the texts that deal with characters pushed into rural-urban migration due to the dire economic circumstances in the countryside. This text therefore presents a different version of the journey motif from the common trend of characters being attracted by the seemingly lucrative life in the city. In this text, Mpotseng and his family members know that their father, who was the sole provider and his cattle are dead. They are all agreed (although not clearly stated) that he (Mpotseng) must go to Eesterus near Pretoria to seek employment.

Unlike Mothubatsela in *Marara* (Monyaise 1961), Sephaphathi, Digopoleng and Ranamane in *Sephaphathi* (Moroke 1959) and Rammone in *Rammone wa Kgalagadi* (Seboni 1946), Mpotseng is aware that he is untrained to do any special job. Therefore, he does not talk about 'amassing wealth' in the city. He is aware that he is rejected and ejected by the economic circumstances in his own backyard. He is also well aware that after the death of his father and his cattle,

Ena le mogoloe, mmabo-Modiegi ba sala mahutsana. Ba sena thuto.
Ba sena leruo. Jaanong o fano o ya kwa botlhe ba feletsengteng
[kwa toropong](Malope 1980: 3).

(Himself, his sister and their mother-Modiegi remain in agony. They are without education, without any livestock and now here he is, going exactly where everybody has ended [the city]).

Mpotseng like many has given up on the traditional rural economy. However, he does not go to the city with the impression that the city will readily receive a reject from the country. With him, it is just a matter of leaping into the dark and hoping to land well. On the other hand, his case is gratifying because he goes out with the blessings from his own people and he is even received by one of them who is already in the city (Eersterus), his aunt, Mmadisenke. Like Mothubatsela (Monyaise 1961) Mpotseng is

not totally new to the city environment. He has been to Eersterus before, but has never lived there.

Mpotseng's experiences are similar to others in some respects because, like them he gets caught up with the intricacies of the city. Due to boredom and sexual deprivation, he finds himself another lover out there, an issue that later wrecks his life. This love relationship results in the birth of a baby girl. Minor as it appears, this relationship proves to be very significant because after falling pregnant, his other woman, Keneeletswe informs him that:

Ga ke a ikaelela go tlogelwa ka mae jaaka kgogogadi mokoko o ile
(Malope1980: 56).

(I will not be left with the eggs like a hen when the cock is departed).

The implication is that she will not be left alone to care for the child. Consequently, like most migrant workers, Mpotseng is faced with the problem of having to support two families on limited resources. To alleviate the situation, he engages in some illegal trade such as selling clothes and later prohibited drugs such as dagga or marijuana. This trade results in him being arrested and sentenced to a long prison term. At the same time he must hide this other love affair away from his family because what he has done is both morally and culturally wrong. This confirms the belief that the city is too much for Africans because there is no social order there and as a consequence, Africans fall prey to things such as prostitution and organised crime (Kahari 1986: 108). Unfortunately for Mpotseng in the country he will never be forgiven for this immorality.

Like the rest of such cases, Mpotseng returns to the country having acquired very little in terms of wealth. However, unlike others, at the time of his return, his children have acquired some education and he himself engages in some horticulture (in the country). What is also significant about his return to the country is that his love relationship with Keneeletswe (in the city) brings about his death. He hangs himself (in shame) when he realises that his two children (with two different women) have unknowingly found each other for lovers who even intend to marry. Painful still, the bride-to-be is already expecting her half brother's child.

***Motimedi* (Moloto 1953)**

Motimedi 'the lost one/the wanderer' (Moloto 1953), represents migration at its later stages, that is, when the migrant is already in or has just arrived in the city. In this text, just like in *Omophile Umphi Modise* the city welcomes a new arrival and, from this point onwards the author demonstrates the effects of the city environment on the character's personality.

Molatlhegi (central character) is born and brought up in Fitase, a suburb of *Gauteng* 'Johannesburg', in South Africa. His birth is however, preceded by the arrival of a very tired looking and pregnant woman, who walks along one of the congested streets of Fitase, presumably from the country. Nobody is interested in knowing who the woman is. Furthermore, everybody is in a hurry, and no one is mentioned by name because it is not necessary. As in *Omophile Umphi Modise* (Monyaise 1960) the pace of the events as well as that of the people is a fast one, suggesting the pace of life in the city.

The physical condition of the pregnant woman suggests poverty and her need for immediate help in the form of food and shelter. However, nobody cares because no one wants the burden. The woman is ultimately rescued by an old lady Rebeka, who lives with many *dikhutsana* 'orphans' and *ditlogolwana* 'grand children' in a shabby and crowded children's home called *Kgodiso* 'Upbringing'. That very night, this woman gives birth to a baby boy, Molatlhegi, the central character of the text, although this results in the death of the woman. Her death indicates Molatlhegi's plight and comments on the lack of medical facilities for the less privileged members of society. On the other hand, the death creates an atmosphere of tension and uncertainty, which is the author's way of generating suspense.

The condition in which the boy grows is also established very early in the story to provide the reader with a picture of the conditions in which the children of the unemployed migrants grow up. There is a shortage of just about everything in Rebeka's home. Children scavenge for food from the dustbins. As a consequence their future and their health are not assured. When Molatlhegi falls sick, after eating

some form of food from the dustbin, the only medicine that can cure him is *tipi* 'a poisonous insecticide'. The narrator explains that:

A [Rebeka] tsaya se le sele mme ga seka ga thusa sepe. Ha a ntse a kgarakgatshega le ntlo jaana a bona mmolapita wa *tipi* a e tsaya a e tlhakanya le metsi mme a naya Molathegi a re a nwe (Moloto: 1953: 2).

(She [Rebeka] took this and that without any success. As she went up and down the house she came across a can containing *tipi*, took it and mixed it with water and gave it to Molatlhegi to drink).

This is the type of 'medicine' that can only be given to someone in a desperate position, and indeed the writer has created a desperate scenario in which these children must grow. *Tipi* is very poisonous, yet in Molatlhegi's case it is used effectively as it makes him vomit all the rubbish he has eaten. Rebeka even thought that she had discovered the correct medicine for the boys' stomach problems, which she even recommended to other women. Rebeka had limited options summarised in the Setswana saying that *bodiidi bo ka go jesa ntsa* 'poverty can make you eat a dog'. In Setswana a dog is the most detested of the domesticated animals and if circumstances force you to eat its meat, your life has hit rock bottom.

Fate has denied Molatlhegi parental love and care, and consequently he lives an uncomfortable life. True to pattern, his conduct deteriorates with time until he turns into a *seگانانا* 'delinquent' and *senwamadi* 'vampire' the two terms Tumelo (character) uses to describe him after biting Rebeka's finger. Furthermore, he fails to fit into a normal primary school and is sent to another school similar in some respects to a reformatory school. The principal of this school, Tumelo, is a harsh man and instead of assisting the boy turns him into a delinquent, who ends up deserting both the school and home. What makes the situation sad is the fact that Molatlhegi's father, Monyamane, is there in the township, very much aware of his son's sufferings but does not do anything to alleviate the situation. It is only when Molatlhegi runs away from home that he shows up, and for that matter not as a loving father but as a leader (of robbers). The boy is simply roped in to becoming a member of the gang. George Kahari (1986: 108) talks of the city as the deathbed of the Shona people's morals and decency. This observation is applicable to Molatlhegi as well, as indeed the city environment in this text destroys everything good about him.

It is not by choice that Monyamane became a robber. Unemployment and poverty turned him to robbery because he could neither provide for his family nor pay tax. He also had to hide away from the police who were constantly looking for him accusing him of tax evasion. His family had to be evicted from the house because he could not pay rent. Monyamane himself declares that:

Bodiidi bo jesa leswe (Moloto 19953: 9).

(Poverty can make one eat dirt [when you are at rock bottom you have limited options]).

In this text, none of the characters return home, because they have adopted the city as their home. This is in contrast to what prevails in *Marara* (Monyaise 1961) *Omphile Umphi Modise* (Monyaise 1960), *Sephaphathi* (Moroke 1959) and *Rammone wa Kgalagadi* (Seboni 1946) and *Matlhoko Matlhoko* (Malope 1980). This text therefore, presents another dimension of the journey and city motifs. Here the city brings up and in some instances destroys its products. This text, as stated above, is grouped together with the following: *Ngaka Mosadi Mooka*, (Monyaise 1965) *Gosa Baori* (Monyaise 1970) and *Mosele* (Lebethe 1972) because in all of them the characters are already city residents and their conduct has been moulded by the city environment.

4.4 Subsidiary themes to that of migration

While the rural to urban migration is the focal point, some writers have woven other themes into their works as sub themes. Some of these themes are the political plight of black South Africans, Batswana, and the social life of migrant workers in the hostels. We discuss the two themes in the following texts: *Motimedi* (Moloto 1953) and *Matlhoko Matlhoko* (Malope 1980) while other texts are mentioned as supplementary cases at the appropriate moments.

According to both texts, migrant workers, miners specifically, are kept in hostels for many months, away from their families, barring them from any female visitation except over the weekends in some instances. To Moloto, this has resulted in men turning into *dibatana* 'wild animals'. He describes this situation as follows:

...go kgobokanya banna ba ba senang magae, go ba tlogedisa basadi le bana go ba dira diphologolo ... bobatana bo tswele kwa ntle..., go dira gore ba senye, ba itshware jaaka dibatana (Moloto 1953 : 35)

(...to group men without homes together[in hostels], keeping them away from their wives and children turns them into wild animals, their animal instinct surfaces, it makes them destructive and to behave like wild animals).

In *Matlhoko, Matlhoko* (Malope 1980) too the author has painted a sordid picture of the conditions in the mine compounds. Malope's argument is that hostel life can drive some men into doing certain things they would normally not do. Applied to the details of the text, these are the conditions, which have driven Mpoteng (central character) into having another love affair in the nearby township to the hostel. Malope describes the hostel situation as follows:

Selo sa bobedi se o ka se lemogang ka bonako ka hostele, ke bodutu jwa yona jo bo lomang monna jaaka seboba sa kwa masimo (Malope 1980: 55).

(The second thing one notices instantly about the hostel life is the loneliness, which can bite a man painfully like a flea out in the bush).

Another writer who has expressed his views on this matter is L. D. Matshego, in *Bonno Botlwaelo* (1950: 107) when he says,

Maitsholo a batho a senngwa ke kgaogano e ya banna le basadi.bana ba sala le bo mmabo mo gae. A mmuso o baakanye tlhakatlhakano e. O dire gore banna ba ba dirang kwa mo metseng ya basweu, ba fuduge le bana ba bone, ba ba nnang kwa meepong le bone badire jalo (Matshego 1950: 107).

(The good conduct of people is destroyed by this separation of men from their wives. Children remain with their mothers at home. The government must rectify this confusion by allowing men who work for whites to bring their children along. Those who work in the mines must also be allowed to do likewise).

In conjunction with the bad living conditions in the hostels, these writers have addressed other related issues such as broken families in the countryside due to prolonged absenteeism of men from their home and 'fatherless' children in the townships close to the mine hostels. Both Moloto and Malope have portrayed migrant workers visiting the nearby townships or the slum areas over the weekends either to drink home brewed beer or to meet their lovers. In the same breath, the two authors mention children who are commonly described as fatherless, who are in fact the products of the weekend visits.

In addition to the above issues, the three authors address the Group Areas Act of South Africa, a legislation instituted to regulate the movement and settlement of black population groups in South Africa. In *Matlhoko, Matlhoko*, (Malope 1980: 8) for instance, Mpotseng's aunt informs him that according to the law:

O na le tetla ya go batla tiro, fela ga o na tetla ya go nna mo Tshwane (Pretoria)

(You have permission to look for a job, but you do not have a permit to reside in *Tshwane* 'Pretoria').

With this statement, Malope portrays a situation of citizens needing a permit to move from one place to the other in their own country. What the narrator highlights is the possibility of a citizen being forcefully deported or repatriated from one area to another.

When developing this point further Malope highlights the possible corrupt practices that might accompany the implementation of this law, such as people being fraudulently charged for the services rendered in order to bypass the law. Mmadisenke (character), for instance has slept with a senior police officer, Sefako, so that she might have certain things done for her. With the police officer's assistance, Mpotseng acquires a residence permit to live in *Tshwane* 'Pretoria'. Unlike other people he does not have to bribe anybody to acquire a permit for him because his aunt has already paid (in kind). As the narrator puts it,

Mo Eersterus fa o sena yo o ka go bulelang dikgoro dingwe oka nna lesego fa o ka newa tetla ya boagi (Malope.1980: 17).

(In Eersterus if you do not have someone to open certain doors for you, you will be very lucky to acquire a residence permit).

The following statement by the same senior police officer is further proof that people may be fraudulently charged for services rendered.

Bontsi jo re bo tshedisetsang noka e e tletseng e, bo duetse madi a a bonalang gonne mabogo dinku a a thebana. (Malope 1980: 24).

(The many people that we have assisted to cross this flooded river had to pay substantially because one good turn deserves another).

What this statement suggests is that in the city, the power of money can unlock even the strongest of doors.

Another political issue handled by some writers is the disparity between the different race groups. In *Motimedi* (Moloto 1953) for instance, Moloto has used Molatlhegi's enlightenment to address racial inequality. While reading about the ideas of a certain French philosopher, Rousseau, Molatlhegi comes across the following statement:

Batho botlhe ba tsetswe ba lekana ba mpa ba kgobafadiwa ke melao le mekgwa
e e dirwang ke batho (Moloto 1953: 16).

(All human beings were born equal. They just happen to be oppressed by the laws formulated by other human beings).

Moloto does not openly call for racial equality. Instead he channels his views through the central character's reading to avoid self-incrimination. To be noted is the fact that this text was written during the apartheid era in South Africa, which was characterised by the repression of certain racial groups, censorship laws and curtailment of any expression of political opinion.

4. 5. The significance of migration in the Setswana novel

Our observation of the theme of migration in Setswana has revealed that it can be both literal and symbolic. Literally, it represents people willingly or unwillingly moving from one place to the other to seek employment or to better their lives. Their journey suggests departure, exploration and adventure into the unknown. Furthermore, it suggests exposure to new experiences, ideas and value systems, which in most cases are different from their own. We have discussed such in *Marara* (Monyaise 1961), *Sephaphathi* (Moroke 1959), *Rammoni wa Kgalagaladi* (Seboni 1946), *Matlhoko*, *Matlhoko* (Malope 1980) and others.

Many of these characters are rejected by this outside world (city) because they were never prepared for it. None of them is educated/trained well enough to enhance his/her position in the city. In the end most of them return to the country heavily bruised as a result of being overpowered by the winds of change, to continue where they left off, a long time ago. Some return carrying with them some worthless habits

such as smoking and beer drinking. Symbolically these are indications of the difficulties that normally accompany the transition from one culture to the other.

Symbolically, migration represents the social and psychological conflicts created by the incursion of foreign cultures into the hitherto self-contained traditional world of Batswana. Furthermore, it represents major socio-economic and cultural shifts or adjustment the traditional populations have made in order to survive in the new-world order. Abiola Irele (1978: 10) describes this process as

...the dislocation of African [Batswana] society caused by the impact with another way of life.

In all the cases discussed above, characters are the products of homogeneous communities, which because of the need for survival placed their faith in the community and communality. They depart from their homes, and according to D. P. Kunene (1985: 198)

...home [country] must be seen in the light of the African's attitude to home family and communal cohesion.

According To Clara Tsabedze, various authors have demonstrated that

...in the city environment individual and communal ties and customs tend to lose their hold on the individual who then experiences cultural and moral alienation (1996: 107).

For his part G. Kahari states that

In contrast to the rural areas, which stand for all that is traditional in outlook, the urban areas are soul destructive, destroying such things as human relationships and values such as hospitality. The urban areas are the melting pots in which 'things fall apart' (1986:107).

In the light of this, Setswana writers have portrayed migration from different perspectives and they show in varying degrees that the journey represents changes in the life styles of the migrants. Some writers have portrayed the city as fostering criminal behaviour while others have portrayed it as representing changes in perspective as well as changes in the socio-economic orders. The pertinent question asked therefore, is what becomes of characters that depart from their homes to join this new world? Observations are that, firstly most of them encounter problems, some of which hinder them from achieving their objectives. Before Mothubatsela can settle

in the city for instance, he must contend with his uncle who pressurises him to return to the country. Secondly he is presented with the frightening scene of a bloody fight between his uncle and some younger men, the aim being to scare him back to the countryside. Mpotseng too in *Matlhoko, Matlhoko* (Malope 1980) must first overcome the restrictive law that permits him to look for a job in city but not reside there, unless he has a residence permit. His early days in the city are traumatic as he stays behind a locked door in a shack, until he acquires a permit. As stated above, symbolically these problems represent problems encountered during acculturation.

Furthermore, migrants enter new environments where they must exist as individuals as opposed to the more social existence in the country. The set up there dictates that they must define their own destiny because the social arrangement in the city is different from that in the countryside. They are exposed to new concepts such as the money economy and self-management. They are paid with money, which immediately becomes their property and they are free to use the way they want without any authority from anyone. While they have power over this property, it remains a precious commodity that requires proper use and management. This is in contrast to the communality in the countryside where most of them originated.

Thirdly, they are exposed to different social circumstances such as the freedom to determine their own destiny. They do not need their parents or relatives to find them partners. Confirmation of this is Mothubatsela who finds himself Basetsaneng (character) for a girlfriend in the city and Morupong (character) in the country. He is not restricted by any social obligations not to engage in premarital relationships. Lebogang in *Marara* (Monayaise 1961) also ignores her father's advice to delay her marriage to Molefe. Mpotseng in *Matlhoko, Matlhoko* (Malope 1980) too finds himself another lover in the city, despite the fact that he has a wife in the country. People are free to do as they please.

To be noted also is the collapse of the traditional administrative structures such as the family, relatives and parental authority as a result of migration. We have also noted shifts in the balance of power from group based administrative structures such as the family to the individual. Where for instance, the family used to be the nucleus of administration and the decision-making machinery, with the father as the recognised

head of the family and therefore the main decision maker, now he is subordinated to the whims of his children (see 5.3).

Observations

The immediate message emerging from this theme is the tragic consequences of the African (Tswana) encounter with Western value systems. The majority of the writers are concerned with social and psychological conflicts created by the European culture on the hitherto self-contained world of African society. To some writers the rural areas or countryside setting represents all that is traditional in outlook, that is the community, communality and integration, while the city stands for the disintegration of Setswana traditional values such as sharing and traditional administrative structures and authority.

5 The love/marriage theme in the Setswana novel.

5.1 Introductory Remarks

Marriage, love and family matters feature predominantly across many Setswana novels as well as across all its historical periods, and they do so at two different levels. The first level is when these phenomena feature as simple social stages or experiences through which many characters go during their development. The second is when they feature as complex and contentious subjects that constantly engage the writers, readers and the society's minds in their daily lives. Because of these two factors we have identified the love/marriage theme as one of the important components of the history of the Setswana novel. R. M. Malope (1978: 24) explains part of this scenario as follows:

Dipadi tse tsa dithitokgang tsa dilo tsa seswa, di touta dikgang tsa lorato
magareng ga baswa.

(These novels that deal with the themes of modernity repeatedly discuss love matters among the youth).

Setswana novelists have dealt with this theme from different vantage points, each highlighting what he/she considers pertinent. However, the two perspectives mentioned above constitute the two main approaches of this study.

The first perspective, as mentioned above, represents this theme as a simple social process that marks a certain stage in the character's life. From this perspective the love/marriage theme is embedded in community based social structures such as *lelwapa* 'family' *balosika* 'relatives', *lekgotla* 'ward' and *morafe* 'tribe/clan'. Highlighted also are related procedures such as *go batla mosadi/monna* 'the husband/wife identification process' and *go ntsha bogadi* 'bride price paying ceremony' and ultimately *lenyalo/tseo* 'marriage'. All these procedures are always portrayed as social processes with distinct beginnings and endings, and easily understood rules for behaviour. Highlighted also are certain cultural practices that go with the above, such as *godisa* 'herding', which is regarded as adolescence in the life of a Motswana child and *gorupa*

'initiation', which signals the stage of maturity and therefore readiness to engage in tribal duties as well as family matters. All these practices are community based and are found in the works of the initial era (1940-1959).

The second perspective, on the other hand, captures these phenomena as complex and highly emotive subjects that interface with many others such as the economy, work environment, social movements and religion. At this level these issues are presented as highly charged subjects, which have at times made life either interesting or miserable for characters in the novels. This chapter therefore explores the different views expressed on these subjects as well as the changing perspectives in their interpretation. The two approaches to this subject are discussed below.

5.1.1 Categorisation of texts

The texts dealing with this theme fall into two main groups, in line with the two perspectives outlined above. Those chosen to represent the love-marriage theme as a societal phenomenon are:

- *Mokwena* (Moloto 1940);
- *Lonaka Lwa Mahura a Mantsho* (Moroke 1960);
- *Moremogolo wa Motho* (Leseiyane 1953);
- *Tshimologo ya Motse wa Motswedi* (Moletsane 1962).

Amongst these texts *Mokwena* (Moloto 1940) is the key text because compared to the rest it deals with most of the cultural facets related to love, marriage and family. This text is discussed in detail, while others are either discussed briefly or mentioned as additional examples.

Those chosen to represent the love and marriage theme as a contentious subject are:

- *Motimedi* (Moloto 1953)
- *Marara* (Monyaise 1961)
- *Ngaka, Mosadi Mooka* (Monyaise 1965)
- *Bogosi Kupe* (Monyaise 1967)

- *Mosele* (Lebethe 1972)
- *Morabaraba* (Lebethe 1974)

Among these texts, D. P. S. Monyaise's novels are the most central and the most discussed because, unlike the rest, Monyaise has explored this theme more distinctly and in some detail. Other works by some writers such as D. P. Moloto, S. J. J. Lebethe and R. M. Malope discuss it as a subsidiary theme to other themes such as the journey, the city motif and modernity. These works will be discussed as further examples or supplementary cases.

5.2 Love, marriage and family matters as social phenomena.

***Mokwena* (Moloto, D. P. 1940)**

The first ever Setswana novel *Mokwena* (Moloto 1940) deals with several aspects of Bakwena (Setswana tribe/clan) traditional culture such as *goroka pula* 'rain-making activity', *godisa* 'herding', *gorupa* 'initiation', *mephato* 'regimentation' *lerato* 'love' and *lenyalo* 'marriage', and amongst these love and family matters are central to our study. Moloto has not expressed any distinct views on these concepts. Instead, he has presented them as part of the unfolding details of plot and character creation, especially in the development of the central character, Mokwena. However, in between the lines, he has revealed two interesting aspects of these phenomena, which are considered below. The first is the traditionally arranged marriage, which is also polygamous. The second is the dynamic and modification of these phenomena due to evolution and acculturation.

The first feature of this phenomenon, which is represented by the Bakwena *kgosi kgolo* 'paramount chief' Ramonamane is Setswana traditional marriage. The chief is married to several wives, who were drawn from several major and minor Bakwena tribes/clans, notably *Bakwena ba ga Manamela* 'The Bakwena of Manemela' and *Bakwena ba ga Mogale* 'The Bakwena of Mogale' clans. These wives are ranked according to their seniority, depending on the status of the respective tribal clans. We learn for instance, that,

Mosadi yoo nyetsweng pele ga mmago Mokwena ene ele Itumeleng, mme ene ele ngwana wa kgosana. Ka mokgwa wa Sekwena ngwana wa gagwe one a ka se ka a busa wa morwadia kgosi. Jalo ge Mokwena o na a tshwanetse go busa fa morago ga loso lwa rragwe.(Moloto 1940: 3).

(The woman married ahead of Mokwena's mother was Itumeleng, and was the daughter of a junior chief. According to Bakwena culture, her son could not rule over the son of a senior princess. Therefore Mokwena was the one to rule after the death of his father).

Although married second to Itumeleng (character), Mmaphuti (character) is regarded as the more senior wife because she was born of a more senior chief. These marriages are in line with the conventions of the time among the Batswana communities. Amongst these communities, national/tribal interests such as security and tribal integration were always placed above individual interests. The chief's marriages to several wives were therefore themselves symbolic. They symbolised intertribal/clan links, loyalty from the junior tribes/clans as well as alliances during war times. The wives were therefore linkages between the different tribes/clans as well as ambassadors or representatives of their tribes. Although married to the chief, the co-wives were regarded as the wives or mothers of their tribes/clans, especially the most senior one, who was charged with the responsibility of giving birth to the next leader.

The Setswana name for this type of marriage is *lefufa* 'jealousy', because of the anticipated jealousy these marriages would create between the co-wives. The society was always often aware of the impending conflicts between the co-wives and their aspirant sons. However, these conflicts were overshadowed by tribal/clan objectives such as societal cohesion, security and interdependence between tribes/clans, especially during inter tribal/ethnic battles. Consequently, emotional words such as love and commitment were never mentioned in such situations because they were not essential. To ensure the smooth running of affairs, as well as to guard against any mishaps such as inter-family conflicts and witchcraft, the necessary checks and balances were entrenched in the administrative structures. At the time of his birth, for instance, the crown prince is kept at a far away cattle post, away from the co-wives, who may be tempted to bewitch him out of jealousy. We learn, for instance that:

Ramonamane one a rometse mosadi wa gagwe wa ntlo e kgolo kwa morakeng go tsholela ngwana teng, gore a seka loiwa ke ke basadi baba botlana ba ba neng ba eletsa fa mohumagadi a tlhoka ngwana wamosimane gore go tle go buse bana ba bone(Moloto 1940: 6).

(Ramonamane had sent his most senior wife to the cattle post to give birth to the crown prince, away from the junior wives who wished the senior wife might not have a son so that theirs might be the successors to the throne.)

Furthermore, the crown prince is strengthened/doctored by the chief's personal *ngaka* 'diviner/medicine man', using the strongest *dithhare/mere* 'charms'/herbs' to ensure that,

...ngwana a se kotangwe ke ntsi, le fa ele nngwe(Moloto 1940: 8-9).

(...no fly perches on the child, not even one).

What is being suggested is that nothing bad must happen to the crown prince. The author has deliberately used the metaphor of a fly, with its association with dirt, to capture the bad incidents that might befall the crown prince.

By and large the society acknowledges witchcraft as part of their culture. They believe in it, and some people use it in their daily lives to influence fate. At the same time they are aware of the destruction it can bring about. Consequently stern measures are normally taken against anyone who uses it to harm other people, the chief's co-wives included. There, the chief's most junior wife, for instance, is executed because of her many attempts on the lives of princes more senior to her son Segale so that the latter might succeed his father as chief. As pointed out above, in all the cases there is never any mention of love between the chief and his wives because it is not a paramount issue. Social integration, peace and security are the primary concerns.

Ramonamane represents the old order of Bakwena marriage while his son Mokwena represents the new one. The new order is marked by the prince's defiance when he refuses to marry his cousin Modiegi (character) according to his people's way. As he puts it, he will not marry someone he does not love. He is even prepared to die for his convictions. Interpreted against the socio-historical events of the time, this is a radical departure from the established

traditional practice. Mokwena ends up marrying a woman of his choice, Tsholofelo, contrary to the tradition of his people.

Two issues are pertinent here, and they are the significance and the result of this defiance. In our attempt to find out what drove Mokwena to deviate from the established norm we have come up with two possibilities, which are, external pressure and internal transformation within him. Because there is no mention or indication of any external pressure, the assumption is that this is a case of internal change. This, it would seem, is an indication of the dynamics of culture and how these dynamics might lead to generational and cultural conflicts between the conservative old and the dynamic young. The issue at hand is that unlike his father, Mokwena marries one wife, and in his case there is even mention of love. A further issue for consideration is the incursion of Christian values into the *Kwena* culture and that Mokwena was the first *Kwena* chief to adopt Christianity. The assumption is that since Christianity emphasises love as a prerequisite to marriage and monogamy, and that since Mokwena was one of the early traditional rulers to take up this new religion, he has been influenced by this new religion to marry in accordance with Christian values.

***Moremogolo wa Motho* (Leseiane 1953)**

In *Moremogolo wa Motho* (Leseiane 1953) love, marriage and family matters feature as both social phenomena and contentious subjects that interface closely with other. Firstly Selotlegeng (character) is portrayed from his boyhood going through the different maturing stages until he marries. Accordingly his marriage signals the peak of his maturing process. In this process his parents and some of his relatives meet to ascertain his maturity and his readiness to be married as well as to be assigned tribal responsibilities. When this has been ascertained, a delegation is sent to go and find him a wife. The woman identified is from a well known and respectable family, not necessarily a royal as is the case with Mokwena.

In addition to all these, the author has also highlighted other aspects of Setswana culture such as *patlo* ‘the wife identification procedure’, which differs slightly from those of the other

tribes/clans such as Bakwena. In *Mokwena* (Moloto 1940), for instance, especially in the case of the crown prince, the marriage arrangement to his cousin is made long before the prince is born. After his marriage, Selotlegeng is allocated a regiment and given tribal responsibilities and settles down to family life. However, what is striking is that thereafter no reference is made to either the wife or the marriage, most probably because according to Setswana culture the fulfilment of a woman is in marriage. Once she is married it is over with her, unless it be to mirror the successes or failures of her husband.

On the other hand there is reference to a love affair between Goitsewang, a Batlhaloga (clan) royal and Segwete, a member of a lowly esteemed ethnic group, a *Mosarwa* 'bush woman'. This love affair has resulted in the birth of the leading character Motsu who is later known as Selotlegeng. According to Batlhaloga tradition a relationship between a Mosarwa and a Motswana is shunned and discouraged, and because of this tradition Selotlegeng's interests as child are sacrificed in order to protect the position of a royal. The purpose of this relationship is to show the attitude of Batswana towards the so called minor ethnic people as well as the disadvantages of looking down upon some people as inferior.

Lonaka Iwa Mahura a Mantsho (Moroke 1960)

In this text too, marriage, love and family matters feature mainly as stages in the maturing process of the central characters, the leading character Thakadu, specifically. What is highlighted is the marriage procedure which entails the wife identification process among the Bahurutshe (another Setswana tribe), the payment of *bogadi* 'bride price' and other intricacies that accompany this activity. The text mentions the intricacies surrounding the composition of the wife identification team and the conflicts and jealousies that usually develop between the mothers who would like their daughter(s) to be identified. Following immediately after all these is the wedding itself, which involves the brides being given advice on marriage and family matters. Thereafter, the author does not highlight the significance of this marriage except to show that Thakadu is now a grown up man who must now establish his own family.

Tshimologo ya Motse wa Motswedi (Moletsane 1962)

Tshimologo ya Motse wa Motswedi (Moletsane 1962) like others highlights marriage procedures among another Bahurutshe clan. According to the text, young men and women must firstly go for initiation, which is a sign of their maturity. Upon their return they are deemed ready to marry. Young men are then allowed to identify wives amongst their female counterparts. The identification process usually takes place during a ritually arranged dance ceremony, in the evening, immediately after initiation. We learn for instance that,

Ba bina basetsana mongwe le mongwe a itshwere ka thata., ba rathola ba gadisa makau ba ba supetsa marago gore fa go na le yo batlang go nyala, a ithoppele le satlhabile (Moletsane 1962: 27).

(The girls would dance very hard, showing off their figures, enticing young men so that if there is any one among them who would like to marry he should choose for himself).

After the identification parade, those who have identified a woman to marry would send their parents or their relatives to go and represent them at the girls' place, followed by the marriage itself. This text shows another dimension of the wife identification procedure among the Batswana. However apart from this procedure nothing else is said about this phenomenon, thereby making it appear simply as a social activity.

5.3 Marriage/love theme as a contentious subject

Motimedi (Moloto 1953)

When Moloto wrote *Motimedi* (Moloto 1953), the effects of modernity and the city were already being widely felt in southern Africa, especially in the South African townships. The overriding symbols of these effects were the emergence of the city setting, which came to represent a new life style developing among the indigenous population groups of the land. This resulted in some people changing their life styles when the economic and social demands in the countryside drove them to the cities. Most of these were neither trained nor ready to

survive in the new environment. Consequently, in some instances the transition from one culture to the other was too sudden and traumatic, leaving them torn between their traditional culture and the city one. Some managed, while others found themselves having to cling tenaciously to what they could lay their hands on such as petty trade, beer brewing and selling, and crime.

In this text, the author demonstrates how, due to economic difficulties in the city (the South African townships) some families were forced to use their daughters as sources of income. One such case involves Molatlhegi (central character) who intended to marry Maria (character) but found it difficult because the woman's father demanded large sums of money as bride price because, as he put it,

Mosetsana, Maria o rutegile ebile o amogela madi a mantsi (Moloto 1953:38).

(The girl, Maria is educated and she earns a lot of money).

This is a clear case of parents marrying their daughters for financial gain. As it turned out, Maria was neither educated nor did she earn a lot of money. Besides, even if she was, why should her parents charge men lots of money as if they are selling some expensive commodity? On the other hand we are told that ,

....podi ya tsela ya mo loma tsebe ya re RraMaria ke bogologolo
a jela batho made ka ngwana yo wa gagwe (Moloto 1953: 39)

(...rumour informed him [Molatlhegi] that for a long time RraMaria
[Maria's father] had been using his daughter to get money from
people).

Indications are that this was a joint effort between the father and the daughter to earn some money because Maria was aware of her parents' economic situation. This family appreciated Molatlhegi only when he could give them money, and true to pattern, when he could not they despised and threw him out of their house. He was only welcomed back when his situation improved, for that matter as if nothing had happened.

Love-marriage/love theme in Lebethe's novels.

In both of his works, *Mosele* (Lebethe 1972) and *Morabaraba* (Lebethe 1974), the author depicts love and marriage activities among urban black communities in South African, Batswana specifically. Both texts are set in or near the European type settlements, *Mosele* in Gauteng 'Johannesburg' and *Morabaraba* in Madibeng, a modern Setswana settlement with a lot of influence from the nearby European type settlements such as *Tshwane* 'Pretoria' and Rosslyn. In both texts, the focus is on the city influence on the behaviour of the characters, thereby making the love /marriage theme an integral part of the city motif.

The love-marriage theme in *Mosele* (Lebethe 1972) is embedded in the notion of parasitism, that is people getting involved with others either for casual sex or for financial gain. The whole drama is couched in the metaphor of *ditsitsiri* 'bedbugs', a satirical term which portrays human parasitism at both the social and economic levels. Parasites feed on their victim's blood but they do not want to be seen to identify with him/her. By the same token characters exploit one another but they do not want to be identified with their victim. They find and discard their love partners as often as they please. *Mosele* for instance, runs several love affairs with several young men, Moss, Billy, Tafita and Pule, all at the same time. We are informed for instance that,

A mosetsana wa lethale! O ne a kgona gore batle mme bas thulane, go sena bopaki jwa goreo rata mang go gaisa otlhe, fela botlhe ba tla ka go latelana kwa ntle ga ga Pule (Lebethe 1972 31).

(What a clever girl! She made them come at different times without colliding, and it was not clear who among them was loved more than the rest. However, they all came, one after the other, except Pule).

While she uses them for financial gain, they use her to satisfy their sexual needs. Her parasitic tendencies are captured neatly in her words when she says,

Fa ke tota ke ipolelela boammaruri Moss ga ke mo rate ke rata kgetsi ya gagwe (Lebethe 1972 12).

(To tell myself the truth I do not love Moss, I love his pocket)

The result of all this is the degradation of moral values when Mosele gives birth to a baby whose father is unknown to either herself, or any of the young men or the reader. Apart from Pule none of the young men identifies with her in her time of need. Ironically Pule is the least respected of them all, and it is as if this story is a moral lesson to treat with respect every rung we use as we climb up in the society for we might need the least of them on our way down.

To Segale (stepfather to Mosele), women are for sexual exploitation; which is another version of the love-marriage theme captured in the Setswana novel. As Segale puts it,

Banna ba lefatshe ke batshameki ba kgwele ya maoto. Ditshameki di did ntsi tota, mme dikgwele di ba feta thata. Banna ba lefatshe ke batshameki mme fela nna Segale ke setshameki fa gare ga ditshameki. Etle re ke eswa ke swa ke bo ke ragile bontsi jwa dikgwele tsa lefatshe, leo eleng patelo e retshamekelang mo go yona (Lebethe 1972: 18).

(Men of this earth are footballers. There are many footballers, but footballs outnumber them. Among these players I am the most outstanding. When I die I will have kicked many footballs of this earth, which is our playing field).

To him and some men women are metaphorically mere footballs that outnumber players and, therefore to be kicked as hard as often, and in as large numbers as any man can. On the other hand Mosele's mother is *letsipa la leferefe* 'a down right crook' (Lebethe 1972: 1). To understand and know her, one has to observe her reflection in Mosele, as the latter is described as a chip off the old block. Implicitly, she is also parasitic, although her case is not clearly demonstrated.

To all these characters therefore, it is a kind of eat-and-be-merry-for-tomorrow-you-die view of love, which is another version of the love/marriage theme portrayed in the Setswana novel. Both the old and young are equally involved. The fact that in the end there are few winners is an indication that the author does not support this way of living.

In *Morabaraba* (Lebethe 1974) young people openly engage in casual love relationships, in most cases with the approval of their parents. Being modern and urban dwellers their setting allows them to do so. The boys openly talk to their girlfriends' parents and vice versa, which

is contrary to traditional Setswana culture. Ntshimane's father even allows his son to use the family car to go out for picnic with his girlfriend, Morwesi, and friends, something which would be shunned in a more traditional Setswana culture. Furthermore, with the assistance of her mother Morwesi (character) has an abortion, and accordingly, the father must not know and indeed he is left in the dark. These activities defy Setswana tradition and can only be attributed to the influence of the setting, which is the city. The observable pattern across Lebethe's novels is that while the young engage in casual love relationships, their parents stand somewhere in the background, as if in support or admiration of their children's actions. In this text too, although not explicitly stated, the author does not support this state of affairs.

Love-marriage theme in Monyaise's novels.

In four of his texts, which are *Marara*, (Monyaise 1961), *Ngaka Mosadi Mooka* (Monyaise 1965), *Bogosi Kupe* (Monyaise 1967), and *Omphile Umphi Modise* (Monyaise 1960) Monyaise specifically addresses matters related to love, marriage and family. In each of his texts he occupies a slightly different position in relation to the subject, implying that he would like to observe and describe this subject from different perspectives, as if to confirm Chinua Achebe's Igbo proverb, although addressing a completely different subject that,

The world is like a mask dancing. If you want to see it well you don't stand in one place (1964 : 55).

Monyaise addresses several aspects of this phenomenon and some of the issues he addresses are:

- the 'own choice is the best' motif
- joint responsibility in marriage
- consultation in marriage
- the role played by the ancestral spirits in marriage/love matters
- The shift in the balance of power in a family
- generation and cultural conflicts within a family
- The hand of fate in the choice of marriage partners.

We discuss this theme and some of these features in *Marara* (Monyaise 1960) *Ngaka*, *Mosadi Mooka* (Monyaise 1965) *Bogosi Kupe* (Monyaise 1967). Among these texts, *Marara* is the core text as it deals with most of the facets contained in the other texts.

***Marara* (Monyaise 1961).**

In *Marara* (Monyaise 1961) the love-marriage theme is interrelated and intertwined with other major themes such as rural-urban migration and the city motif, thereby making it impossible to discuss one without venturing into the other. They share characters as well as settings, both place and time. In our discussion of the migration theme, for instance, we mentioned some characters being influenced by the city environment to engage in certain activities such as competition over economic resources and love matters. We also referred to the theme of migration (for economic reasons) being overtaken by others such as the love and marriage, generation conflict and good versus evil.

The main characters in this text are city dwellers who are also young people. However, their background shows that all of them have ties with the countryside, which is a suggestion that the societies projected in the text are transitional. All the main role players are migrants from the countryside who came to the city to seek employment. However, with time they lose touch with their original aim and engage in pleasure and entertainment activities such as alcohol consumption and casual sex. These characters are Lebogang, Mothubatsela, Mogwaketse and Basetsaneng. Being in the city, they are far away from the country's societal restrictions and are free to do as they please. However, later in life they give up on the city life and return to the countryside as mature people who are now married.

Monyaise has used these characters to interrogate the problems that surround love and marriage especially the 'own choice is the best' motif, a belief commonly associated with the city and modernity. This is in contrast to the traditionally arranged marriages commonly associated with the country life. Among these characters, Lebogang is the most dominant, and

the core of our discussion. Other characters are also important but they mainly revolve around and respond to her initiatives.

There are many instances of love and marriage in this text. However, one important case noted is the marriage between Lebogang and Molefe, which appears in a flashback form. In spite of her father's repeated plea to take her time before marrying Molefe, Lebogang goes ahead with the marriage, forcing her father to reluctantly give her away. The narrator for instance informs us that,

...mosetsana are fa ke re ka re ka rialo: ere monna mogolo a santse isitse marapo go beng a tswe ka letshola(Monyaise 1961: 13)

(..the girl said when I say this, I mean exactly that. While the old man was asleep, the girl would jump out through the window).

We are also informed that

Monnamogolo ka bohutsana a latlha seeditse, a nyadisa morwadie ka pelo e ntsho (1961: 13).

(The old man sorrowfully surrendered and gave away his daughter in marriage).

These two citations confirm a well held belief, which is argued extensively in Monyaise's other novel *Bogosi Kupe* (Monyaise 1967) that *motho o tshwanetse a ipatlela* 'a person must be allowed to choose for him/herself'. However, as if to put this statement to the test, the marriage between the two collapses within a short space of time because of Molefe's involvement in some illicit trade that keeps him away from home most of the time, diamond smuggling. Two points are of note here. The first is that Lebogang has disobeyed her parents. The second is that she has flouted a Setswana tradition according to which there must be consultation in family and marriage matters.

Apart from consultation and lack of respect for tradition, two other messages emerge out of this episode. This first is an intergenerational conflict which is the result of the conservatism of the old generation and the dynamism of the youth. When Modiboa (Lebogang's father) talks about consultation and respect for tradition, his daughter, Lebogang takes this to mean restriction and interference. In the end a conflict ensues between the two parties, which results

in the old generation defeated. The second issue is the shift in the balance of power in a family. According to Setswana tradition someone must make decisions on behalf of the rest. Modiboa, being the father and the head of the family, is supposed to be the decision-maker. He knows he is supposed to, and even the society expects him to, yet this is not the case because the balance of power has shifted from him to his daughter.

Furthermore, when her marriage fails, instead of appealing to elements within established social structures such as *lelwapa* 'family', *bagolo* 'elders' or *balosika* 'immediate relatives' to deal with such matters, Lebogang brings in another man (Mongwaketse) to fill in for the husband. Again after the death of her husband, she does not mourn him, which is still contrary to Setswana tradition. These actions are noticed by some neighbours such as *MmaMofokeng* and *MmaMotale* 'Mrs Mofokeng and Motale' respectively, both of whom are familiar with Setswana culture. The two women view these actions as a departure from the established Setswana tradition. They are both elderly, which is an indication that they are brought into the picture to identify what is out of step with normal Setswana conduct.

On the other hand, perceiving the situation from the character's (Lebogang's) point of view, the author are asking what Lebogang was supposed to do when her husband was seldom home, for that matter over many nights. Again what to do when Mongwaketse, who was brought in as a temporary expedient, failed so dismally because he was interested in one thing, *sebele sa gagwe* 'his own self' (Monyaise 1961: 36). The answer provided is that Lebogang felt both economically and socially insecure outside marriage as both men failed to provide her with any security.

Furthermore, while the author has highlighted intergenerational conflict, some conflict ensues amongst the youth due to a clash of interests among them. Although belonging to the same generation, their value systems are different, and in most cases they find themselves at loggerheads with one another. What is evident is that the Molefe-Lebogang and the Lebogang-Mongwaketse relationships will not work because of their different value systems.

The three are in the relationship for different reasons. While Lebogang is looking for a stable and mutual relationship, Mongwaketse and Molefe's minds are focused on other issues. While Mongwaketse was interested in satisfying his own selfish needs, Molefe spent a lot of his time out dealing in precious stones. The point advanced is that at times people are forced by circumstances to engage in certain activities they would not engage in under normal circumstances. It was perhaps this failure by the two men to satisfy her needs that made Lebogang believe that she could find solace elsewhere, in Mothubatsela specifically.

In trying to provide a solution to all these problems Monyaise brought in the role played by the *badimo* 'ancestral spirits' in the choice of marriage/love partners. It is his firm belief that if the gods/ ancestral spirits want or do not want something to happen, such will always be the case, a statement he has made in his other novel *Gosa Baori* (Monyaise 1970). This observation is supported by Lebogang's assertion that Mothubatsela is and has always been *se badimo ba ka se mo abelang*, 'what the ancestral spirits could offer her'. At the same time, upon seeing Lebogang for the first time Mothubatsela also makes reference to *magodimo* 'heavens/ancestral spirits' to show his admiration for her beauty. This is captured in the following words:

Rremogolo [Mothubatsela] a eletsa eketse o [Lebogang] kabo a emetse ruri gore e re motho go bona a tswa mo seretseng, a tsee maemo a gagwe ka fa tsholofetsong ya magodimo. (Monyaise 1961 9-10)

Rremogolo [Mothubatsela] wished she [Lebogang] could have stood there longer, for him to admire and come out into the open and take up his position as per the arrangement of the ancestral spirits [Heavens]

In both cases the characters view each other as a present meant for them by the ancestral spirits. While Lebogang saw Mothubatsela as her ordained husband, Mothubatsela was so moved by her beauty that he thought she was created (by the ancestral spirits) to be admired by people like himself. He imagined himself standing besides her as her husband, as suggested by the following expression:

...a tsee maemo a gagwe ka fa tsholofetsong ya madodimo (Monyaise 1961: 10).

(...so that he could take his position [next to her] according to the expectations of the heavens).

There is an element of coincidence here because while the two characters refer to different issues, both of them highlight the role played by the *badimo/magodimo* 'the ancestral spirits/heavens' in their love relationship. Lebogang is convinced that Mothubatsela has always been her ordained husband, while Mothubatsela is so thrilled by her beauty that he associates it with the works of the ancestral spirits. What is also striking is that in the end the two end up married, as if to show that indeed all this was the arrangement of the ancestral spirits. According to Monyaise the ancestral spirits never sanctioned the Molefe-Lebogang marriage as evidenced from the parents (who are considered the representatives of the spirits) refusing to bless the marriage.

This observation is further supported by Lebogang's words late in the story when she says .

Badimo ba setlhogo rure, ha ba tle ba kopanye monna e mosadi, kgotsa mosadi le monna yo o mo itshwanelang metlha ba bonang e le molora fela (Monyaise 1961: 53-54)

(The gods are really cruel to bring together a man and a woman or a woman and a man who suit each other perfectly very late in their lives when they are now ashes [old]).

According to the text there is something that Lebogang wants in a man, which both Molefe and Mongwaketse cannot provide, which Mothubatsela can. According to her the former two failed dismally because of their inability to reveal 'the significance of life to her', as captured in the following.

A lemoga se se mo tlhobogantseng le Molefe le Mosimane wa Mongwaketse [Mongwaketse]: go bisa go mo ranolela botshelo ga bone. (Monyaise 1961: 54).

(She found out the cause for her separation with Molefe and Mongwaketse: their inability to reveal the significance of life to her).

In the end Mothubatsela proves to be the ideal man for her and he himself concurs with her when both declare their love to each other. Once again, both make reference to the dictates of the ancestral spirits, as if to further give substance to Lebogang's long held view that

Mothubatsela had always been her ordained husband, as well as Monyaise's belief in the power of the ancestral spirits. Lebogang says,

Ke leboga badimo ba ba pelotlhomogi ka go go lere Matikiring go bo o tsentse boitumelo mo pelong ya mosadi a nyatsegile.

(I thank the merciful gods for bringing you to Matikiri because you have brought joy in the heart of a woman lowly esteemed).

For his part, Mothubatsela's feelings are captured as follows:

A ipotsa gore fa badimo ba kabo ba mo abetse mosadiyo mongwe a boitumelo jwa gagwe bo no bo tla tlala kgamelo go feta jo. (p58.)

(He wondered if his joy would be more or less than what it is if the gods would have given him a different wife [Lebogang]).

The fact that they finally marry and that both see the need to be married, as evidenced in their declarations, suggests that Monyaise believes in predestination or in the power of *badimo* 'ancestors'. It is only that their marriage was delayed because both had to disentangle themselves from their other commitments. This appears to be Monyaise's way of resolving such problems, especially in his other work *Bogosi Kupe* (Monyaise 1967).

A glance at some other scenes in the text show that although the author's intention might have been to create a wicked character in the form of Lebogang, at the back of his mind he had the image of someone focused and steadfast in her ambitions. Throughout her marriage to Molefe, she showed a willingness to be a good wife. Consequently, when her husband failed her she brought in Mongwaketse in order to forget her frustrations. For a while she thought she might succeed until Mongwaketse proved not to be the solution to her frustrations because of his interest in one thing, *sebele sa gagwe* 'his own self'. When she saw Mothubatsela for the first time, her mind stayed focused on him to the extent that she vowed to do everything she could to win him for a husband. She stays focused until the two marry and move to the country where they settle as husband and wife. It is also clear that the author has always wanted the two to marry each other. This is revealed by his constant reference (with

admiration) to their outstanding physical features, their height in particular, which makes them suit each other perfectly. We read for instance that:

Ba tsamaya ba bapile batho ba leele ba go re tsalela kgosi (Monyaise 1961: 40)

(They walked side by side; the two tall people whom we wish could give birth to a king).

The other argument Monyaise has advanced is that it would be inconceivable to expect people like Lebogang to be saints in an environment which is itself very corrupt. All the men she is involved with are wicked in their different ways. Mongwaketse steals Basetsaneng from his intimate friend, Mothubatsela, and the girl herself allows herself to be "stolen". Mothubatsela runs two love affairs between Basetsaneng and Morupong. Molefe on the other hand has turned himself into a night-prowler. Lebogang and all these characters are therefore set in the context of her wicked environment.

It is also clear that apart from developing the love-marriage themes, between the lines Monyaise intended to communicate other minor themes. One of them is the plight of blacks in the European type settlements, the black South African townships in particular. Serious crime is committed, especially by Lebogang and her agent yet none of them is arrested. Our observation is that this text is a political satire designed to highlight lack of security among the South African black communities, especially in the black 'townships'.

Ngaka Mosadi Mooka (Monyaise 1965)

Ngaka, Mosadi Mooka addresses the Setswana proverb, '*pele e ja serati*, 'one's choice is the best' motif among young people in their love matters. However while the author acknowledges this notion, he does not completely support it. Instead, he highlights its advantages and disadvantages. One point of note is how young people deliberately leave their parents out of the equation during the wife or husband identification process. This is in contrast to Setswana tradition which is based on the community, the parents in particular carrying out the task for their children. Instead children spend a lot of their time jostling one

another over love partners, either trying to win or find them. In the process a lot of them resort to foul play, which in most cases results in serious crime being committed. These characters are Diarona, Stella, Pule, Naomi and *ngaka* 'doctor' Bodigelo.

Diarona, a patient at Perekwane hospital spends most of her time chasing after and plotting the demise of Stella (nurse), because the latter has stolen her boyfriend, Pule. Her intention, as she puts it is,

...go mo ruta magokonyane (Mogapi 1982: 63).

(...to teach her a lesson).

Diarona is hysterical about this and being a tuberculosis patient she thinks she might die before she can carry out her intention. Therefore she vows to carry out this task as soon as possible, as captured in the following statement:

Maria le wena o a bona gore go gaufi kwa ke yang, mme Stella ene ke tsamaya le ene (Monyaise 1965: 27).

(Maria ,as you can see, it is very near [my date of death] but I am not leaving Stella behind).

Thereafter she makes several attempts on Stella's life using physical force. When she fails, she attempts to take her own life so that she may not undergo any more mental pain. However, she later changes her mind after being encouraged to do so by Dan's mother.

Naomi (character) also makes several attempts on Stella's life because she considers her a rival in her quest to win *ngaka*' doctor' Bodigelo for herself. As it is, two girls are after Stella's life because they both consider her a threat in their quest for love partners. Ironically both of them claim to be her 'friend'. The former is her patient because she is a nurse, while the latter is her co-worker and colleague. While she is aware of the danger from Diarona, Stella is not aware of the one from Naomi. In fact, she even confides in Naomi because, in her view, they are friends. On the other hand Bodigelo loves Stella, who is already in love with Pule. In the end everything is a vicious circle.

Monyaise does not only represent characters competing over love matters but also paints a vivid picture of the problems that accompany these situations. On many occasions crime is committed in the name of love or marriage. On two occasions, Stella is attacked by an unidentifiable assailant (Naomi), whose aim is to kill her. She is even abducted to a far away place called Ntsedamane, through Naomi's initiatives. She is kept there as captive for a very long time, presumably to keep her away from Doctor Bodigelo. Although she ultimately manages to escape, she ends up in hospital as a patient, and right in the hands of Naomi. Being a nurse, Naomi takes advantage of her position and kills her by making her swallow some poisonous pills, and then drowns herself in the near by swimming pool. Once again a lot of 'crime' is committed yet no one is arrested. Here too we are dealing with a text which might be interpreted as socio-political satire. On the one hand it criticises the attitude of the former South African government towards black communities in not providing them with adequate security. On the other it is a comment on the indiscriminate adoption of some aspects of western culture. In the end there are very few winners, if there are any. The most obvious are Doctor Bodigelo and Diarona, who were initially not in love with each other, and in the end live together in Mofolo, a rich black suburb, presumably as husband and wife.

Monyaise clearly takes issue with the idea of free choice in love and marriage. The author expresses his dissatisfaction with this practice through one of the central characters, Bodigelo, when he says,

Metlha ele ya maloba, fa mosetsana a batlelwa ke batsadi ba gagwe e
ene ele botoka go na le tlhankantshuke ya gompieneo (Monyaise 1965: 49).

(Those good old days when the parents used to find partners for their daughters
were better compared to the confusion we are witnessing nowadays).

Monyaise has placed this statement in juxtaposition to the actions that demonstrate that 'one's choice is best' so that the readers may compare and make their choice.

Furthermore, Monyaise has advanced other marriage/love related sub themes that pinpoint other love and marriage problems. Some of these are represented by *mme Molamu le rre*

Molamu 'Mr and Mrs Molamu', a childless couple and Dan and Maria, a gardener and a tuberculosis patient respectively. One of these problems is joint responsibility in marriage and is communicated through the Molamus, who due to childlessness live a miserable life. Instead of sharing the problem, the husband apportions blame. In his view, his wife is responsible for this situation, which apparently is a widely held view in Setswana culture that a childless woman is worthless.

Monyaise has explored this issue using the metaphor of *ditsheshe* 'tending of flowers' to symbolise the need for happiness and unity in a relationship. This account is channelled through the experiences of two members of the hospital community of low esteem, Dan and his lover Maria. Being a gardener Dan spends most of his time in the garden, as he must, and on many occasions in the company of Maria, who because of her love for him assists him. Together they nurture and grow flowers. Maria is well aware of her boyfriend's position in the community but she does not care. Dan too is aware of his girlfriend's ill health and lack of physical beauty, but he appreciates her for what she means to him.

The author suggests that Mr. Molamu should be realistic because being childless is not necessarily the wife's fault until proven so. Consequently, Mr Molamu should sympathise with his wife (and himself), just like Dan who appreciates his lover's shortcomings. In addition to this, the author suggests that family life is a joint effort, and unless every one concerned plays his or part, very little can be achieved. We highlight the significance of Dan and Maria nurturing flowers and even sowing new ones, because happiness (in marriage) is a phenomenon to be started (sown like flowers) and nurtured (like flowers too), by the two people involved. (see 7.3.8. for further discussion of symbolism).

During their visit to the hospital the Molamus are given a bunch of flowers by Dan and Maria as a symbol of happiness. These flowers are given with love by two people who love each other. Immediately, these flowers have some impact on the Molamus' relationship. Mrs Molamu has not been given flowers (by the husband) for a long time. And because of these flowers Mr. Molamu's face suddenly brightens up, indicating his awareness that he has not

given his wife any flowers (happiness) for a long time. Thereafter, additional changes are observable in their relationship. We are informed for instance that,

Ba tswa ka kgoro ba tshwarane ka mabogo: Maria le Dan basala ba eme,
Ba ba sebile – ba tshwarane ka mabogo (Monyaise 1965:34).

(They left the hospital gate walking hand in hand. Maria and Dan stood there watching them walking hand in hand).

We are further informed that all this reminded Mrs Molamu of those good old days, *bogologolo tala* ‘a long time ago’ (Monyaise 1965: 34), the assumption being that there was a time when their marriage was peaceful.

In the end this symbol suggests what the Molamus must do together, that is, sow, cultivate and nurture their own flowers (their own happiness, love and marriage) just like Dan and Maria. Dan sums up this idea when he says:

Re ba felegeditse. Tsela ba e bone. A re simolole lwa rona (Monyaise 1965. 34).

(We have taken them halfway. They have seen the way. Let us start our own).

This idea is further communicated through the symbol of *nonyane* ‘a small bird’, which Maria (character) sees everyday through her bedside window and *setlhare* ‘the tree’, which deflects the glare from sunlight into her hospital room. These two features are part of her life because she sees them often. She even regards them as *nonyane ya gagwe* ‘her bird’ and *setlhare sagagwe* ‘her tree’ because they are meaningful to her alone, as explained by the following

A itse gore ga ope wa bontsintsi jo bo dirang mo Perekwane – dingaka,baoki, batho fela yo o kileng a utlwa nonyane ya gagwe, kgotsa a bonasetlhare sa gagwe... (Monyaise 1965: 20).

(She [Maria] knew that among the many people working in Perekwane[hospital]- doctors, nurses, ordinary people, none has ever heard her bird or seen her tree...)

According to the text these features are part of her daily life and if by chance she does not see them on a particular day it is like she did not exist on that particular day. The two symbolise the faith and the trust Maria has in Dan. She is so used to being with him that without him it is

as if her life is incomplete. And by the same token Mr. Molamu should feel the same about his wife, something which he has not done for a very long time.

There is irony in the above mentioned two cases because normally love and marriage represents happiness, but this is not the case with the Molamus. Again, normally parents advise young people on love and marriage matters, but in this case it is the young people that advise their parents, as if to suggest that marital problems do not discriminate according to age.

Bogosi Kupe (Monyaise 1967).

In this text Monyaise addresses two major themes, which are *bogosi kupe* 'chieftainship is sacred' and *lorato kupe* 'love is sacred'. Although the two are distinct, they overlap smoothly into each other. The latter is central to this study and it is the one considered here. It is a validation of the Setswana proverb which says *pelo eja serati* [lit. the heart eats what it likes] 'one's choice is the best'. With this theme the author demonstrates the sacredness of love, that is, the disadvantages of not allowing natural love to take its course. The point noted is that although this particular theme appears to contradict the one Monyaise promotes in *Ngaka, Mosadi Mooka* (Monyaise 1965), the two texts constitute a debate on the same topic from two view points, a view mentioned earlier in the chapter, that is, that Monyaise has the tendency to occupy different positions on the same subject in order to see it more clearly. Four characters are central to the theme and they are: Matlhodi, Oshupile, Modimoeng and Obakeng. While still a young woman, Matlhodi falls in love with Modimoeng, but her mother thwarts their marriage because she does not like Modimoeng. However, before they part, Matlhodi has already conceived Obakeng. She stays unmarried until she is in her late thirties when she is ultimately "given" to Oshupile (against her will). The narrator informs us that,

A ise a ke a bone Oshupile le fa ele ka leitlho, a sa itse kwa o yang
(Monyaise 1967 4).

(She had never seen Oshupile before, not even once, and she did not even know where she was being taken to).

This marriage fails because the two are only together in body, but not in mind, although she does not show it. In the meantime, due to extreme disappointment, Modimoeng exiles himself

into the bush, where he stays (alone) for a long time. The two who are naturally in love stay apart for a very long time. To facilitate their reunion, the author designedly removes Oshupile from the scene when he unexpectedly dies while out in the fields ploughing. In the mean time, Obakeng is the product of true love and the link between his two biological parents, one in the bush and the other in the village. Later in life he finds out that Modimoeng is his real father.

It is only after Oshupile's death that Matlhodi reveals to the readers that she never loved him, although she respected him as a man of great ideas. Instead of mourning his death, as is customary, she asks that he be buried quickly so that people may go back to their work. We read for instance that:

...ke gore fela re mmee ka bonako tiro ya letsema e tswelele. Ga ke batle go tlosa batho mo ditirong tsa bone; loso ga lo simolole ka nna, ebile ga lo kitla o felela ka nna (Monyaise 1967. 3).

(...what is important is that we bury him soon so that the ploughing activities might resume. I do not want to remove people from their work; death does not start with me and it will never end with me).

In response to these words, her younger brother, Tukisang says:

Ausi, ke eng? A ga o na maikutlo a setho?.. Ke itse goreo ne o sa mo rate; mme ga o a tshwanela go kaetsa lefatshe lotlhe. Ga o a mo rata a tshela; leka go mo tlotla a sule. (Monayaise 1967. 3)

(My sister, what is wrong with you? Do you not have human feelings? I know you did not love him, but you are not supposed to show it to the whole world. You did not love him when he was alive, but try to respect him in his death).

Monyaise summarises his views on this type of marriage through Tukisang (character) when he says:

Nyalo ya Setswana ke e ganela sone se. Motho otshwanetse a ipatlela (Monyaise 1967. 3)

(This is the reason why I hate the Setswana marriage. A person must be left to choose for him/herself).

In the end the two protagonists win over their traditional culture and the assumption is that in this text Monyaise argues in favour of the belief that one's choice is the best.

While this is the case it is clear that Monyaise's intention was to develop other subsidiary themes, in particular the intergenerational and cultural conflict sub themes. In the process young people demand the right to choose partners for themselves while the elders jealously guard their traditional values against external influence. This theme emerges from the conflict between Matlhodi and her mother, as well as between Matlhodi and tradition. Initially the traditionalist appears to triumph over the modern, when Matlhodi is given to Oshupile. However, this victory is only temporary because in the end the tables are turned against tradition when the two reunite. Another subsidiary theme covered is the shift in the balance of power from the family base to the individual. Where in the past the parents used to be the main decision makers who would go out of their way to find partners for their children, now the children do so without any assistance from the parents.

5.4 Concluding Remarks

In conclusion, two ideas emerge from the love- marriage theme. The first is that love, marriage and family matters represent societal integration and continuity, as evidenced in some works of the initial generation such as *Mokwena* (Moloto 1940), *Lonaka Iwa Mahura a Mantsho* (Moroke 1960) and *Tshimolgo ya Motse wa Motswedi* (Moletsane 1962). However, although some writers, D. P. Moloto (1940) and P. Leseyane (1953) in particular, belong to the same generation of writers, they have developed this theme as an avenue for the manifestation of rebellion or a challenge to some aspects of traditional culture. The second is that love and marriage are the focal points of struggles over individual choice versus obedience, struggles between generations and between men and women, and the locus of happiness and pain.

6. Youth as the central characters in the Setswana novel

6.1 Introductory Remarks

The majority of Setswana novelists have presented young people (the youth) as the central characters and the elders or parents occupying a significant position in the background. This trend of characterisation is observable across most of the major themes that pervade the Setswana novel. Reference is here made to rural-urban-migration, love-marriage, education themes as well as the city and modernity motifs. The main concern of this chapter therefore, is to discuss the different ways the young feature in the different circumstances. Central to the study are the characters' value systems, preoccupations, aspirations and their adaptation to their respective worlds. Also considered are the cultural contexts projected in the texts, the geographic settings and the historical periods during which these works were written, the aim being to explain any observable trends within this literary tradition.

Our findings have revealed that characterisation across the Setswana novels falls into two broad categories. The first is when the characters are presented as part of larger social arrangements, that is, when they are part of their communities, and when their individuality counts for nothing. The strength of this category is the community, which relies for its strength and willpower on human relationships and clearly defined administrative structures such as the family, the extended family structure, elders and clan leadership. This perspective is often associated with the texts written during the initial period of writing in Setswana (1940-1959) as well as some in the later periods when most writers wrote about the histories and the cultures of their people.

The second category on the other hand is concerned with characters as distinct individuals with personal attributes, aspirations and occupations. However, although the emphasis is on the characters' individuality, collective involvement in some instances is possible, especially when characters share common interests, objectives and value systems. This category is often associated with the realistic mode of writing and it involves both the physical and the psychological development of characters. According to Kahari (1990: 225) realism demands that the setting be recognisable and that the time be accurately specified. This feature of character delineation is often associated with some works written in the 1960s and after when some writers deliberately shifted their focus from historical and cultural themes to contemporary ones. The two categories are outlined and discussed further below.

6.2 The category of shared values

The following is an overview and discussion of texts that deal with characters that are part of their communities. The discussion is drawn from the following texts, all of which are conventionally constructed:

- *Mokwena* (Moloto 1940)
- *Rammone wa Kgalagadi* (Seboni 1946)
- *Sephaphathi* (Moroke 1959)
- *Lonaka lwa Mahura a Mamntsho* (Moroke 1960)
- *Tshimologo ya Motse wa Motsewedi* (Moletsane 1962)
- *Moremogolo wa Motho* (Leseyane 1953)

Among these texts, we have identified *Mokwena* (Moloto 1940) as a case study and the other texts as additional examples or supplementary cases.

***Mokwena* (Moloto 1940)**

As discussed in section 5.2 above *Mokwena* (Moloto 1940), the title of the text and the name of the hero is a historical romance about the unfolding history of Bakwena, one of the Setswana tribes/clans. This text captures the Kwena tribe/clan in transition from its traditional ways of life towards modernity/Western civilisation with Mokwena as the leader of the vanguard. Like most of the early Setswana novels this text is built around the central hero figure. It is essentially about the youthful Mokwena, his development within the confines of his clan/tribe and ultimately his accession to chieftainship, a view supported by Masiea (1985: 639) when he says,

He [Moloto] sets out the life story of Mokwena, who is brought up in a remote village in Mosita, and describes the environment, the code of behaviour, the life of the boys at the isolated cattle posts and some war scenes.

Central to this story are the Bakwena cultural values, their dominant ideology and the position of Mokwena as both the hero and the vanguard leader of a traditional nation.

However, while Mokwena stands out distinctly as a hero and an individual, the thrust of the story is on him as part and parcel of a closely-knit social order, *setshaba Imorafe* 'nation/tribe,' which emphasises community and communality. Because of this factor therefore, his individuality and psychological complexity are little developed. What is highlighted instead are the social and the administrative structures he represents, which are *boaparankwe* 'royalty' and *bogosi jwa Bakwena* 'Bakwena chieftainship'. The two institutions are portrayed as being sacred, and the impression conveyed is that it is only someone born of royal blood, such as Mokwena (and to a lesser extent his brothers) that can become chief. Included in the text also are other societal institutions that sustain him in his position, both as a crown prince and later as a chief. These are *lelwapa* 'family', *morafe* 'tribe/clan', *lekgotla* 'council' and *mephato* 'regiments'. Throughout his life, he, his position and tribal unity are couched in these administrative structures.

Apart from Mokwena and his half brothers (Tawe, Modise and Segale), all of whom have names and identity, many other characters contribute significantly to the development of the story. However, because the story is not about them or any other individuals, they only feature as groups or as specific individuals when they perform a particular task. There are for instance, other characters such as *barweetsana* 'the village maidens' who play a significant role, especially during the rainmaking and thanksgiving ceremonies. In most cases they are simply referred to as *basetsana* 'girls' and not by their names. The herders and Mokwena's peers too, are simply referred to as *thaka tsa ga Mokwena* 'Mokwena's peers' (Moloto 1940: 17). Apart from some vague descriptions such as *tshimega* 'champion' (Moloto 1940: 18), a term used to describe a champion fighter among the herders out in the bush, very few of them have any physical identity or names. One character that is specifically mentioned by name is Peloyatau because he is charged with the special task of ensuring the physical and mental development of the princes. When his services are not needed, he is immediately withdrawn from the scene.

This style of character sketching reveals two things. Firstly, even though the crown prince is the most outstanding person because of the position he holds, he is not supposed to have any special identity. He is endowed with personal attributes such as martial ferocity and bravery, but he is not supposed to have any personal aspirations. Instead his aspirations and those of his community are seen as one because everything is always done and seen in the spirit of the community and communality. Secondly, this approach has demonstrated that with this style of writing there is no room for individual character development. Instead, people are seen and identified in terms of the institutions and social structures they belong to such as *kgotla* 'council' (Moloto 1941: 1), *mephato* 'regiments' (Moloto 1941: 36), and *bagwera le bojale* 'male and female initiates' (Moloto 1941: 34). In all these instances social institutions supersede individual existence.

On the other hand, while the emphasis is on the community and communality, later in the story Mokwena is portrayed as individualistic, progressive and dynamic, especially when

he defies his people's tradition by refusing to marry his cousin as is customary. Further evidence of the hero's dynamism is seen when he leads his tribe towards the adoption of some aspects of 'Western civilisation'. Indications are that while Moloto belonged to the old school of writing, which emphasised community and communality, he wanted to show that culture is dynamic and that it will always change with time.

Rammone wa Kgalagadi (Seboni 1946)

This is yet another Setswana novel in which a youth plays a leading role. This is an adventure story about Rammone, a young man who departs from his home in Kgalagadi (country) to *Gauteng* 'Johannesburg' (city) to look for a job. He leaves his home under the impression that life in the city is better than in the countryside. Central to the story therefore, is the leading character's expectations in the city as against the realities of life. In the city he does not find a well-paid job and, contrary to his expectations, his ambition of amassing wealth is frustrated because the city does not offer him what he had hoped for. In the end he returns to the countryside poorer than when he left his community and he is ultimately saved by the country life that he left behind.

Three issues are pertinent here. Firstly, like most of the black migrant workers the hero is young and was never trained to survive in the city environment. Secondly, he comes in contact with different cultures that drastically change his character by affecting his uprightness. Thirdly, he is a product of a social world whose values are community based, which means he has never lived on his own. Our observation therefore is that although on the surface Rammone is presented as a distinct individual with personal ambitions, he would not be able to survive in the city because all his experience was community based. Consequently the best thing for him to do was to rejoin and return to the life style he understood better.

Moremogolo wa Motho (Leseyane 1953)

Moremogolo wa Motho (Leseiane), which is a short form of a Setswana proverb, *Moremogolo go betlwa wa taola wa motho o a ipetla* 'A person's destiny is in his/her own hands' captures the leading character experiencing changes in fortune. The story is about a young man Selotlegeng who was born the illegitimate offspring of Goitse mang, a Batlhaloga royal and Segwete, a member of the community of low esteem. This is a 'success' story in which the author tries to show how a character can mould his/her destiny to become a better person as well as to fulfil the meaning of the Setswana proverb.

Like most of the early Setswana creative works, this text is constructed around the central character and his adventures in life. The hero goes through several developmental stages over time to become a very important member of his community. At the age of around seven Selotlegeng is employed by Gabotlwaelwe to shepherd his flock. Later on, his biological father smuggles him out of the place and sends him to Bolawane where he attends school. Ultimately he returns home under a different name and assists his people with the agricultural skills he learned in Bolawane.

The overriding factor in this text is change for the better with the hero working his way up the ladder of life to become a better person. Throughout the text the author grapples with the task of trying to show how a character can work hard to change his fortunes for the better. All in all the writer's intention is to create a rounded character. However, the reader's credulity is stretched because instead of developing Selotlegeng's latent talents the author completely alters him into a different person, both physically and mentally. Upon his return from Bolawane where he went for studies, Selotlegeng is such a changed man that many people are unable to recognise him.

The author's failure to distinguish between change as a fulfilment of a character's natural talents and crude change, which occurs without reason, reduces the credibility of the

narrative. David Daiches (1960: 22) explains the distinction between the two forms of changes as follows:

There is a difference between change as a fulfilment of latent potentialities and change as the entire alteration of what previously existed.

For his part Masiea (1985: 642) has argued that,

...it is not clear what the hero does to overcome his handicaps, but one thing is clear: it is a success story.

While the author intended to present a youth persevering in order to achieve something in life, he fails to present a fully convincing scenario. He presents the reader with the hero's achievements being derived from his high-ranking father and the community. Consequently, because of this gap between the writer's apparent intentions and the characterisation itself, it is not easy to identify the hero's individual initiatives or outstanding achievements.

Lonaka lwa Mahura a Mantsho (Moroke 1960)

Lonaka lwa Mahura a Mantsho 'A horn containing black fat/charms' is a story about a boy hero Thakadu, who survives the attacks of marauding Ndebele warriors, presumably during the *mfecane* 'the Ndebele expansionist wars' in southern Africa, sometime in the nineteenth century. For a long time Thakadu is separated from his people until very late in life when he accidentally is reunited with his old father at or near a diamond mine in *Teemaneng* 'Kimberley'. The old man has in his possession a horn containing some black charms. Hidden in the charms are five valuable diamonds that later become part of the leading character's success story.

This is yet another case of a success story in which the leading character is supposed to have worked his way up the ladder of life to become a better person. However,

indications are that prior to his reunion with his father, Thakadu lived among the Bahurutshe (clan) as a refugee, and that throughout his stay there his survival depended entirely on their hospitality. He was assigned to one family, which treated him as one of its members. It was this family and this community that assisted and monitored his development until he became a mature man. When he was ready to marry it was this family as well as the broader community that facilitated everything for him.

The author's intention was to present a character moulding his own destiny to become a better person, however, by and large the hero is not completely in charge of his destiny. As in the other cases discussed above, the hero does not demonstrate any personal aspirations or achievements in life. He is simply portrayed as a product of the community in which he lives. This text, like most others of its time is the type that portrays characters simply as part of larger determining social units such as the community and extended family.

***Sephaphathi* (Moroke 1959)**

Sephaphathi the title of the text and the 'leading character's name' (Moroke 1959) captures three boys, Sephaphathi, Ranamane and Digopoleng running away from their homes in the country and heading to Mangaung (city) to seek employment. The three depart from a closely knit and God-fearing community, commonly known as *baagi ba Konanyane* 'the inhabitants of Konanyane' (Moroke 1959: 2) and their place of residence, *motse wa Konanyane* 'Konanyane village' (Moroke 1959: 3). In this text too the central characters are part and parcel of a larger social unit, something similar to what prevails in *Mokwena* (Moloto 1940), *Tshimologo ya Motse wa Motswedi* (Moletsane 1962) and *Lonaka lwa Mahura a Mantsho* (Moroke 1960).

The picture created of the three boys is that of defiance as they break away from the ranks of a unified community. They are young and inexperienced and therefore lacking in

motivation. They are also driven by sheer adventure, inexperience and a false impression about city life. Among them, Sephaphathi is the most central and it is around him that the events and other characters are woven. Out in the city the three experience much hardship that pushes them into realising the folly of their departure. Upon realising his error of judgement, Sephaphathi returns home, where he is best appreciated, as if to give a moral lesson to other children to heed parental advice. This story has the features of the Biblical prodigal son and is marked by self-discovery, repentance and the leading character rejoining his community and becoming part of it.

Monageng (Leseiane 1963)

Monageng, 'character's name' (Moletsane 1963) is a Setswana romance about the rise to prominence of Monageng, a young man who starts off as a refugee among Batswana. This text is yet another case of a story constructed around a central hero and his/her adventures. The leading character is a youth with an ideal that drives and influences his actions. He is the son of an outstanding warrior, Phofuyagae, who after performing a heroic deed was executed by the chief of the village in order to use his brain as a charm to strengthen his own position.

Driven by the desire to avenge his father's death and by the rejection of the chief's practice of killing for selfish ends, Monageng exiles himself to Kgalagadi to seek assistance from some members of the *Basarwa* 'Bushman' community. He returns home armed with confidence and knowledge of traditional medicine, and therefore ready to face many challenges. With newly acquired skills, he challenges some of the prevalent social ills and ultimately he is appointed one of the sub-chiefs.

Tshimilogo ya Motse wa Motswedi (Moletsane 1962)

Tshimologo ya motse wa Motswedi 'The founding of Motswedi village' (Moletsane 1962), is a Setswana historical romance portraying the founding and establishment of the Motswedi community/village/tribe, somewhere in South Africa. This is yet another Setswana novel in which individuals stand for little. Throughout the story, chief Sebogodi and later his son Manyane are the most outstanding characters because, as in *Mokwena* (Moloto 1940) the position they hold symbolises tribal/clan unity and integrity. Furthermore, as in *Mokwena* and others the story is not about individuals. Instead it is about a people, their culture and their value systems. Highlighted in this text are tribal/clan beliefs and practices such as *go obamela badimo* 'to worship the ancestral spirits', *bongaka* 'traditional medicine', *meila* 'taboos', *gorupa* 'initiation', *godisa* 'herding' and others. All of these practices highlight the centrality of the community during the early days of Setswana literary activity.

6.3 The distinctive character pattern.

In this section we still follow the principle that characterisation in the Setswana novels falls into two main categories, and we are concerned with characters who are presented individually motivated and acting sometimes outside their communities. The discussion is based upon the following texts:

- *Mosele* (Lebethe 1972)
- *Morabaraba* (Lebethe 1974)
- *Ngaka, Mosadi Mooka* (Monyaise 1965);
- *Marara* (Monyaise 1961);
- *Gosa Baori* (Monyaise 1970);
- *Motimedi* (Moloto 1953);
- *Omphile Umphi Modise* (Monyaise 1959);
- *Mangomo* (Mmileng 1975);

Among these texts, we have identified the following as case studies: *Mosele* (Lebethe 1972), *Morabaraba* (Lebethe 1974), *Marara* (Monyaise 1961) *Ngaka Mosadi Mooka* (Monyaise 1965), and *Gosa Baori* (Monyaise 1970). Other texts come into the study as further examples.

***Mosele* (Lebethe 1972)**

This text represents modern black communities (Batswana), the youth specifically, in and around the European-type towns, the South African townships specifically. The story is set in *Gauteng* 'Johannesburg' and it is one of the many texts that deal with the theme of the clash of cultures experienced by Africans when they seek a living in the modern European-type towns. Unlike the works of the initial era here the writer is concerned with characters as individuals, that is, their individual aspirations and value systems specifically.

In this text the author is particularly concerned with the magnitude of the economic and socio-political changes unleashed by the industrialisation of South Africa on black South Africans. All the characters are city dwellers, mostly young people who are products of the migrant labour system. Central to this book therefore are the effects of a city environment on the lives of black Africans and on some of the traditional social and administrative structures such as *lelwapa* 'the close family', *balosika* 'the extended family' structures, and *bogosi* 'chieftainship'.

Mosele, the title and the leading character's name means 'a different one', perhaps because Mosele is different from what might be called a normal human being. This story is about her and her many boyfriends, all of whom are subordinated to her. There are several of them, Moses or bra Moss (in township slang), Tafita, Billy and Pule, all of them Mosele's lovers. There are also a few older people who, as pointed out above lurk somewhere in the background. Two of them are Mosele's own parents and they are

Segale (Mosele's stepfather), *Mma Mosele* 'Mosele's mother' and in the far distance, *mmaagwe Pule* 'Pule's mother'.

The main issues for consideration are the characters' values and how these values distinguish these characters from one another as well as from the rest of the characters. Straight away, it is clear that each one of them is concerned with satisfying his/her own individual desires. All the young men associate with Mosele because she is beautiful and also because they want to satisfy their sexual desires. None of them is concerned with what society might think or say, which is contrary to what normally prevails in the country where parental authority and societal opinion are treated seriously. On the other hand while Mosele appears to be a victim she is in fact part of the whole drama as her intention is to exploit each one of them financially. This is reflected in her own words when she says,

...ba ntshala morago jaaka dintswa (Lebethe 1972: 20)

(...they follow me like dogs).

It is clear from her tone that much as they enjoy associating with her she also relishes her dealings with them. Mosele's lovers either drive around in beautiful cars or have lots of money and clearly she would like to benefit from this wealth. Central to this study therefore is the significance of all these networks of love relationships. The actions of these characters present them as human parasites, both physically and financially.

The author has buttressed the characterisation of these characters with the metaphors of *ditsitsiri* 'bedbugs', *tshingwana ya ditsheshe* 'a bed of flowers' and *motshameki wa kgwele ya maoto* 'a footballer'. Like bedbugs, which are interested in their victim's blood, these young men approach Mosele for casual sex. When she needs their assistance, such as when she falls ill, all of them except Pule hide away, which is characteristic of parasites. We are informed for instance that when she was mentally ill

and her picture appeared in one of the local newspapers for identification, none of them except Pule wanted to be associated with her. We read that,

Go tlile makau a mantsinyana mme a mo itatola ba re ga se ena
yo ba mo itseng (Lebethe 1972: 52).

(Several young men came to identify her but all of them
denied any knowledge of her).

All these young men are pleasure seekers who have no moral integrity nor have any seriousness of purpose. Like them, Mosele is interested in acquiring property, and being a thorough-going gold digger, she keeps all of them, for as long as it takes, in order to retain her supply of finance. As she puts it,

Ga ba nkitse, ke tla ba rutela ba bantsi (Lebethe 1972: 12).

(They do not know me, I will teach them a good lesson).

The lesson she intends to teach them is money related, and a good illustration is Moss who is preferred over many because he has more money, not because he is loved more. Confirmation of this fact is provided when she declares that,

Fa ke tota ke ipolela boammaruri Moss ga ke mo rate eke rata kgetsi ya gagwe (Lebethe 1974: 12),

(To tell the truth I do not love Moss, instead I love his pocket more).

In the end, Mosele's chickens come home to roost. She manages her many boyfriends so cleverly that they never come at the same time. However, in the end they reduce her to the level of *phate* 'a door mat' (Lebethe 1972: 24) an apt metaphor Pule (her first boyfriend) uses to describe the way most of them treat her. When she falls pregnant, without knowing who among the many boyfriends is responsible, like bedbugs none of them shows up, except Pule who in the end proves to be the most reliable when compared

to the rest. Surprisingly among the many boyfriends Pule is the least respected. The author appears to be proposing a moral lesson: to treat with respect every rung we use as we climb, for we may need the least of them on our way down.

While the focus is mainly on the youth, the author has also paid attention to some elders who are not only city inhabitants but are exploitative. One such character is Segale, Mosele's stepfather who also views women as sexual objects. According to him, women are for sexual exploitation. He equates them to *tshingwana ya ditsheshe* 'a bed of flowers' (Lebethe 1972: 17), which men must use to decorate themselves. According to this metaphor, it is every man's responsibility to find the most beautiful bunch of flowers from the bed to decorate himself. On the other hand, it is not absolutely essential for the men to water these flowers because, after all flowers do not have any feelings. Instead, when they die they must be thrown into the dustbin and be replaced immediately by newer and fresh ones. The narrator puts it as follows:

O [Segale] ne a sa bone ditsheshe jaaka dilo tse di tshelang mme di rata botshelo jaaka ena. Mo go ena di ne di sena maikutlo (Lebethe 1972 18).

(He [Segale] did not regard flowers as living objects, which like him valued life. According to him they did not have any feelings).

According to Segale, women are for sexual exploitation and they do not deserve any respect. There is also Mosele's mother who stays with a man, Segale, not because she loves him but because she needs his house to live in. Mosele is said to be a chip off the old block and by implication the whole family is parasitic.

Viewed in the context of the city, where most of the actions take place, all these characters mirror degradation of moral values and deterioration of parental discipline as a result of the city environment. Among these characters, the young specifically, there is no faithfulness or honesty. Consequently, the author seems to be saying 'touch a bug and you hate the smell of your finger', meet any one of these characters and you will hate to

be a fellow human being. However, although this is the general trend, there are exceptional cases such as Pule and his mother who shoulder other people's responsibility by raising a child fathered by someone else.

***Morabaraba* (Lebethe 1974)**

Similar trends of characterisation are observable in Lebethe's second novel *Morabaraba* (Lebethe 1972) in which the author is also concerned with the activities of modern Africans (Batswana) in the modern European-type towns, especially in their adoption of some aspects of the Western/European culture. The story is set in Madibeng, a modern Setswana village with a lot of influence from the nearby European type settlements such as *Tshwane* 'Pretoria' and Rosslyn. In this text too the central characters are young people with the elders somewhere in the background. As in *Mosele* (Lebethe 1972) this story is built around love matters with the youth spending most of their time in conflict with each other over love partners.

'*Morabaraba*', (the title of the text) is also the name of a board game similar to draughts and chess. It is a game of wit and chance in which participants outwit and penalise each other. This game symbolises the leading characters outwitting and tricking one another in their quest to win love partners. These characters are Mpute, Ntshimane, Morwesi and Bontle and they are all young. Mpute is Bontle's boy friend while Ntshimane is Morwesi's. They cheat and outwit each other the way chess players do. On two occasions Mpute steals girlfriends from his intimate friend Ntshimane. On the other hand, Morwesi steals Bontle's boy friend, Mpute. Ntshimane too jeopardises his own love affair with Morwesi by falling in love with another girl, Mmemme while at a boarding school in Mangaung (place). All these actions create a lot of animosity between people who are supposed to be intimate friends.

The *morabaraba* 'chess like' moves, stops and penalties represent these characters moving behind each other's back, the way chess players move their chess pieces. Lebethe calls these characters' activities *tlhakatlhakano* 'confusion', which as he puts it, started a long time ago when the Africans first came into contact with the Western civilisation. The narrator explains the significance of this term as follows:

Tlhakatlhakano. A lefoko lele itseng go tlhalosa maikutlo le matshelo a batho
(Lebethe 1976: 1)

(Confusion. What an appropriate word to describe the feelings and the lives of the people).

Embedded in the drama of the story are commentaries on the loss of moral values and cultural identity amongst Africans (Batswana) due to the influence of the city environment. The focus is mainly on young people conducting their love affairs in public and their parents supporting them, which is contrary to Setswana traditional culture. Like active and interested spectators, their parents occupy strategic positions in the background, supporting their children in their love activities.

Unusually we see Ntshimane's father giving his son Ntshimane the family car to go out for a picnic with his girlfriend Morwesi and their friends, which is contrary to Setswana culture. We have also noted Morwesi's mother assisting her daughter in making an illegal abortion, which is both illegal and risky. Neither Ntshimane (the boyfriend who is not even responsible for the pregnancy) nor Morwesi's father must know about this deed, which is the essence of the game *morabaraba*. Cards must be kept as close to the chest as possible for the opponent not to see them. All these are confirmation of major shifts in the balance of power from the parents to their children, the deterioration of parental discipline as well as degradation of moral values alluded to earlier in the study.

The author has used the metaphor of *tsebe ya lokwalo* 'a loose page of a book' (Lebethe 1974: 2), which can be picked up, read and discarded to be read by someone else later, to

capture a loss of integrity and cultural identity. According to this metaphor one is only able to maintain credibility when one's private life remains concealed. Immediately information is made public one is just like a wind-blown loose page, which can be read by whomever. The author has summarised this view as follows:

Tlotlo ya motho mongwe le mongwe le boleng ba gagwe jaaka motho di tshwarelela fela fa go sa ntse go na le dilo dingwe tse batho ba sa di itseng ka ga gagwe. Mme fa go itsege sengwe le sengwe ka ga gagwe, o tswana fela le tsebe ya ya lokwalo, ee fokiwang ke phefo, gore motho mongwe le mongwe yoo kopanang le yona a e tseye, a baale se se kwadilweng, mme a boye a e latlhe gape.

(Everyone's integrity is retained when some things about him/her are still concealed. Once something bad about him/her is known, he /she is just like a loose page of a book which is blown about by the wind, to be picked up, read and discarded to be read by someone else).

Applied to the details of the text, this statement explains how the love affairs between Ntshimane and Morwesi and between Mpute and Bontle were accorded respect before their involvement in other affairs outside was known. Immediately their involvement in other love affairs was known they lost the respect of members of their communities. In both cases as well as that of Mosele in *Mosele* (Lebethe 1972) the author seems to be arguing that the traditional practice of prearranged marriages, which prohibited any other affairs in the interim, was the best system.

Ngaka, Mosadi Mooka (Monyaise 1965)

Ngaka, Mosadi Mooka 'Doctor, a woman is a karroo acacia tree', which means 'a woman is not to be trusted', is yet another Setswana novel in which the leading characters are young people who in most cases are products of the migrant labour system. This story, like the majority of Monyaise's works is set in the city, Perekwane hospital in Gauteng 'Johannesburg'. This setting, as symbolised by the hospital, represents a sick society (Moiwa 1983: 63), that is, a society at war with itself. This is a society beset by both

social and economic problems. Central to all the drama of the story are young people who are virtually at war with each other over love matters as well as over economic matters, hence the societal sickness mentioned above.

The characters involved are Diarona, Stella, Naomi, Maria, *ngaka* 'doctor' Bodigelo, and Pule all of whom, apart from the latter are in one way or another connected to the hospital, either as patients or medical people (doctor and nurses). All of them (including Pule) have a common objective, which is to find or retain love partners, as if to suggest that their fulfilment is either in love or marriage. However, they differ markedly in their ways of achieving this objective.

All these characters are distinct from each other in terms of personality. However their actions and activities are so intertwined and interrelated that the removal of any one of them from the story would result in the plot of the story being completely dislocated. Their actions and personalities establish the complications of plot, surrounding the problem of whether one should be allowed to choose one's own partner. Collectively and individually these characters help the plot and the story move forward. We observe them individually and collectively below.

Diarona, a tuberculosis patient at Perekwane, has lost a boyfriend, Pule to Stella, a nurse and she spends most of her time brooding and planning to avenge this loss. She believes she has been wronged and she is even prepared to harm Stella. In spite of being a patient, she feels competent enough to compete favourably against healthy people such as Stella. In expressing her anger at Pule for deserting her, she is said to have

...a tlola jaaka taugadi ya motsetsi e femela malawana a mo
[Pule] tlhoma dinala mo lesameng (Monyaise 1965: 2)

(...sprung up like a lactating lioness defending its cubs and
planted her nails on his [Pule's] cheek).

Thereafter she sends a message to Stella, through Pule saying,

Stella ene o mo ree o re ka re re tla kopana (1965: 2).

(Tell Stella that I will meet her sometime).

We have noted with interest Diarona's emotions and the amount of energy and time she has put into this act. Her actions and thoughts reveal her as an aggressive person who feels incomplete outside a love relationship. She is also portrayed as the type whose fulfilment is embedded in a successful love relationship, hence her relentless effort to avenge the loss of a boyfriend to Stella. Her intentions are clear both to the readers and some of the characters such as Dan, Bodigelo and Maria because she does not hide any thing.

Stella too is highly involved in love matters, and knowingly she 'steals' Pule from Diarona, her friend and patient, under the pretext that she could not stop him from making advances to her. She is fully aware of the amount of distress this would cause Diarona. Like Diarona she is insecure outside a love relationship. Because of all this, she finds herself at the wrong end of Diarona's whip. At the same time she (Stella) must ward off *ngaka* 'doctor' Bodigelo who has expressed his love and proposed to her. On the other hand, Stella is the victim of a witch-hunt from another nurse, Naomi who considers her a threat in her quest to win Bodigelo for herself.

Another character with thematic significance is Susana (a minor character), who for a long time disguises her own son as a younger brother in order to win the love and marriage of a certain unnamed young man. For a long time this young man is under the impression that Susana's son is her younger brother. Upon hearing that the boy is not a brother but a son, the young man disappears, never to be seen again, as if to confirm Susana's fears. Insecurity (economic and social) has driven Susana into embarking on this venture. She once attempted a nursing career but dropped out due to pregnancy, the factor that resulted in her taking up a cleaning job in Perekwane. The author has used this

character to show how social and economic insecurity can drive some people into doing certain things they would otherwise not do.

A review of all the cases cited above shows that these characters have a single focus. All of them, ranging from the highest in both the social and economic ladder, doctor Bodigelo to the lowest Susana, strive for love. Another point of note is insecurity, which has driven some of them, especially women into doing certain things they would normally not do such as hurting or killing others over love. These characters, women in particular, are represented as aggressive in pursuit of their objectives. We perceive this as a departure from a well-held Setswana belief that women are naturally submissive and lacking in initiative, especially in love matters.

We have also noted the ironic touch in the actions of these characters. Stella, a nurse is supposed to nurse her patient, Diarona, yet she is the very one who aggravates her condition by attacking her. *Ngaka* 'doctor' Bodigelo too, is supposed to look after his patients' interests yet he is the one who becomes involved with them and at times even causes animosity between them because he loves one of them, Stella. Lastly instead of looking after herself, Diarona, a tuberculosis patient, spends all her time planning the demise of someone else.

***Marara* (Monyaise 1961)**

Characters in this text are similar in many respects to those in *Ngaka*, *Mosadi Mooka* (Monyaise 1965) and many of Monyaise's other novels. Typically, they are city dwellers and are distinct from each other in terms of personality and aspirations. There is a common thread that ties them together into a family unit with those in the other texts. Lebogang in *Marara* (Monyaise 1961), for instance, is similar to Diarona and Naomi in *Ngaka*, *Mosadi Mooka* (Monyaise 1965) and Matlhodi in *Bogosi Kupe* (Monyaise 1967). All of them spend most of their time focusing on love matters. Secondly the four of them

are hardhearted and aggressive in pursuit of love. Diarona makes several attempts on Stella's life, Naomi attempts to and ultimately kills Stella, Lebogang (through her hired assassin) makes attempts on Basetsaneng's life, and assassinates her own husband Molefe. Matlhodi on the other hand kills her husband through frustration.

***Gosa Baori* (Monyaise 1970)**

Gosa Baori 'No plan succeeds against the wishes of the gods' (Monyaise 1970) is the last of Monyaise's works, and according to many analysts also the most different and complex of all the Setswana novels to date. According to Malope (1978: 91)

Mo go *Gosa Baori*, re lebaganye le poloto ya mothale wa yone o le
osi mo dipading tsa Setswana ka kakaretso.

(In *Gosa Baori* we are faced with a plot of its own type across the entire
Setswana novel tradition).

The story is presented through Potso's dream and through his semi-consciousness, as an adaptation of the stream of consciousness. The narrator is asleep and he dreams about a dance school and two ladies who are his girlfriends. In his dream he is beaten unconscious by some thugs. The dream continues when the dreamer is in a semiconscious state, thereby constituting a dream within a dream. Consequently, the flow of events is disturbed, making them neither time nor space bound. Because of these two stages of existence, the story appears as two stories/sub-plots in a concentric plot structure design, that is a story within another story.

By the same token, characterisation in this text falls into two sets, those belonging to the first story and those to the second. Although the two sets of characters are thematically related, artistically they are unrelated. The only link between them is Potso (character) who features in the first as both a character and narrator and in the second as an observer

narrator. In the first story he is even referred to by name, while in the second he features as the *ke* 'I', first person narrator.

Like most of Monyaise's novels, this text is concerned with young people as central characters in European type settlements. It is set in several South African 'townships' (black residential areas around the South African cities). These townships are, *Sofia* 'Sophiatown', *Matshaeneng* 'Newclare', *Olanti* 'Orlando' and Benoni, all in the outskirts of *Gauteng* 'Johannesburg'. There is also mention of other urban centres such as *Tshwane* 'Pretoria', *Matlosane* 'Klerksdorp' and *Teemaneng* 'Kimberley', where the dance competitions are held. The many places mentioned above are all South Africa's black residential areas, the factor that makes the setting not peculiar to a specific township, but to all of them in general (Moilwa 1983).

In addition to these settings, now and again there is reference to other places such as the hospital, mainly *Perekwane* hospital or *kwa ngakeng* 'at the doctor's place' (Monyaise 1970). As in *Ngaka Mosadi Mooka* (Monyaise 1965) the hospital setting is often used symbolically to represent some form of societal illness. The story like most of Monyaise's novels represents a society engulfed in turmoil both economically and socially due to unemployment, crime and illiteracy. And the fact that there is turmoil in the society suggests that there is something wrong with township life.

The first story has Potso, Kedibonye and Kerotse as the central characters. The three are young people and have distinct personalities and value systems that distinguish them from one another as well as from other characters. Between the two ladies, for instance, Kedibonye is less beautiful but the most stable in character, while Kerotse is more beautiful but unstable. According to the text, the former is more serious minded and spends most of her time at home while the latter values an easy-going life style like ballroom dancing, where she spends most of her time.

Between the two women Potso chooses to marry Kerotse, only to realise his error of judgement when it is already too late. The author has used the three characters to demonstrate how easy it is for people, young people specifically, to place trivial things such as beauty ahead of more valuable ones such as family life. The individuality of these women is very central to theme and characterisation of the story because what they do, say and value distinguish them from each other, as well from other people. The author seems to be suggesting that in life there are two main types of people, the stable and the less stable yet in most cases young men/women choose to marry the less stable. In this subplot minor characters are Potso's mother, the *mooki* 'nurse' and *ngaka* doctor, unidentified by name.

Character sketching in the second sub-plot too has a particular pattern, in line with the various functions the characters perform. Generally the leading characters exist as individuals, in line with the city environment where individualism is the norm. However the socio-economic and political environment they live in has dictated that they belong to some groups for survival. Consequently the majority of them exist within the confines of certain groups or societies. There are several such groups and they are:

- *Bana ba Mathabe* 'Mathabe dance school'
- *Tshwane* 'Pretoria dance school'
- *Teemaneng* 'Kimberley dance school'
- *Magapela* gangster group.
- *Mawelana* gangster group

Among these groups, *Bana ba Mathabe* 'the Mathabe dance school' is the most significant. Other dance schools such as the *Tshwane* 'Pretoria' dance group and *Teemaneng* 'Kimberley' are their rivals and therefore subordinated to the former. Only a few of the characters in these other groups are referred to by name contrary to *Mathabe* where everyone has a name and some form of identity.

The whole drama of this sub plot revolves around ballroom dance competitions, at both regional and national levels. The central characters as well as the minor ones are so preoccupied with this activity that it almost dominates their lives. The central characters are Diale, Motlagole, Leta, Mmapula and Mosimane wa Olanti (the boy from Orlando). All of them are young people because ballroom dance is an activity for young and active people. Early in the story, Olebile (character) and his wife Mmoni, the founders and the leaders of the school, who are also the oldest members fall ill and are hospitalised where they stay for a long time. By this means they are removed from the scene for the best part of the narrative, leaving ballroom dancing to the youth.

These young characters have individual attributes, temperaments and interests. However, collectively they have a common cause, which is to serve their school, each in his/her capacity. We highlight their togetherness because it represents a core theme. Together they derive their strength and inspiration from the group. Accordingly, group existence supersedes individual existence. However, this group existence is different from that of the conventional texts because in this case characters still retain their individuality.

Apart from the dance groups, such as the Mathabe, Tshwane and Teemaneng dance groups, there are, as mentioned earlier, the Mawelana, and Magapelwa gangster groups. Members of these groups are social outcasts and therefore unlawful, yet they are recognised and appreciated by their communities. Now and again members of the community employ them to provide security or to carry out some investigation. The Mawelana, for instance, back the Tshwane dance group, while the Magapela gangsters back Mathabe.

This style of character sketching of groups is significant. Considered in their socio-economic and political context, these groups, especially gangsters are a political commentary on the lack of security (both economic and social) for black communities in

the former South African townships. This text is thus a form of political satire on South Africa. Because of this lack of security some youths formed societies such as dance groups in order to make a living. Others on the other hand have formed gangs to rob other people, still to make a living. These gangsters are employed to take the place of the national police force, which is almost non-existent in the black areas. This spirit of group belonging suggests that in the townships, together we stand and individually we fall.

In the end, it is clear that this text paints a sordid picture of township life. On the surface the focal issue is ballroom dance, but what is paramount are the effects of the city environment on the lives of young black Africans, especially in the 'townships'. What is also central is how this environment tends to devalue human life as people constantly plan to harm or kill others over trivial matters such as winning ballroom dance competitions. Central also is the fierce competition for livelihood among the township residents, both economically and socially.

***Motimedi* (Moloto 1953)**

Motimedi, 'The lost one' (Moloto 1953), on the other hand portrays a character that falls victim to socio-economic and political circumstances. The setting is a European-type settlement, *Fitase* 'Vrededorp', a township near *Gauteng* 'Johannesburg' and Molatlhegi the central character is the product and the result of this environment. At the beginning of the text he is a young person whose life is determined and shaped by the environment he was born and brought up in. Like most young people in the South African townships, he is a victim of the socio-economic and political circumstances. It is difficult to identify his aspirations, and values as a youth. With time though, through luck, hard work, and trickery at times, he manages to survive the hardships of his environment, only to trip over the last hurdle later in life when he finds himself on a collision course with the authorities.

As an individual, Molatlhegi is a well-rounded character with distinctive socio-political aspirations and preoccupations. He is born and brought up in a very poor environment, the factor that results in him becoming a delinquent. However, with the help of a missionary, he goes to school where he qualifies to become a primary school teacher. After qualifying, his intention is to assist his people regain some of their lost self-esteem. However, he does not succeed because of factors beyond his control. Firstly, his people are too illiterate to understand his political views. Secondly, since the story is set in apartheid South Africa, Molatlhegi could not express political thought or opinion without running the risk of being arrested.

***Mangomo* (Mmileng 1975)**

Mangomo, 'Extreme disappointment' (Mmileng 1975), is a story about Thuso, a youth who is born to an elderly couple, late in their lives. The expectations of this couple are so high that they name him *Thuso* 'Help', in anticipation of the assistance they think he will afford them in their daily chores, herding especially, which is their main preoccupation. Unfortunately, when he grows up he becomes a delinquent, bringing about the disappointment suggested by the title *Mangomo* 'disappointment'. In other words instead of being comforted, Thuso's family is made to cry even more. Unlike the other stories discussed above, this one is not about the character's values or aspirations. Instead it demonstrates the role played by fate in the lives of some people.

Although Thuso features predominantly as a youth, his life span covers a much longer period. In the end he is an adult who can be held responsible for his actions. Because the writer's intention was to demonstrate how the hand of fate operates, it is not easy to identify Thuso's individual aspirations or objectives in life. His life is aimless and with him the author has demonstrated how fate can work against the expectations. All in all his life is a symbol of disappointment to his parents and the society at large.

6.4. Concluding remarks

We have asked ourselves how the different Setswana writers stand in relation to each other in their representation of the young as the central characters. We have arrived at the conclusion that character delineation in the Setswana novel falls into two main categories, in the one case of when they are part of closely knit communities, and in the other when they are individuals with distinct personalities and aspirations. We have also concluded that characterisation in the Setswana novels corresponds with the two main categories of this literary corpus, which are the simple and the complex types (for this categorisation of Setswana texts (see 7.1).

Our findings have also shown that the first ever Setswana novelist D. P. Moloto, ushered in a style of writing and character sketching, which dominated the first two decades (1940-1959). This style, as noted earlier, was conventional with the events chronologically sequenced around an idealised and one-dimensional central hero in a non-plausible plot structure. Furthermore, this style of writing presented characters as part and parcel of larger social arrangements in which the community and communality were paramount. In addition to this, these Setswana novels were mainly didactic, another characteristic commonly associated with oral tales.

The second category as noted above is concerned with characters as distinct individuals with personal ambitions, attributes and preoccupations. This pattern appeared first in *Motimedi* (Moloto 1953) when Moloto created a character who set himself targets in life, firstly to attain formal education and then to assist his people regain their lost self esteem, as well as to make them aware of their current political rights. In this text the leading character encounters several problems, which are normally associated with the maturing process of young African youths in the urban centres. Initially he is exposed to trying conditions such as the shortage of basic amenities like food, clothing and proper shelter.

Through hard work Molatlhegi comes close to being one of the few that survive the city life.

This style of writing was later taken over and developed by Daniel Phillip Semakaleng Monyaise who introduced other features of character creation such as the psychological and physical development of characters. As noted, Monyaise's characters are also mostly young city inhabitants, the majority of whom are women. Like Molatlhegi these characters set themselves targets such as going to the city to look for jobs to improve their lives. Furthermore, like most of the black city dwellers reflected in other Setswana novels, they end up losing the focus of their initial objectives by falling for other activities such as casual sex, drinking alcohol and crime.

Following closely behind Monyaise were other writers such as S. J. J. Lebethe, M. T. Mmileng, R. M. Malope, and much later P. T. M. Marope whose characters are also young city inhabitants who, like most are products of the migrant labour system. Some, like Monyaise's characters are economic migrants while others were born there. In the process the majority of them adopted new ways of life, which make them lose touch with their traditional cultures.

Love, sex and betrayal constitute a thread that runs through many of the characters in the different Setswana novels, thereby tying them together. Mongwaketse in *Marara* (Monyaise 1961) for instance, is similar in many respects to Lebogang (Monyaise 1961), Diarona (Monyaise 1965) Mpute (Lebethe 1976), Naomi (Monyaise 1961), Keneeletse (Malope 1980) and Keimetswe in *Ngwana o Anya Mmagwe a Sule* (P. T. M. Marope 1987). All of them are focused, selfish, and cruel in pursuit of love. Knowingly, they steal each other's partners and openly they declare that they do not care what the next person thinks about them as long as they can get what they want.

7. Narrative Techniques in the Setswana Novel

7.1 Introductory Words

This chapter discusses the narratological techniques used by contemporary Setswana writers over the years, especially against the background of those found in the traditional tales. This in a way is a combined study of the old and the new Setswana literary traditions. The aim here is to show how the Setswana romance narrative has over the years developed in form, theme and technique into a genre currently known as the Setswana novel, using Western concepts. Narratological techniques are so many that they cannot be located in any one example of fiction, however great. Furthermore, not all of them can be discussed, as this would require a study much larger than this one. The method adopted is to identify a few and divide the study into subsections in order to discover possible commonalities or differences between the works within smaller areas.

This discussion is anchored in three interrelated concepts, which are text-structuring, techniques of description and characterisation, and style. Collectively, these concepts highlight the authors' awareness of the possibilities of language, both in the creation of fictitious worlds and in the use of language in a way that can be aesthetically appreciated. When outlining the importance of techniques in the study of literature Watt (1963: 11) says,

When we speak of technique then, we speak of nearly everything. For technique is the means by which the writer's experience, which is the subject matter, compels him to attend to it; technique is the means he has of discovering, exploring, developing his subject, of conveying its meaning, and finally of evaluating it.

Briefly explained, text-structuring entails the assemblage of the story material into a single unit, the establishment of some connection between events, as well as the deployment of some techniques of description and characterisation. Techniques of description and characterisation are the artistic devices of literary craftsmanship, which Mark Schorer (1967: 67) describes as all those aspects of fiction, which are taken to be the whole of it and many others. Style on the other hand is seen as the end product, that is, the over all effect of the way language has been used. Leech and Short (1999: 10-11) describe style as the way language is used in a given context, by a

given person, for a particular purpose. In essence the dividing line between technique and style is therefore very thin.

Invariably there are as many features of technique, description and style as there are texts, writers, genres, and schools of writing. While a certain number of texts and authors have been selected for this study, their representative nature means that we will formulate general impressions about the patterns and choices that have come to characterise the Setswana novel tradition.

7.1.1 Narrative plots in the Setswana novel (A brief outline)

Narrative plots discernible in the Setswana novels are many and vary. Some of these plots are closely related while others are distinct in many ways in line with Norman Friedman's delineation which has identified various types such as plots of action, plots of character and plots of thought, each category with its sub-divisions (Friedman 1967). These plots are a synthesis of three elements that constitute the matter of the writers' inventions and they are thought, character, and action (R. S. Crane 1967: 141). Their synthesis differ according to the different texts and invariably some are a lot simpler while others are more complex. However, these plot types cluster into two main categories, the conventional and the unconventional patterns, which (Kahari 1990: 247), in respect of the Shona novel describes as the simple and complex plots. A distinction is here made between novels in which a single uniform style is used throughout, the conventional, and the one in which more than one prose style is used, the complex. Leonard Lutwack (1967: 215) describes the former category as polite 'literary' book prose, greatly relaxed and loosened by the influence of journalism. Each of these categories has its characteristics although overlaps regularly occur. The two categories are briefly outlined below.

The conventional plots

These narrative plots are commonly characterised by the following features

1. Chronologically sequenced narrative time corresponding with the event time sequence.
2. The use of a simple or conventional linguistic format characterised by an

unrestricted code of writing without elaborate descriptive statements. However, this is not necessarily reflective of simplicity of thought or imagination.

3. A central and, at times single dimensional character around which the events and other characters are woven.
4. A single plot design.

Complex plots

These patterns may be characterised by the following:

1. A re-ordered event time sequence through the use of flashbacks and foreshadowing
2. Intermittence and alternation of sub-plots within the same story.
3. Elliptical suspense characterised by a more restricted code of writing as opposed to a free and simple style typical of the conventional works. This code is commonly identified by the use of hints and suggestions in the place of straight forward and explicit language.

Our main concern in this section therefore is to discuss how the different works are structured and how they fall into or overlap between the two categories.

In the same vein we consider the techniques of description and characterisation, that is, how various authors have created settings, delineated characters and communicated the actions and themes of their stories. Furthermore, we consider which aspects of language have been used predominantly to enhance the readers' understanding of the texts. This discussion is based on the following features:

1. Text structuring (conventional and complex styles)
2. Exposition
3. Narrative point of view (narrative perspectives)
4. Dialogue
5. Stylistic features.

7.2. Text Structuring (Conventional Texts)

Setswana conventional works are the majority and they feature across all the historical periods of the Setswana novel. However, the majority of such works are found within the initial period of writing, that is, the 1940 –1959 era. This style is therefore associated more with this period and the pioneer writers most of whom were trying to come to terms with literacy as well as literary production. These writers were products of traditional culture with its various oral literatures and social values. They were also products of the mission school. Consequently their style and content were significantly influenced by the conventions of traditional narratives, the folk tale in particular, and missionary education.

Among the conventional writers, D. P. Moloto is the most central, having written two texts within the same era, and two in the second era. One of these works is *Mokwena* (Moloto 1940), the first ever Setswana novel. His second was *Motimedi* (Moloto 1953). The two are significant in two different ways as shall be observed later. *Mokwena* (Moloto 1940) is key to the study because not only did it break the ice but it also introduced the tone and style, which were later used by most of the conventional writers. We discuss *Mokwena* in detail and the rest of the texts as supplementary cases. Moloto's third and fourth novels are *Moji Motlhabi* (Moloto 1960) and *Manyobonyobo* (Moloto 1980), both of which have strong family resemblances to the other two. Other texts referred to additionally or discussed briefly as further examples are:

- *Tshimologo ya Motse wa Motswedi* 'The founding of Motswedi settlement' (Moletsane 1962).
- *Lonaka lwa Mahura a Mantsho* 'A horn containing black charms' (Moroke 1960).
- *Sephaphathi* 'Character's name' (Moroke 1959).

Others not discussed at all will be mentioned at the appropriate times or mentioned as further examples.

***Mokwena* (Moloto 1940)**

Two features of text structuring are discernible in the text *Mokwena*. The first is the conventional narrative pattern, which is characterised by the events, episodes and

chapters following one another in a strict temporal sequence or the narrative time sequence corresponding closely with the event time sequence. The second is the presence of a central character around which all the events and other characters are woven. These two features are interrelated and they determine the type of plot and characters projected in the text.

The text opens with some men seated at *kgotla* 'council' discussing tribal matters followed by the announcement of the birth of the crown prince and central character Mokwena. This announcement is then followed by the growth of the prince, which is characterised by the shepherding of small stock, the herding of cattle, his initiation into adulthood and ultimately his role as the paramount chief, in this order. The entire story is constructed around the central character figure Mokwena, and throughout he occupies centre stage with the rest of the characters, events and situations subordinated to him. All of them are there to provide the environment in which his destiny is fulfilled.

The layout of this text corresponds closely to the conventions of oral tales whose strengths are the hero, the story told and the lessons taught. Oral tales in Setswana are also characteristically linear, revolve around a central character, and are didactic. Furthermore, the text consists of loosely connected events, episodes and chapters with very little consideration for cause and effect relationship between the events, which is another feature of oral tales. The advantage with this structural layout is that it has made it easier for Moloto to concentrate on and stress one single ideal, which is the promotion of Kwena royalty. Anything outside Kwena royalty is treated as peripheral and therefore less important, a view highlighted by Lutwack (1967: 218) when he says,

A uniform style is assimilative in that it helps to create under a single aspect of language a single vision of the multiplicity of reality; it is a bond between author and reader, ensuring that no different adjustment to language and viewpoint will be demanded from the reader than that established at the outset

The disadvantage with this sharp focus on the leading character's exploits, however is that, it tends to simplify human nature by excluding other details and other characters, thereby making the story appear incomplete. Furthermore this sharp focus on the

leading character and his adventures has forced the entire story into a single plot design. (For a summary of the story see the Appendix I).

Supplementary Cases

***Tshimologo ya Motse wa Motswedi* ‘The founding of Motswedi settlement’ (Moletsane 1962)**

The conventional style is observable in several other Setswana novels. One of these texts is *Tshimologo ya motse wa Motswedi* ‘The founding of Motswedi settlement’ (Moletsane 1962) in which the events chronologically trace the movement of the Bahurutshe clan from their place of origin to their new settlement in Motsweding. As in *Mokwena* (Moloto 1940) the events occur in a single string form, the type of which we have already associated with traditional folk tales. Furthermore, as in *Mokwena* (Moloto 1940) the leader of the clan is Sebogodi, who is central and heroic. The events and the rest of the characters revolve around him. The rest of the characters are also there to provide a societal environment in which the central character(s) is fulfilled. This is in line with the ideals of the society projected in the text. This society emphasises community and communality with the chief as a symbol of clan unity and integration.

***Monageng* (Leseiyane 1963)**

In *Monageng* the character’s name, meaning ‘one in the wilderness’ (Leseiyane 1963) the events are also chronologically sequenced and are constructed around the central character Monageng, and his adventures. Initially, the focus was on his father Phofuyagae. After the latter’s death, the focus shifts to his son Monageng, who is similar to his father in terms of personality and aspirations. Here too, the leading character is paramount and heroic and, as in the previous two cases, the narrator follows him around paying little attention to other characters. This story too is based on a single ideal, which is Monageng’s desire to avenge his father’s death, and like the rest, it is narrowed into a single plot design.

***Lonaka lwa Mahura Mantsho* (Moroke 1960)**

Lonaka lwa Mahura a Mantsho 'a horn containing black charms' (Moroke 1960) is in many respects similar to the other three texts. Like them, it has the style of oral tales and is constructed around the central character figure, Thakadu. The story traces the leading character's flight from his place of birth in Gamogale (place) after the Ndebele (tribe) had destroyed his tribe to the time he settles among the Bahurutshe (a Setswana clan). As in the other cases discussed above, the focus is on him and his adventures. The rest of the characters are peripheral and simply tied to him. His movement from place to place determines the shift in the focus of events. When he goes to *Teemaneng* 'Kimberley' with his employer, for instance, the events of the story accompany him there. Every activity in the main village is suspended until he returns.

Other texts with a similar narrative pattern, but not discussed, are *Sephaphathi* 'character's name' (Moroke 1959), *Pule* 'character's name' (Kopane 1956), *Rammone wa Kgalagadi* 'Rammone from Kgalagadi' (Seboni 1946) and *Mosimane Motshabadire* 'a boy who is afraid of enemies' (Phutieagae 1956), *Moji Motlhabi* 'character's name' (Moloto 1960), *Legae Botshabelo* 'home is the sanctuary' (Raditladi 1968), *Semphete* 'character's name' (Pilane) and *Motimedi* 'The lost one' (Moloto 1953).

7.2.2. Exposition

The first feature of narrative technique we will consider is exposition. This aspect is concerned with the building up of the background to the story, which is, the creation of setting (time and space) the description of the nature of the fictive world and the characters' habitual behaviour. Meir Sternberg (1974:26) defines exposition as

...the space in the pictorial representation, usually appearing as if in the distance, arranged to provide relief for the principal object.

When outlining its functions Sternberg (1996:104) points out that,

...the reader must usually be informed of the time and place of the action; of the nature of the fictive world peculiar to the work or in other words of the canons of probability operating in it; of the history, appearance, traits

and habitual behaviour of the dramatise personae; and of the relations between them.

We understand exposition as the context of the story or as the foundation on which the story is built. This study discusses how this literary aspect appears in various Setswana novels in order to identify any uniform or divergent patterns emerging. The following texts have been identified as case studies:

- *Mokwena* (Moloto 1940)
- *Lonaka lwa Mahura Mantsho* (Moroke 1960).
- *Tshimologo ya Motse wa Motswedi* (Moletsane 1962).
- *Motimedi*. (Moloto1953

A number of other texts are referred to additionally.

***Mokwena* (Moloto 1940)**

There is a noticeable pattern in Moloto's expositional information in *Mokwena* (Moloto 1940), whether in the description of characters, objects, setting or situations. He provides an overview of these before he engages them in the details of the story. Adejare (1992: 143) calls this technique the cinematographic technique. In line with this style, the story opens with a brief description of some aspects of the *Kwena* 'crocodile totem' culture such as *kgotla* 'council' activities *letsema* 'arable farming', *letsomo/letsholo* 'hunting expedition', *bogwera* 'initiation', the beliefs in the *badimo* 'ancestral spirits', *bongaka* 'traditional medicine' and *boloi* 'witchcraft'. Other issues mentioned are *gonyala lefufa* 'polygamous marriages', especially in the case of the chief, and *gothatafatsa ngwana* 'the strengthening of the child/crown prince' using strong traditional herbs.

These descriptions outline the habitual conduct and traits of the *Kwena* clan, that is, the values and beliefs that inform the people's thoughts and guide them in their daily activities. The *Kwena* people are a community with clearly defined administrative structures of *kgosikgolo* 'paramount chief', *dikgosana* 'sub-chiefs' *borre ba lekgotla* 'council members' and other categories of people such as *batlhabani* 'warriors', *badisa* 'herders' and *balemi* 'arable farmers'. These categories inform the lives of the people and the superstructures upon which their lives are based

In addition to the above information, Moloto has outlined the background to Kwena royalty, the crown prince, specifically. Mokwena was the son of a paramount chief and born to the most senior wife of the Kwena clan, suggesting that he was the most senior among the Kwena in the region. It is for this reason that he was strengthened/fortified using the strongest charms, and that he was expected to marry according to tradition because whatever he did symbolised clan integrity and unity. Like his father Mokwena is supposed to marry a particular woman drawn from a particular clan in order to ensure allegiance and alliances during war times.

All these descriptions are in line with Meir Sternberg's idea of the author introducing the reader,

...into an unfamiliar world, the fictive world of the story, by providing him with general and specific antecedents indispensable to the understanding of what happens in it (Sternberg 1996: 104).

The entire story is developed against this background, carrying the reader along in a world with which he/she can identify. Furthermore, all these details about the fictive world are deliberately placed at the beginning of the text to give the reader a foretaste of what to expect. They are also introduced early because later in the story, some of them are challenged by Western values, especially those despised by Christianity such as *gonyala lefufa* 'polygamy' and *gorupa* 'circumcision'.

Supplementary Texts

Exposition in most of the conventional texts follows a similar pattern to that of *Mokwena* (Moloto 1940). It is cinematographic, and it is generally situated at the beginning of the texts, in line with what Sternberg (1996: 113) calls 'the material antedating the first scene in terms of event time sequence'. We discuss these patterns in the supplementary texts below.

***Lonaka lwa Mahura a Mantsho* (Moroke 1960)**

In *Lonaka Iwa Mahura a Mantsho* 'A horn containing black charms' (Moroke 1960) the Gamogale settlement is described first before the action begins. It is described as being peaceful and stable. The atmosphere of peace and stability is symbolised by several images such as clean water flowing in the nearby stream, crocodiles basking in the sun by the river side, frogs croaking in the nearby pond, and birds singing happily on top of trees (1960: 3). All these suggest an atmosphere of peace and contentment. As a complement to these descriptions, women are captured happily walking the footpaths to and from the stream to fetch water, some elders at *kgotla* 'council' discussing tribal matters, *badisa* 'herders' out in the bush herding livestock and a blacksmith seated working the iron (1960: 3). This is the people's way of life and they go about it without being told how to live it. It is this peace and tranquillity of the Gamogale community that is easily destroyed by the marauding Ndebele warriors.

However, unlike in *Mokwena* (Moloto 1940), the leading character Thakadu is not fully described in terms of his habitual conduct and character. When the story begins, he is simply a young boy who looks after his father's small stock, goats specifically. Furthermore, he is represented as part of a closely-knit group with an emphasis upon communality. Instead, his personality emerges by reading between the lines during the course of narration. Although seemingly limiting, this narrative style does not restrict the portrayal of the leading character. His personality emerges clearly out of his interaction with other characters.

***Tshimologo ya Motse wa Motswedi* (Moletsane 1962)**

A similar narrative pattern is observable in *Tshimologo ya Motse wa Motswedi* 'The founding of Motswedi settlement' (Moletsane 1962: 1). Like most, this text opens with a detailed description of the fictive world, mainly the events leading to the disintegration of the major Bahurutshe tribe and the founding of smaller ones such as the Motswedi settlement. Thereafter, the narrator outlines the nature of this settlement, touching on its natural vegetation and climatic conditions and their impact on the lives of its inhabitants. This is a traditional environment characterised by traditional activities such as subsistence farming, national celebrations such as *goloma* 'the first fruit', *gorupa* 'initiation' ceremonies and *letsomo* 'hunting expeditions'. The

story develops against this background, thereby carrying the reader along as a participant observer in a world that he/she can identify with.

Other conventional texts with a similar pattern but not discussed are *Sephaphathi* 'character name' (Moroke 1959), *Monageng* 'character's name meaning one in the wilderness' (Leseiyane 1963), *Bonno Botlwaelo* 'Residence is the sanctuary' (Matshego 1950), *Pule* 'character's name' (Kopane 1956), *Semphete* 'character's name' (Pilane 1968), *Mokoma Dithare* 'character's name' (Raditladi 1972) and *Moremogolo wa Motho* 'everyone's destiny is in his /her own hands' (Leseiyane 1950). A general pattern in the majority of these texts is therefore a detailed exposition, which precedes the opening scene.

Observations on exposition

Though the most common feature in the conventional texts is a detailed and mostly concentrated exposition of character(s), setting and the fictive world at large, there are some exceptions to this pattern. In some of these texts exposition is not always concentrated or detailed. Instead it crops up at different places and in different forms during the course of narration. In some instances it is even deliberately omitted in order to give the reader the chance to fill in for him/herself. Some of these texts are *Motimedi* (Moloto: 1953), *Molotlhanyi* (Kitchin 1966) and *Khumo Segwagwa ea pharuma* (Moroke 1971). Among these we have identified *Motimedi* as a case study and others as further examples.

***Motimedi* (Moloto 1953)**

Motimedi 'The lost one' (Moloto 1953) opens with the arrival of a woman (the leading character's mother) into the crowded streets of *Fitase* 'Vrededorp', a black township near Johannesburg. Technically nothing expositional is said about her except that she is wearing old clothes, hungry and in need of some assistance. Furthermore, nothing is said about the inhabitants of this locality, except that they are seemingly in a hurry. In the end there is scant information that can be deemed expository in the strictest sense of the term. This leaves the readers to make their own evaluation of the

characters and situations from the context of the story. This type of design confirms David Daiches's view that,

Sometimes the character as we see him first is a shadowy and undetermined creature, but after his reaction to a chronological sequence of events have been presented we feel that he is a living personality (1960: 12).

With this type of design the reader must either deduce background information from the actions of the characters or do without.

On the other hand, although the first episode is part of the fictive present as it captures characters in action, it is expositional. It pre-establishes the mood of the environment warning the reader in advance what to expect. The fact that people ignore the woman in need of assistance suggests that they are generally less helpful and individualistic. The impression conveyed is that in the city people love themselves more than their neighbours. It is an atmosphere charged to the highest degree with tensions and uncertainty. On the other hand, the mention of cars, prisons, and shops as part and parcel of the life style in this locality suggests that the setting is a modern European type settlement. The point noted is that even here the setting is not directly described. Instead it emerges from the progression of the narrative.

The explanation for this shift in technique is that *Motimedi* (Moloto 1953) was Moloto's second novel and indications are that he and other writers were beginning to put into practice new techniques as well as explore new themes. Consequently, the departure from the folktale style in *Mokwena* (Moloto 1940) to something more modern could be attributed to experience acquired. Two aspects of change in the presentation of exposition are discernible. The first, as stated above, is the shift from detailed and concentrated exposition to the enacted exposition of the modern style. The second is the use of hints and suggestions and some flashback to convey background information. Flashbacks feature once in the whole text when Monyamane (character) describes how his family disintegrated and why he must be known as the leading character's father. This episode is part of a progressive narrative in terms of its dynamics. However, it is also expository in function as it provides additional information on the living conditions of black populations in the South African townships.

The conclusion is that although *Motimedi* (Moloto 1953) was written during the initial period when most of the writers used the folktale techniques, it was transitional. It was transitional at two levels. Firstly, it marked changes in Moloto's own writing style. Secondly it signalled and anticipated major changes within the Setswana novel tradition from the conventional and romantic style of the initial era to the greater complexity of the subsequent ones. According to Masiea (1985: 644) Moloto and some writers appear to have read books written by more experienced writers in other languages, English literature specifically. One such case is *Motswasele II* (Raditladi 1945), a historical drama reminiscent of Shakespeare's *Julius Caesar*. These early signs of change were followed by significant changes at the turn of the 1960s when D. P. S. Monyaise published his first novel *Omphile Umphi Modise* (Monyaise 1960).

Other Setswana novels with similar tendencies, *Molotlhanyi* (Kitchin 1968) and *Khumo Segwagwa ea pharuma* (Moroke 1968) open with the action proper before communicating any form of background information. Expository information in both emerges out of the fictive present. In *Molotlhanyi* (Kitchin 1968) for instance, Molotlhanyi's treacherous character emerges later in the text during his interaction with Mafetogane (character) and Ndodana (character). The author did not give himself the liberty of time and space to provide a detailed description of this character.

Another observation is that while exposition of space and character is clearly outlined in almost all the conventional texts, the same cannot be said about the time setting. Most of them are characterised by the lack of a clearly defined statement regarding time setting, a factor we earlier associated with folktales. We have earlier observed that with folktales the time setting is often suggested by expressions such as *gatwe erile* 'it is said that', *nako nngwe bogologolo tala* 'once upon a time, a long time ago'. These expressions do not carry any specific time reference, except to indicate that the events took place some time in the remote past (see 3.2.3 above).

The very first sentence of *Mokwena* (Moloto 1940) for instance, states that Mokwena (character) was the son of Ramonamane, the chief of a Bakwena tribe, sometime in the past without any time specification. The reader is left to infer by appealing to his/her own knowledge of the history of Batswana populations in southern Africa that

the story could be set sometime in the nineteenth century. It is only with the place setting that we are able to associate the Mosita settlement with a known place in South Africa where it is believed one of the *Kwena* clans resided. This lack of time specification clearly supports the observation that oral tales influenced some of the early Setswana texts.

This feature of narrative technique is common in many Setswana texts, as can be observed in the following extracts.

1. *Moremogolo wa Motho* (Leseiane 1950: 8),

Go kile ga bo go na le monna mongwe wa Motswana yo o
neng a bediwa Gabotlraelwe.

(There was once a Motswana man called Gabotlraelwe...).

2. *Molotlhanyi* (Kitchin 1966: 1),

Moso ke oo wa letsatsi la kgwedi ya selemo sa ngwaga mongwe.

(One day early in the morning of a certain day, of a certain month, of a certain year).

3. *Motimedi* (Moloto 1953: 1),

E ne ele mantsiboa a letsatsi lengwe la malatsi a go neng tletse batho
ba ba ntsi mo mebileng ya motse wa Fitase.

(It was in the afternoon of one of the many days when there were many people in the streets of Fitase).

4. *Lehufa le lwa le thuto* (Moroke)

Mo mabopong a noka ya Lepelle go kile ga bo go na le motsana o
monnye wa batho ba bantsho.

(There was once a small village for black people along the banks of the Lepelle River).

In all the above cases, the description of the time setting is hazy. When explaining this situation, however, in respect of the Shona novel, Kahari (1990: 250) argues that these expressions are meant to condition the reader's mind into believing what followed, however fantastic and mysterious the plot. We have used this observation in the appreciation of our texts.

7.2.3 Point of view (Conventional texts)

In this sub-section we discuss the anchoring of point of view in the Setswana novels in order to identify its trends of development during the course of novel writing in Setswana. The aim here is to find out how changes in technique marked changes in the writing of the Setswana novel over the years. We have taken into consideration that in a novel a story is told and telling a story implies a narrator with a voice, a tone and a set of moral values. Furthermore, we will discuss how the narrative perspectives used have impacted on other elements of composition such as dialogue, tone, exposition and others. However, before we undertake this task it is necessary that we reiterate some observations, definitions and descriptions some writers have made on this literary aspect.

Many modern critics and analysts, among them Edward J Gordon (1973), Norman Friedman (1967), Edith Wharton (1925), Catherine W. Booth (1967) and Percy Lubbock (1957) have written extensively on this cardinal aspect of literary appreciation. Philip Stevick (1967: 85) highlights the extent of this task when he states that 'no other aspect of fictional technique has been more widely discussed, analysed and debated, at least among modern critics of the novel'. While some writers such as Percy Lubbock have hailed the founding of point of view as a technical breakthrough in literary appreciation, others such as E.M. Forster have simply brushed it aside as a trivial technicality. Among the many definitions and explanations by various writers, we have adopted the ones by M. H. Abrams, Fowler, Edith Wharton, and Marjorie Boulton which are clearer and nearer to the objectives of this study.

When outlining the importance of identifying a narrative perspective in literature, Edith Wharton (1925) states that:

It should be the storyteller's first care to choose his reflecting mind deliberately, as one would choose a building site ...and when this is done, to live inside the mind chosen, trying to feel, see, and react exactly as the latter would, no more or less, and, above all no other way.

Fowler on the other hand defines point of view as,

...a term used in the theory and criticism of fiction to designate the position from which a story is told (1973: 149).

For his part M. H. Abrams (1981: 142) defines it as,

...the way a story gets told - the mode of perspective established by an author by means of which the reader presented the characters, action, setting and events which constitute the narrative in a work of art.

Some of the writers such as E. J Gordon, Norman Friedman and C. W. Booth have identified a large number of narrative perspectives. Norman Friedman (1967) for instance has identified the following: editorial omniscience, neutral omniscience, 'I' as a witness narrator, 'I' as a protagonist and multi-selective omniscience. He has further proposed the following questions, with the intention to further assist with the identification of the various narrative perspectives:

1. Who talks to the reader (author in the third or first person, character in the first person, or ostensibly no one)
2. From what angle regarding the story does he tell it? (above, periphery, centre, front or shifting).
- 3 What channels of information does the narrator use to convey the story to the reader? (author's words, thoughts, perceptions and feelings; or character's words and actions, or character's thoughts, perceptions and feelings: through which of these combinations, of these three possible media does information regarding mental states, setting, situation and character come.
4. At what distance does he place the reader from the story? (near, far or shifting).

From the above views, it is clear that point of view is anchored on the concept 'person', that is, whether the story is told in the first or third person. However, many they are, narrative perspectives fall into three main categories, which Majorie Boulton (1975: 30) has summarised as follows:

The novelist has three basic methods for taking up a position...He can tell the story essentially from the point of view of the person, either by impersonating that person and writing as 'I' or by following the person through his adventures and writing of 'He'. He can tell the story as an omniscient narrator, choosing to recount what he thinks of interest, but implying that he knows a great deal more about all characters and incidents.

We have adopted Boulton's delineation, and we will use it in the description of the Setswana novels. Furthermore, we have identified the following texts as case studies.

- *Mokwena* (Moloto 1940)
- *Sephaphathi* (Moroke 1959)

- *Lonaka lwa Mahura a Mantsho* (Moroke 1960).

Other texts not discussed will be mentioned briefly as additional examples.

***Mokwena* (Moloto 1940)**

D. P. Moloto has used two types of point of view in *Mokwena* (Moloto 1940), and they are the third and omniscient 're' 'we' narrators, however not in any specific order. The first one to appear is the third person point of view with which the narrator addresses the events, characters and situations from an external and impersonal position. He has used it describe situations such as elders seated at *kgotla*, 'council' meeting discussing tribal issues as well as the arrival of the traditional diviner who has come to divine the crown prince. In some instances the third person narrator addresses some people by their names while in others he uses pronominal subject concords such as *o* 'he/she' or *ba* 'they' to refer to individuals or many characters respectively, as demonstrated in the following:

- a) Mapadimole a ntsha marapo a tse disuleng.

(Mapadimole[character] took out the bones of the dead [divining bones]).

- b) A bofolola e nngwe...(Moloto1940: 9).

(He untied the other...).

In example (a) the character is mentioned by name while in (b) he is simply referred to as *a* 'he'. This mode of narration in general is in line with what Boulton (1975: 30) describes as 'following the person through his adventures and writing of 'He''. With this mode of narration it was easy for Moloto to present an impersonal picture of the fictive world and characters.

As the plot unfolds, and with additional details coming into the fold, such as the description of some aspect of Setswana culture and some physical features of the fictive world, the third person narrative is temporarily suspended in favour of outright-omniscience, which Friedman (1967: 119) calls editorial omniscience. With this mode the narrator presents a panoramic view of the fictive world as evidenced in the description of the diviner, his charms and the physical features of the surrounding

areas. The narrator, for instance does not only relate the events surrounding the *doctoring* 'strengthening' of the crown prince but also provides, from an-all-knowing position, all the intricacies surrounding the preparation and use of traditional herbs and charms. He knows their different types, how they are mixed and their functions. His unrestricted narrative position is further illustrated by his detailed description of many aspects of the Setwana culture such as the setting of *mephato* 'regiments' *gorupa* 'initiation', and *goroka pula* rain making ceremonies. These descriptions highlight the narrator's proximity to all situations and the omniscience alluded to above. All these confirm Norman Friedman's submission that

Here "omniscience" signifies literally a completely unlimited –and hence difficult to control—point of view. The story may be seen from all angles at will; from the godlike vantage point, beyond time and place, from the centre, periphery and front (Friedman 1967: 121).

Further evidence of omniscience is when the action is frozen to allow for the narrator's intrusions to describe something or to throw a word of caution, especially when he thinks the reader needs to be taught something as evidenced in the following:

- a) Lengwane re ka re ke ...(Moloto 1940: 16).
(*Lengwane* we can say is...)
- b) Mankgwenyana ke selo se se dirwang jaana.... (Moloto 1940: 41).
(*Mankgwenyana* is something made this way...).

In both cases the author has stopped the action in order to teach the reader about *lengwane* and *mankgwenyana*.

Furthermore, as mentioned above, in some instances the omniscient narrator refers to himself as 're' 'we', however, not as first person narrator, but as an omniscient narrator. In this case the narrator does not refer to himself in person but to the readers as well because the assumption is that together with the readers, they are involved in telling the story, a feature normally associated with folk tales. Here the narrator banks on the readers being in agreement with his descriptions because both are present to each other. As a participant in the oral literature of his people the assumption is that Moloto carried forward this tradition and used it to write his story. D. P. Kunene (1989: 199) explains this point as follows:

- i). It is clear from this that an oral narrative depends for its success on the mutual relationship between the narrator and his audience who are held together by their common concern for the characters and events in a story

- ii. All participants in the performance are willing to suspend their belief and to behave as if the real world and the fictive world have merged. Therefore what the characters do and say and suffer and enjoy are directly shared and valued by the narrator and the audience.

From this position the narrator induces the audience to grant his story some authenticity because both the narrator and the audience are involved in telling the story. This feature of narrative perspective is demonstrated in the following:

Mokwena yo re tla thadisetsang babuisi ka ene... (Moloto 1940: 3).
(Mokwena whom we shall tell the readers about).

The underlined formatives are first person subject concords that convey the concept of plurality. However, the narrator and the audience are perceived as one. And because of the close proximity between the two, the narrator does not have to goad his audience in his direction. He assumes assent and he can count on them to be in full agreement with his judgements, and expression of approval and disapproval.

***Sephaphathi* (Moroke 1959)**

As in the case of Moloto's Mokwena, two narrative perspectives are discernible in all of Samson A. Moroke's novels. These are the third and omniscient points of view, and as in the previous case, these perspectives are not deployed in any systematic manner. *Sephaphathi* (Moroke 1959), the first of Moroke's novels, opens with the third person narrator addressing the events, situations and characters impersonally from an external position. This mode of narration is characterised by limited authorial intrusions. However, as in the case of D. P. Moloto when it is time for the narrator to provide additional details such as the description of situations or objects third person narrative is replaced by the omniscient narrator 'who refers to him/herself as *ke* 'I' or *re* 'we', or uses the first person subject concord(s) to refer to him/herself as in the following quote:

Maikaelelo a me ke gore ke seka ka kaya leina la motse o mo
lokwalong lo (Moroke 1959: 3).
(My intention is not to mention the name of this settlement in this book...).

The underlined forms are first person subject concords, which are suggestive of first person narrative. However, here the narrator is neither the 'I' as a witness nor the 'I'

as a character narrator. Instead it is the omniscient soliciting the support of the audience or the readers. This narrator is someone close to the events but who is not one of the characters. In this instance the narrator has access to all forms of information. The extensive description of the characters' personalities, settings and the fictive world at large, is indicative of this fact.

Another salient feature of Moroke's point of view is the frequency of authorial intrusions, which according to Friedman is a feature of omniscience. He freely moves backwards and forwards in time. He even explains the characters' mental state at a given point in time as illustrated in the following.

Moya o montle wa tsena mo pelong ya gagwe wa mo gopotsa gore gore
o ne a ikaeletse go ya gae (Moroke 1959: 16).
(The good spirit entered his heart [mind] and reminded him that he was
intending to go home).

The narrator does not only explain what he sees but also what he thinks goes on in the minds of the characters.

Religious analogies and interpretations are also part of Moroke's narrative style. They are common and frequent. In this respect the narrator stops the action and from an omniscient position communicates religious messages or short sermons. The justification for this approach may be sought in Moroke's background and profession. He was both a Christian and an ordained priest. He therefore wrote his novels from his deep religious beliefs and convictions, and being a priest he saw it as his responsibility to convert his readership to Christianity, and he saw the suspension of the action and the insertion of authorial voice as one medium to achieve such conversion.

***Lonaka lwa Mahura a Mantsho* (Moroke 1960)**

Similar features of narrative perspective are discernible in *Lonaka lwa Mahura a Mantsho* (Moroke 1960), that is, a constant movement between the third and omniscient narrative perspectives. The first to appear is the third person narrator with the narrator describing the events and situations from an external and impersonal position. The second narrative perspective is the omniscient narrator s in the form of

Re 'We' or *Ke* 'I'. In the former the narrator addresses the events and characters from an impersonal position and characterised by limited authorial intrusions. In the latter the narrator has flexibility of movement. He moves backwards and forwards in time and explains the characters' mental state.

This text like the rest of Moroke's other novels is characterised by religious analogies, statements and interpretations, which are, transmitted from an omniscient position. Once again the author's religious background and preoccupation were responsible for the narrative perspective used. As in *Sephaphathi* (Moroke 1959) he still used the text as a forum to preach and teach the gospel. The following quotations from the two of Moroke's texts are illustrative.

Lonaka lwa Mahura a Mantsho (Moroke 1960)

- i) O na a itlhophetse go rera ka mafoko a re a bonang
mo thapelong ya morena....

(He had chosen to preach about the words that we find in the Lord's
prayer...)

Sephaphathi (Moroke 1959)

- ii) Batho botlhe ke bafeti mo lefatsheng mme ba tshwanetse gore
ba bake Modimo ka gone le fa loso lo boitshega, ke borokonyana
jo ereng fa motho a tsoga mo jone a bo a le kwa legodimong la botshelo
jo bo sa khutleng. A go bakwe Morena...(1959: 8).

(All human beings are visitors in this world and therefore they must praise the
Lord because although death is scaring, it is but a small sleep from which
the next step is heaven where there is everlasting life. Praise the Lord...).

Because of this preaching and teaching, didacticism is a common and regular feature in all of Moroke's novels. This didacticism highlights the towering position from which Moroke narrates his stories, the perspective that pushes the narrator to preach instead of portraying. When describing the weakness of this mode of narration Allott (1960: 30) argues that:

The novelist's theory and practice are most likely to part company
whenever the anxiety to grind some special axe urges the preacher to take
over from the artist.

The observation about this mode of narration is that in some instances it limits character participation in the details of the text when the narrator virtually takes over. When outlining the disadvantages of this narrative perspective Malope (1978: 147) states that:

Bapadi bangwe ba rata go tlhalosa ditiragalo tsotlhe kwa ntle ga go naya baanelwa nako ya go bua. Ba tlhalosa ditiro tsa baanelwa ba bo ba bege mafoko a a ka bong a builwe ke baanelwa.

(Some novelists are fond of explaining all the details without giving characters the chance to speak. They report even the words, which could be spoken by the characters).

This citation clearly describes Moroke's narrative technique, tone and moral stance. And as if to emphasise his tendency to teach and preach, when his (Moroke's) characters do not comply with his wishes, he (author) criticises them and attributes their bad deeds to the influence of Satan. The following citations from several of Moroke's novels demonstrate this:

Lehufa le lwa le thuto 'Jealousy fights against education' (Moroke 1962: 8):)

Satane o ne a tsena mo pelong ya ga Lea, a mo ruta gore fa batla otlwisa Mmamoilwa botlhoko le batsadi ba gagwe o tshwanetse a nna botlhale.

(Satan had entered Lea's heart and taught her that if she must hurt Mmamoilwa and her parents, she must be cunning).

Bosa bo ganetsana le botsofe 'Youth fights against old age' (Moroke 1968:24)

Ba ne ba ikgaogantse le go rapela le go leboga.

(They had divorced themselves from prayer and giving thanks).

A similar trend of omniscience, teaching and extensive description is found in other texts such as *Pule* 'character's name' (Kopane 1956), *Moremogolo wa Motho* (Leseiyane 1953), and *Monageng* 'character's name' (Leseiyane 1963). Most of these writers were products of traditional society in which the main functions of folklore were to teach and entertain. Such writers were socially conditioned to see it as their responsibility to teach and guide the readership, especially the young minds. The position they held was that they were taking over from the storytellers whose values were embodied in the lessons they conveyed and the entertainment they provided.

7.2.4 Dialogue in the Setswana novels (Conventional texts)

This section discusses the different dialogue patterns that pervade Setswana novels (conventional) and their significance. Firstly we perceive dialogue as part and parcel of narrative perspective because, like point of view, it deals with the way the story is told. However, we perceive it as transcending the boundaries of ordinary conversation and communication. It represents the story being told through the characters' impressions, words, tone, voice and so forth, a view highlighted by Collins (1992: 62) when she says,

Some of the most effective uses of dialogue to portray characters are also dramatic.

Contextually, dialogue is part of drama, and a tool the novelists have to create their plots, characters, setting, as well as a means to communicate their themes. When outlining its importance and significance in novels, Allott (1960: 208) states that dialogue is

... an element which imports into the novel something of the dramatist's discipline and objectivity.

Furthermore, dialogue brings into the text other elements of composition such as tone, mood, voice and moral obligation, an observation captured neatly by Collins (1992: 65) when she says,

...there is not only what is said: there are implications of what is said: the tone of the speaker and the actual words he/she uses.

H. W. E. Ntsanwisi (1963) further highlights the centrality of dialogue as part of narrative technique when he says

The characters must speak naturally. We do not want to be told about them. We want to listen to them speak and make our opinion about them. For this reason there must be dialogue.

The focal point of our discussion therefore, is how dialogue is handled and the role it plays in enhancing the writers' intentions.

We discuss this literary aspect in the following conventional novels: *Mokwena* (Moloto 1940), *Motimedi* (Moloto 1953) and *Legae Botshabelo* (Raditladi 1968). Others come into the study as related cases. These three novels are representative of two patterns of dialogue in the conventional texts. The first pattern, which is represented by *Mokwena* (Moloto 1940) is one in which, although discernible, dialogue is sporadic and unsystematic. The second, which is represented by *Legae Botshabelo* (Raditladi 1968) and *Motimedi* (Moloto 1953), is one in which it is artistically part of the narrative.

***Mokwena* (Moloto 1940)**

Dialogue in *Mokwena* (Moloto 1940) and many other conventional works is distinctly sporadic and unsystematic. Consequently, it is not easy to state categorically how it is patterned and spread across this literary corpus. The main reasons for this difficulty can be traced to the premises on which the early Setswana novels were built, which are the folktales and the omniscient position the early novelists adopted in relation to their story material. The traditional storyteller was free either to use dialogue or omit it from his tale, which is what most of these early writers have done.

The main advantage Moloto, and others, gained by pursuing this line was that they could concentrate on the manifestation of a single characteristic and thereby stress it. Moloto deliberately told his story from an omniscient position in order to teach the readership some aspects of Setswana traditional culture. This position gave him the liberty to report everything, including the characters' words. However, the disadvantage of this mode of narration is that it denies the characters participation in the events of the story. Another disadvantage with this technique is that it oversimplifies the human character and situations and fixes them. In this situation, for instance, there is very little room for character creation or development because characters are kept away from the actions of the story. They simply lose their apparent capacity for agency. Malope (1978: 147) mentions this fact when he refers to some writers who describe everything, including the words of the characters.

Another feature of dialogue discernible in *Mokwena* (Moloto 1940) as well as several other Setswana novels is when the characters' words are reported third person by a

narrator and are preceded or followed by a cue to identify the speaker instead of characters talking directly to one another. The following extracts are indicative of this fact:

- 1) Kgosi ya re: 'Re tla lebelela maaka a gago ...'(Moloto 1940: 57)
(The chief said: 'We shall observe your lies...')
- 2). Thulare a re: 'Ke tla go duela fa....'(Moloto 1940: 80).
(Thulare said: 'I will pay you if...').
- 3). Tsholofelo a re: 'O itse tsholofetso ya gago...(Moloto 1940: 93).
(Tsholofelo said: 'You know what you have promised me').

In all the above cases the third person narrator reports dialogue, and the characters' words are preceded by a cue, indicating that there is a mediating voice between the characters and the reader. As such the reader does not have direct access to some important facets of language use such as tone, stress and mood. Measured against Sue Collins's observation on the tone and the voice of the speaker (1992: 65), Ntsanwisi's idea of characters speaking naturally with distinct voices (Ntsanwisi 1963), Moloto's style therefore tends to remove characters from the text, thereby making characterisation from dialogue very difficult.

Other texts with a similar mode of writing are *Moremogolo wa Motho* (Leseiyane 1953), *Monageng* (Leseiyane 1963), *Lonaka lwa Mahura a Mantsho* (Moroke 1960), *Mosimane Motshabadire* (Phutieagae 1945), *Bonno Botlwaelo* (Matshego 1950), *Pule* (Kopane 1960). In all of them dialogue is sporadic, unsystematic and somewhat inadequate. As in *Mokwena* (Moloto 1940) these texts are characterised by a mediating voice between the characters and the reader, a factor, which in a way negates what Liddell (1961: 86) calls 'a character having a voice of his own'. In some texts such as *Mosimane Motshabadire* (Matshego) and *Sephaphathi* (Moroke 1959) dialogue is limited to the minimum. The answer to all this, as in other cases mentioned above, might be traced to the fact that most of these writers were pioneers who were not only struggling with writing skills but with constructing the basics of narrative.

Exceptional Cases

Some texts have deviated slightly from these common trends. In these exceptional cases some attempt was made to use dialogue for particular purposes such as a means of communicating theme or as a method of characterisation. This deviation is found in the following texts: *Motimedi* (Moloto 1953), *Legae Botshabelo* (Raditladi 1967) and), *Molothanyi* (Kitchin 1966) and *Khumo Segwagwa ea Pharuma* (Moroke 1968). Among these texts we have identified *Legae Botshabelo* and *Motimedi* for discussion and the others as other points of reference.

Legae Botshabelo (Raditladi 1968)

This text opens with a dialogue between Matsheng, a Bangwato (Setswana tribe) prince who is captive among the *Matebele* 'Ndebele' (tribe) and Lopenola 'Lobengula', the Ndebele crown prince, presumably in the current Zimbabwe where the majority of the Ndebeles are found. This conversation is reported in the third person, which means characters do not talk directly to each other. However, this type of reporting is different from the one we witness in *Mokwena* (Moloto 1940) *Pule* (Kopane 1956) and others. In contrast, this is a significant type of conversation, which is designed to reveal something about the two characters, the strained relations between their two nations and the impending war between them because of the former character's captivity. The narrator does not explicitly say anything about how Matsheng became a captive or anything about past events. Instead, he/she allows all these details to emerge out of this conversation.

The reader is asked to deduce from the context that Matsheng is a royal captive and that his plan to escape from captivity has been uncovered. Furthermore, that Matsheng is an intelligent man emerges out of this conversation. When asked about how he feels about the Ndebele domination over other nations for instance, Matsheng does not categorically say he hates it. Instead he diplomatically states that it is every nation's desire to be free to enjoy life in a free world. He does not explicitly state that the Ndebele nation is greedy, yet this is exactly what he suggests. He is well aware that any straightforward answer might jeopardise his position and put his life in danger. All these details emerge out of this dialogue. From this point onwards

Matsheng's language is consistent with the strength of character he demonstrated at the beginning of the text. From the conversation it is clear that he thinks, reasons and has the ambition of a born leader. In this context therefore, dialogue has been used mainly as a method of characterisation.

After this conversation the narration switches to the third person narrative perspective with the narrator reporting the events, situations and characters from an impersonal position, in line with the combination of narration and the dramatic mode alluded to above. Throughout the story the author interchanges between straightforward narration and dialogue in order to give the characters the opportunity to participate in the story as well as avoid the monotony of having to listen to the voice of the narrator all the time or turning the narrative into some form of drama.

Motimedi (Moloto 1953)

This is another text in which some attempt was made to use dialogue for particular purposes, mainly as a method of characterisation and a means of communicating a theme or some other message. Moloto's use of dialogue in this text is to some extent unconventional. Firstly, like Raditladi he has attempted to combine the dramatic mode with other narrative points of view, mainly the third and first person narrative point of view to enhance his work. Secondly, dialogue appears late in the text and is initially restricted to a few instances.

This story begins with the third person narrator explaining what happened, and for a considerable length of time the narrator's voice dominates with very little or no character participation except when the narrator explains what they do or think. From the time dialogue is introduced onwards, characters play a central role in revealing themselves, their society and the politics of their land. It is from what Monyamane says, for instance, that we come to know something about the leading character's background and the living conditions of black population groups in the South African black townships. Furthermore, he informs us how poverty at times can drive some township residents such as him to engage in clandestine activities such as robbery. It is also from what the leading character, Molatlhegi says that we come to know something about racial conflicts and economic disparities in South Africa.

In some instances Moloto has even attempted to present the story in the form of a dramatic dialogue, that is, without any omniscient narrator, observer or third person narrator coming in between the reader and the characters. This is evident when Monyamane speaks uninterruptedly, explaining to Molatlhegi his son about the demise of his family and why he took up robbery as a way of life. Throughout this speech there is no interception from the narrator or a cue to indicate who is talking. The character's words are simply placed in quotation marks to indicate that they come directly from the character's mouth, contrary to the third person narrative whereby there is an intermediary voice or a cue indicating who is speaking.

Our observation is that although belonging to the conventional group, these two texts were transitional and anticipatory. They were transitional because they bridged the gap between the folktale style of the early texts and the complex styles that followed. They were anticipatory because they showed signs of the impending changes from the folk tale style of writing to the more modern ones of complex plot structures, involved character delineation and the use of techniques such as dialogue that appeared in the subsequent period after 1960.

7.2.5 Stylistic features in the Setswana novel

This sub section is concerned with various linguistic features that constitute stylistic devices in the Setswana novels. We are here concerned with the identification and discussion of patterns and choices of linguistic features that are apparent in many texts. These choices and patterns vary and are many. Furthermore, to whom do we attribute the selected features, the author(s), genre(s), historical period during which the texts were written, or a group of writers who might have been responsible for any style of writing? Leech and Short (1981: 11) highlight the complexity of this task when they state that style might be associated with the genre, the linguistic habits of a certain writer, or a school of writing.

Our selection of the items for discussion has been narrowed down to a group of selected texts, and a few linguistic features, which are deemed predominant across Setswana texts. The identified stylistic features are,

1. Exposition of ritual and traditional beliefs
2. Images or metaphors
3. Proverbs.

These features are selected because they are particularly salient. They are discernible in both the conventional and complex texts. However, they are neither distributed evenly nor handled in the same manner across the two categories. We therefore identify and discuss them where they feature most. Rituals and traditional values feature most in the conventional texts, and are discussed in Section 7.2 while imagery is prominent in the complex texts and is discussed in Section 7.3. Although proverbs feature in both, they are discussed mainly in the conventional texts.

7.2.6 Rituals and traditional values as part of narrative in Setswana

It is not often that Setswana novelists included detailed and positive descriptions of their traditional beliefs and values in their works. More typically most of them portrayed them as 'sinful', wicked, and as being the works of Satan, especially those who wrote from a religious perspective. S. A. Moroke is one writer who deliberately avoided, or wrote negatively about many aspects of Setswana culture. He is therefore close to what Emmanuel Ngara (1985: 30) calls

...mission educated intellectuals, who were at one time so effectively colonised that they worshipped at the altar of colonial languages and culture and despised their own languages and way of life.

This is understandable because he was an ordained priest as well as a Christian. Because of this background he derived most of his themes and style from the Christian scriptures and religious teachings. And accordingly, he detested some traditional practices and values, which were not in line with Christian value systems such as circumcision, divination and polygamy.

In spite of all this however, several Setswana novelists have indeed infused some elements of Setswana traditional culture into their narratives, mainly to represent certain Setswana fundamental values. The following Setswana traditional values feature predominantly across these Setswana novels and are therefore considered:

- *badimo* 'ancestral spirits' or *magodimo* 'the heavens'(lit. the skies where the

ancestors reside)

- *bogosi* 'chieftainship'
- *boloi* 'witchcraft'
- *bongaka* 'traditional medicine'
- *dingaka* 'diviners/healers'
- *goroka pula* 'rain making'
- *godisa* 'herding'
- *gorupa* 'initiation'

The most important of these are *badimo* 'ancestral spirits' and *bogosi* 'chieftainship'. Batswana are like a number of other black population groups in southern Africa, and Basotho specifically, whose traditions are similar to their own. They have always believed in *Modimo* 'supreme God', the creator of the universe and all the creatures in it. *Modimo* 'supreme God' exists in a form similar to the Christian God. However, unlike the Christians, it never occurred to Batswana that they could address their problems directly to the supreme God, the way the Christians do. Instead, they did so through the *badimo* 'the gods/ancestral spirits' who in their view were different from the 'supreme God'. The ancestral spirits were seen as the intermediary force between the people and 'the supreme God'. Because the ancestral spirits once lived, they are thought to be equipped with practical experience of life, and could therefore present people's requests from a position of knowledge to the supreme God, hence the centrality of the ancestral in many aspects of Setswana life.

Dikgosi 'chiefs' on the other hand were thought to be the representatives of the ancestors on earth because of the position they held. The people presented their problems to them and in turn they would take them to *badimo* 'the ancestral spirits'. Consequently *dikgosi* 'chiefs' had to be special people who had been fortified/using the strongest *dithhare* 'charms' in order to differentiate them from the people they led. For their part *dikgosi* 'chiefs' would engage the services of *dingaka* 'diviners/healers' because the latter could unravel and interpret the intricacies of the supernatural world. We discuss these features of traditional culture in the following works: *Mokwena* (Moloto 1940), *Tshimologo ya Motse wa Motswedi* (Moletsane 1962) and *Monageng* (Leseiyane 1963).

***Mokwena* (Moloto 1940)**

Among the conventional Setswana novelists who have infused traditional beliefs and values into their works, D. P. Moloto was the most alert, especially in his first novel work, *Mokwena* (Moloto 1940). We have therefore identified this text as a case study and the other two as related cases. In this text *badimo* 'ancestors', *bogosi* 'chieftainship' and *bongaka* 'traditional medicine', are predominant and are representative of the positive side of Setswana culture. On the contrary, *boloi* 'witchcraft', which is an aspect of *bongaka* 'traditional medicine' represents the debased side of Setswana traditional medicine and culture as it is represented in the texts.

According to Moloto no major clan/tribal activity must be undertaken without prior consultation with the *badimo* 'ancestral spirits' through *dikgosi* 'chiefs' and *dingaka* 'diviners'. There are several such activities such as '*letsema* 'ploughing', *goloma* [lit. to bite] 'the first fruit', *gorupa* initiation, *goroka pula* 'rainmaking' and *lenyalo* 'wedding ceremonies'. All these activities require the blessings of the *badimo* 'ancestral spirits' before they can be undertaken. The most important and central of the Setswana activities, as reflected in the text is *goalafa/gothatafatsa morwakgosi* 'the strengthening or fortification of the crown prince' because he is the future link between his people and the supernatural world. Before he can be ushered into the society, the diviner first introduces him to *badimo* 'ancestors'. This is normally done under the pretext that he is being protected against the impending danger from the co-wives who might be tempted to bewitch him out of jealousy, as indeed Thepe (character), the chief's most junior wife, once tried to do. And because the chief's position is sacred, the activity of strengthening him is also sacred and is supposed to be concealed from the ordinary people.

The essence of strengthening the crown prince in *Mokwena* (Moloto 1940) was to differentiate him from the ordinary rank and file. Firstly, he was empowered with a ferocious martial capability and bravery, the likes of which can only be found within the ranks of the epic tales. Secondly, he was equipped with unbelievable wisdom to be able to see clearly where everyone else saw confusion, because as chief he must

tower above the people he leads. With his martial ferocity, bravery and wisdom Mokwena (character) was therefore, able to defeat all his adversaries.

In a wider context however, the use of traditional values in this text has been found to be symbolic. It represents a community both at peace and at war with itself about whether the decrees of the gods and adherence to traditional values must be put into practice. Positively, traditional values represent tribal or clan unity especially during peace times. The seriousness and rigidity with which these decrees are adhered to reflect the seriousness with which the Kwena society dealt with its problems.

As was indicated in 7.1.3 above, the Kwena society reflected in the text is a simple Setswana society with clearly identifiable administrative structures typified by *kgosi* 'chief', *dikgosana* 'sub-chiefs', *borre ba lekgotla* 'elders of council', and clearly identifiable functional categories such as, *badisa* 'herders', *bomme* 'mothers' and *batlhabani* 'warriors'. There are also clearly defined communal activities such as *letsomo* 'hunting expeditions', *gorupa* 'initiation' and *goroka pula* 'rain making ceremonies'. When there is drought, the clan appeals to their chief to ask for rain from the ancestral spirits, and through his diviner the chief facilitates this. After harvesting the tribe/clan engages in *goloma* [lit. to bite] 'first fruit ceremony' as a thanks-giving gesture to their departed ancestors. All these are representative of a society at peace with itself.

Inwardly however, this is a society immersed in and torn apart by superstition, especially *boloi* 'witchcraft'. When the clan experiences misfortune, someone is thought to have annoyed *badimo* 'the departed ancestors' and therefore must be found and be punished in order to appease them. If someone is found guilty, especially of a serious crime such as *boloi* 'witchcraft' he/she is immediately sentenced to death in order to cleanse the society of such destructive characters. This is the case with Thepe, who, after making several attempts on the crown prince's life is thrown down a steep gorge to die a cursed death. Another case is that of Segale who although not ultimately killed was sentenced to death after attempting to bewitch his half brothers (Mokwena and Tawe), irrespective of the fact that he was also one of the princes.

Moloto's handling of traditional values in this text is therefore paradoxical. It is a style that portrays a society that values life and would go out of its way to protect and nurture it. At the same time he has portrayed a society that is quick to take life when that life is regarded as a menace to the community, especially where *boloi* 'witchcraft' is involved. On several occasions people are sentenced to death because they are thought to be a threat to the community and tribal unity.

Tshimologo ya Motse wa Motswedi (Moletsane 1962)

Another Setswana novelist who has infused traditional beliefs into his text is J. E. Moletsane in *Tshimologo ya Motse wa Motswedi* (Moletsane 1962). His focus too is on the concepts of *badimo*, 'ancestral spirits' as the source of life, *bogosi* 'chieftainship' as the facilitator and *bongaka* 'traditional medicine' as the agent. Moletsane too has identified *boloi* 'witchcraft' as a bad aspect of Setswana culture that must be done away with. Like D. P. Moloto, his intention was to show the positive and the negative sides of traditional culture. Positively, aspects of traditional culture represent and bring about societal integration, and negatively represent the debased side. While *bogosi* 'chieftainship' and *bongaka* 'traditional medicine' represents clan unity and integration and *boloi* 'witchcraft' represents disintegration.

Monageng (Leseiane 1963)

In *Monageng* (Leseiane 1963) traditional values and beliefs also feature as part of the narrative techniques. However, in this text the author has concentrated more on the 'debased' side of Setswana culture. While Moloto and Moletsane portray *bogosi* as a unifying factor, *bongaka* as facilitator and *badimo* as a resolution to all their problems, Leseiane has presented a satirical view of these institutions. The society projected in this text is torn apart by the chief's strong belief and adherence to *boloi* 'witchcraft'. Firstly, the author has demonstrated how bad leadership in the form of a bad chief and the negative use of traditional medicine can bring about disintegration among the people. Instead of using his position to unite his people *kgosi* 'chief' Mpoeleng kills them to satisfy his own selfish needs. He kills Phufuyagae (character), a hero among his people, so that he may use his victim's brain to strengthen himself and his position as a chief. Instead of using traditional medicine to heal his people symbolically, he

uses it to kill them. There can never be any peace between Monageng (character) whose father has been killed by the chief and the chief himself. We are here confronted by a situation of a chief who cannot differentiate between himself and his office.

These features of traditional culture, just like the strengthening/fortification of the crown princes in *Mokwena* (Moloto 1940) and *Tshimologo ya Motse wa Motswedi* (Moletsane 191962), set the events of the story in motion. In this text Monageng exiles himself from his people to a far away place in Kgalagadi in search of assistance to avenge his father's death. He sees the resolution to his problems embedded in the very *boloi* 'witchcraft', which brought about the death of his father. He returns a fully qualified diviner and therefore equipped with the knowledge and confidence to confront the tactics used by the chief, and indeed he ends up being successful when he is installed as one of the sub-chiefs.

These authors have juxtaposed conflicting values of Setswana traditional culture in order to highlight the paradoxes of Setswana culture. The three writers have shown two sides of the same cultural aspects, the positive and the negative. Viewed from a positive vantage point many of these aspects are unifying factors. Traditional medicine, for instance is a useful asset that can bring about important things such as good rains and a good harvest as well as healing ill people. On the other hand when not used properly these features can bring about disintegration, the way *kgosi* 'chief' Mpoeleng misuses his position and traditional medicine.

7.2.7 Proverbs in the Setswana novels

Proverbs and proverbial expressions are common across many of the Setswana novels. As in many African literatures, they perform various functions such as the communication of theme(s) and characterisation, as well as the addition of wit and spice to the writers' ideas. In Guma's words (1967: 65) proverbs (Setswana proverbs included) are distilled words of wisdom, a view emphasised by Okpewho (1992) and Lestrade (1962). Lestrade describes them as

...almost exclusively didactic and moral in tone and purpose, summing up the accumulated ethical and philosophical experience of generations for the benefit of posterity, in a way not found in the more morally artistic myths and other narratives (Lestrade 1962: 293).

Okpewho (1992: 226) agrees with Lestrade when he says:

Put simply, a proverb may be defined as a piece of folk wisdom expressed with terseness and charm. The terseness implies a certain economy in the choice of words and sharpness in focus, while the charm conveys the touch of literary or poetic beauty.

In their definitions and explanations the three writers emphasise the symbolic touch, beauty and the wisdom proverbs convey. Furthermore, these writers have attempted to classify these features into types, either according to form or function. S. M. Guma (1967: 65) for instance, has classified them according to form and function.

The broadest classification of Setswana proverbs is whether they are literal or metaphorical, although there may be overlaps between the two categories. Literal proverbs state a truth factually, and without recourse to figurative interpretation. The following are examples of Setswana literal proverbs:

- a). Modimo o mogolo
(God is great)
- b). Bodiidi bo jela leswe.
(lit. Poverty makes one eat dirt)
(When you are poor your options are limited)
- c). Kgosi ke kgosi ka batho.
(A chief is a chief by the people).

Metaphorical proverbs, on the other hand, state the truth in such a way that the symbol can assume several meanings, thus making interpretation essential (Wanjohi 1997: 41). Below are examples of Setswana metaphorical proverbs:

- a). Seboba ke bata sa mokotla, sa mpa ke a mpampetsa.
(Lit. I hit hard the flea that bites me on the back and softly one that bites me on the stomach).
(Blood is thicker than water).
- b). O se bone nong go rakalala godimo, go ya fatshe ke ga lone.

(Lit. Do not be fooled by a high-flying vulture, coming down to earth is its necessity).

(Whatever goes up must come down).

c). Mma-poo ga a nyalwe

(Lit. Mrs Bull never gets married)

(Be warned about getting married to the mother of a male child-the male child may grow up rebellious and may reject his step father).

Given a variety of definitions and types of proverbs in Setswana, this study discusses some of their various functions across the Setswana novels. According to Guma (1967), in their range and scope, proverbs cover a wide field. They extend over all the areas of the community's activities and daily pursuits.

The most common is when proverbs function as the titles of the texts and there are several such cases. The first case considered is *Moremogolo wa motho* (Leseyane 1953), which is a short form of the proverb *moremogolo go betlwa wa taola wa motho oa ipetla* 'everybody's destiny is in his /her hands'. This title is both thematic and a commentary on the hero's adventures. Throughout the story the author grapples with the task of trying to exemplify it. The leading character goes through several stages of development and through his initiatives and his father's he achieves several things in life. However, in the end the story is not completely successful because of the lack of proper interplay between the meaning of the proverb and the actions of the story. Instead of developing the leading character's latent potentialities, and making him work his way up the ladder of life the author completely altered him to become a different person altogether, even physically. David Daiches (1967: 12) explains this trend of character development as follows,

There is a difference between change as a fulfilment of latent potentialities and change as a complete alteration of what previously existed.

Another title of interest is *Di lala mmogo* (Choeu 1969), which is a short form of a Setswana proverb, *khumo le lehuma di lala mmogo* 'wealth and poverty exist side by side'. In this text too the author tries to exemplify the meaning of the proverb. In both cases, the author shows how easy it is for rich people to become poor. At the

same time the titles gives a moral lesson to rich people not to treat the poor with contempt. The other title of note is *Khumo segwagwa ea pharuma* (Moroke 1971), which means 'wealth is like a frog, it hops from place to place'. This title is similar in meaning and significance to *Khumo le lehuma di lala mmogo* 'wealth and poverty exist side by side'. It warns the rich against looking down upon the poor as well as demonstrating how easy it is for wealth to change hands within a short space of time. The author has demonstrated this through two contrasting characters, Thipanyana, a rich man and Ramagetlana a poor farm labourer, whose positions change during the course of life. Due to hard work the latter becomes rich while due to carelessness and arrogance the former loses all his riches.

Another observable trend of proverbial use in Setswana is when they are used as thematic statements, subheadings or central motifs in some scenes or chapters. Concern here is with proverbs being used to give the reader a summary or a foretaste of the events still to come. The function of these sub-headings or motifs is to give the reader a summary picture and meaning of what the text or scene is all about or to explain the behaviour of some characters. The following are illustrative of this observation:

Motimedi (Moloto 1953)

- a) Tuelo ya boleo ke loso.
(The wages of sin is death).

- b) Phiri e sola boa, mokgwa ga e o latlhe.
(The leopard never loses its spots).

These proverbs are summaries of some events of the stories and commentaries on the characters' behaviour. Proverb (a), for instance, is a prelude to the events leading to the arrest of Monyamane's gang and his ultimate execution by the police. Proverb (b) on the other hand, explains how due to environmental influence it was difficult for the leading character to abandon his old ways such as petty theft.

In other instances, some writers have used proverbs as interpolations during the course of narration to explain immediate situations. This procedure is commonly used when

writers want to avoid lengthy descriptions of events. In *Molotlhanyi* (Kitchin 1968), for instance in order to emphasise the need for people to work hard with few details, the author simply says:

a) Phokoje go tshela yo o dithetsenyana
(A jackal that survives is the cunning one [lit. A jackal that survives is the one that allows itself to be dirty]).
(Perseverance is the mother of success)

b) Seboko se bonwa ke motsoga pele (Kitchin 1966: 3)
[Lit. The earliest riser catches the worm]

(The earliest bird catches the fattest worm)

The two proverbs allude to success being the result of hard work and failure to do so being the reverse. Simply put, hard work leads to success. Textually these proverbs highlight contrasts in terms of material wealth between Mafetogane (character) who because of hard work is successful and Molotlhanyi (character) who is not.

The other point noted about Setswana proverbs is how closely associated they are to animate and inanimate objects whose behaviour or nature the Batswana continuously observe, such as cattle, goats, jackals, fleas, vultures, hyenas and others. The following examples are illustrative of this point:

a) Kgomo go gatana tsa lesaka le lengwe
(Lit. Only cattle from the same kraal step on each other)
(You tend to hurt those closest to you).

b) Molato o sekwa ke ditshoswane
(lit. a case is argued by the ants)
(Evil done to parents can be settled by their off springs)

c). Setshwarwa ke ntswa pedi ga se thata.
(That which is attacked by two dogs has no power)
(You cannot win against a united force)

S. M. Guma (1967: 65) explains this point further when he says, proverbs reflect the community's attitude to other people, as well as its sense of justice, its physical environment, as well as its plants and animals, including their characteristics.

While proverbs are common features in the Setswana novels, they have strong and weak points in the way they have been deployed. On the one hand, some writers had the skill to tell their stories as well as use proverbs to enhance their work. In such cases they used proverbs to summarise their texts, crystallise themes and to add some wit and spice to their works. A good example of the good use of proverbs can be found in Monyaise's novels in which he has used proverbs to comment on the general behaviour of the characters as well as communicate meaning. This situation is clearer in two of his works, *Ngaka*, *Mosadi Mooka* and *Bogosi Kupe*. In the former for instance, when explaining the exploitative nature of women, Dan (character) tells Doctor Bodigelo that *mosadi mooka oa tlhaba* 'a woman is karoo acacia tree, she can pierce you'. This is a short form of the proverb *ka tlhagolela lekana ya le gola la ntlhaba* 'I nurtured a karoo acacia tree, and when it grew up it pierced me'. This proverb is both the title of the text and a summary of the conduct of most of the female characters in the story.

In *Bogosi Kupe* (Monyaise 1967), the proverb *bogosi kupe* 'chieftainship is sacred' is a short form of the proverb *bogosi kupe ga bo ikgamelwe* 'chieftainship is a sacred cow, it may only be milked or claimed by the selected few'. *Kupe* is a cow, which has been 'doctored' with herbs and set free to live alone in the bush, and not to be claimed or milked by anyone. This proverb explains that according Setswana culture chieftainship is sacred, and like *kupe* 'the sacred cow', only those with royal blood may claim it.

On the other hand, some writers had the skill to tell their stories but did not have the wit to spice them with appropriate proverbs. In this case a more ineffective use of proverbs entails a seemingly random use of proverbial expressions. A good example of this weakness is when M. S. Kitchin uses the proverb *sekukuni se bonwa ke sebataladi* 'trees have ears and eyes' to describe Mafetogane (character) seeing Molotlhanyi (character) secretly admiring his fruits. This proverb is normally used when there is mischief intended or involved or when someone has laid a trap to catch

a thief. In this case Molotlhanyi is not up to any mischief, and therefore the proverb is misplaced. This imbalance is more evident in the conventional works because most of the writers were experimenting with the art of writing and to differing extents saw proverbs as sources in Setswana oral culture that could be deployed in the new idiom of writing.

7.3. Narrative techniques (Complex texts)

Section 7.2 (of this chapter) deals with the simple and conventional works, most of which belong to the initial period of creative writing in Setswana. These works as noted are characterised by a simplicity of style and language. We have also noted that the narrative and descriptive techniques of these works give them a more or less direct relationship with folktales. This section on the other hand is concerned with narrative techniques discernible in a different set of Setswana novels, the more complex novels. This discussion is anchored on features (of technique and style) outlined in the prelude to this chapter, and which we also described in 7.1. These features too are considered against the background of the following sub headings: text structuring, techniques of description and characterisation and stylistic features.

While our main concern is with the narrative patterns across the Setswana novel tradition as a whole, due consideration is given to the writers' individual performance, which we consider as the starting point for any meaningful discussion. The key writer for this discussion is D. P. S. Monyaise who not only pioneered the complex narrative style with his first novel *Omphile Umphi Modise* (Monyaise 1960) but also significantly influenced several other writers after him. In addition to this, he has written the majority of the complex novels as well as handled a wide range of narrative techniques commonly associated with this style. Other writers whose works are considered are S. J. J. Lebethe, M. T. Mmileng and R. M. Malope. All the other writers published their first texts after his last novel *Gosa Baori* (Monyaise 1970). Many other authors within and outside the designated time frame of study (1940-1980) have since adopted some of these techniques, some more intensely, some less so. Together with Monyaise these authors constitute the same school of writing, and the many similarities in their techniques suggest that the same framework can be used to study their works with very few modifications. It is for these reasons that we have

identified Monyaise and some of his works as points of reference for most of the writers in Setswana.

7.3.1 Text-structuring

***Marara* (Monyaise 1961)**

Two types of text structuring are observable in this text as well as across many of Monyaise's novels. The first is a straightforward arrangement, which is characterised by the narrator following the characters' adventures from one place to the other, the way he follows Mothubatsela's movements from the country to the city and back. The second, which is central to this study, entails the actual arrangement of the texts, which in this text is done in terms of juxtapositions and flashbacks. This is when the events or episodes are drawn out of their chronological order the intention being to make them carry more significance. This technique is realised in two different ways. The first is branching, which is when the narrator stops the progress of the story in order to develop other relevant episodes on the side (Adejare 1992: 18). This technique has the tendency to develop the story sideways and forwards so that no details are left hanging outside the main stream of action. A further aspect, which is essentially an aspect of branching, entails the narrator retrieving and enacting some details from the past so that they act as the interpretative tools of the ones in the present. The second is mortised flashback, which is when the narrator links the past with the present by reliving and recasting the characters' memories or past experiences, thereby putting the past closer to the present. Illustrations of these techniques are provided below.

Branching

Marara (Monyaise 1961) opens with Mothubatsela's journey to Matikiri (city) as the initial scene. However, if the author had ordered his events chronologically, he would have started with the exposition of the three houses in the township belonging to the Molefes, Mofokengs and the Moteles because this latter detail antedates the former. The author has instead rearranged the event time sequence so that the one that is supposed to come first comes second. This arrangement is clearly deliberate because

even though the three houses are relevant to the story, the author's initial intention was to focus the reader's attention on the rural to urban migration theme, which is the central idea. If he had started with the three houses, the Molefe's (Lebogang's) specifically, most probably the readers would have focussed on some subsidiary themes such as the love and crime themes, which this house represents.

Instead the three houses feature much later when the narrator specifically focuses on them (*Marara* 1961: 11). Even then initially their significance is neither explained nor is there a clue or hint that one of them could be the Molefes' (Lebogang's) where most of the significant actions take place and where most of the characters are revealed. The first time we hear about this particular house is when Mothubatsela and Mongwaketse (characters) are said to have entered a certain house in the township (Monyaise 1961: 9). And even at this stage the narrator withholds a lot of specific information about it as well as its significance. It is only much later that this house is explicitly referred to when the author brings the themes of love and crime to the forefront. It is also then that we realise that the house visited by the two young men is one of the three houses initially mentioned (Monyaise 1961: 13). This trend of text structuring is maintained throughout the text.

Mortised flashback

Instances of mortised flashback are discernible across Monyaise's novels as well as many other Setswana novels. In *Marara* (Monyaise 1961), the author has used Mothubatsela's memory to reveal Lebogang's house, its significance, as well as to reveal something about Lebogang's character. Initially this house appears simply as a house in the township where some two girls live, which was once visited by some two young men. It is only when Mothubatsela regains consciousness (in this very house) after he had been beaten unconscious by some men (hired by its owner) that it is revealed to the reader. Mothubatsela remembers his early days in the city, especially the day he accompanied his friend Mongwaketse. He remembers the day he and Mongwaketse entered a certain house in the township where they found two beautiful young women. He also identifies the woman in front of him as one of those women. This situation suddenly provides answers to two pertinent questions in his mind, which are why he is injured and why he is in this particular house. His memory

informs him that his problems might have started then, a long time ago when upon seeing him for the first time Lebogang might have wanted to win him for a boyfriend. It was then that she decided to do everything in her power to win him, including injuring him so that she could later nurse him for herself, which is what she has finally done. We read that,

Mogopolo wa boela kwa malatsing a maloba fa a santse a tsamaya le
Mongwaketse: tlhaloganyo ya mo ruta gore serepodi sa kgaolo eo o
iphitheleng a le mo go yone se theilwe ka nako eo (Monyaise 1961: 52).

(His mind went back to the distant past when he used to move about
with Mongwaketse. His memory informed him that perhaps the seeds of
his problems might have been sown then).

All these details are not part of the narrative present proper in terms of time. Instead they are Mothubatsela's memory recounting his past experiences in order to provide answers to the present problems. This technique pervades most of Monyaise's novels and it characterises his style. Some writers such as the ones mentioned above, have since taken up this technique and used it to write their own stories, as will be shown later in the study (see Appendix III for the summary of the story).

Ngaka Mosadi Mooka (Monyaise 1965)

This text too has an unconventional narrative structure, which is nurtured by flashbacks, images and the use of suggestive language. Instead of starting with Pule and Diarona's life before Diarona became a patient and before Pule started going out with Stella, the text starts with Diarona as a patient at Perekwane (hospital). Here too the author has rearranged the event time sequence so that the events are realised outside their chronological order. The details about these characters' past lives are instead channelled through Diarona's mind when she remembers and recasts her good old days with Pule before she fell ill. She says for instance that,

...mme o seka wa lebala gore ke fano ka ntlha ya gago. O ne o tlhola
o nkgoga o nkisa kwa le kwa (Monyaise 1965: 2).

(...you must not forget that I am here because of you. You used to pull
me this way and that way).

It is only after this recasting that we know something about these characters' past love relationship as well as the source of the antagonism between Stella and herself. Stella

has usurped Diarona's boyfriend. This technique focuses the reader's attention on the principal event at hand, which is the antagonism between the two women. The latter event therefore mirrors the former. In spite of this arrangement, which in many ways suggests fragmentation, the story still maintains its readability and sense.

Deeper into this text we also learn of Susana (character), a cleaner at Perekwane (hospital) who hates nurses. No details are immediately provided why this is so. It is only long after this has been known that we are told that Susana once tried a nursing career but had to stop due to pregnancy outside wedlock. This episode comes as a recast of Susana's memory when she remembers the time her future hinged on a nursing career and how, due to fate, she also failed. She hates nurses because she is jealous of their achievements in the profession.

Bogosi Kupe (Monyaise 1967)

This text like the rest of Monyaise's novels is characterised by flashbacks (both mortised and branching), intermittent plots, elliptical suspense and others. It opens with Oshupile and Obakeng, father and son respectively, out in the fields getting ready to start their morning ploughing shift. This episode is followed by Oshupile's sudden death while sitting on top of the plough (in Phiritona). This episode is then followed by the events before Oshupile married Matlhodi in Magogong (place). However if the author had ordered the events chronologically he would have started with this latter event because it clearly antedates the former two.

The technique used to bring this event forward is mortised flashback and it manifests itself when Matlhodi relives her life from the time she was in love with Modimoeng (character) a long time ago, through the time she was forced to marry Oshupile to the present. Technically, the love affair between Modimoeng and Matlhodi antedates the other two events and therefore could have come first. However, since this latter event is not the principal event, it is only brought in as backup information. The link between the two episodes is similar to the one in *Ngaka Mosadi Mooka* (Monyaise 1965) in that the second event provides the answer for the first. Oshupile dies due to frustrations derived from his arranged marriage to Matlhodi. Matlhodi too does not mourn him because she never loved him.

This story does not end here. These events are but the tip of the iceberg because from this point onwards there are constant backward, forward and sideways movements that carry the story forward to the end when all the details and plots are synchronised and concluded. As in Monyaise's other works this arrangement does not interfere with the sense or the readability of the story.

Mosele (Lebethe 1972)

There is a striking resemblance between Lebethe's two novels, *Mosele* (Lebethe 1972) and *Morabaraba* (Lebethe 1974). They share linked core themes around which the rest of the details are centred. Human parasitism is central in the former work while cultural and moral degeneration are central in the latter. The most intriguing similarities between the two are however found in the general layout. Both texts are made of two thematically related parts, which are the prelude/introduction and the main story, and have similar narrative and descriptive techniques. Because of these similarities we have identified *Mosele* for discussion to avoid duplication of facts.

Written two and four years respectively after Monyaise's last novel *Gosa Baori*, (Monyaise 1970) *Mosele* (Lebethe 1972) and *Morabaraba* (Lebethe 1974) are characterised by flashbacks, intermittence and alternation of plots and elliptical suspense. The assumption therefore is that Lebethe borrowed a feather from Monyaise's tail. *Mosele* (Lebethe 1972) opens with the principal character Mosele living with her mother and stepfather Segale in Meadowlands, a South African township. However, if the author had ordered the events chronologically, he would have started with Mosele living with her two biological parents in Meadowlands (before Segale's arrival), followed by Mosele falling in love with Pule and Mosele's father deserting the family. These events antedate the initial event and therefore could have come first. Instead the narrative time sequence has been inverted so that the story begins at the point where Segale takes over the family as a stepfather.

This narrative technique is maintained throughout the text, and it serves to place past and present events in juxtaposition to one another in order to explain current situations. Furthermore, details about the characters' past lives are reflected in

memory form (mortised flashback) and they serve to explain the characters' current behaviour. The narrator recalls what happened in the past and recasts it in the present in order to explain current situations. In this case the author explains how Segale became Mosele's stepfather, and how this family came to live in Segale's house. The whole arrangement looks fragmented and haphazard, however it is artistic because the author's intention was to highlight human parasitism, which the three central characters, Mosele, her mother and Segale represent.

These are but the beginning of the many instances of flashbacks in this text as the story does not end here. In the midst of all these progresses the plot of *Mosele* (Lebethe 1972) to the end. Other features of narrative such as elliptical suspense and suggestive language in Lebethe's novels will be discussed later under the relevant subheadings.

***Matlhoko Matlhoko* (Malope 1080)**

Published six years after Lebethe's last novel *Morabaraba* (Lebethe 1974) and ten years after Monyaise's last *Gosa Baori* (Monyaise 1970), this text is similar in many respects to the two by the other two authors. The most important similarity from the viewpoint of this study is the unconventional narrative structure of flashbacks, elliptical suspense and intermittent plot structures.

This story begins with Mpotseng (central character) looking out through the window of a bus, ready to depart for the city. He is a worried-looking and absent-minded man, so much so that he cannot hear his girlfriend talking to him. In terms of the event time sequence however, this event could have come second because it is antedated by the leading character's visit to the government offices where he went to obtain his travel documents. Technically, this latter event is presented through mortised flashback when Mpotseng tries to understand the significance of the abuse he and other people received from some government officers who were supposed to assist them. It is for this reason that he is absent minded and worried because he cannot comprehend the ill treatment he received from the people employed to assist him and others. This event mirrors the former, thereby focusing the reader's attention on the subject at hand, which is the abuse of power by those in charge.

This text and those discussed above are a few among many with a similar narrative pattern, both within and outside the stipulated time frame of the study. Among those not discussed are: *Gosa Baori* (Monyaise 1970), *Mangomo* (Mmileng 1975), *Lehudu* (Mmileng 1980) and *Matlhogole* (Mmileng 1977). Outside the focal period are works such as *Ngwana o anya mmaagwe a sule* (Marope 1986), *Fa a lelela legodu* (Marope 1987), *Keitheile* (Setlalekgosi 1988) and others.

Elliptical Suspense in the Setswana Novel

This feature, like many, traces its origins from *Omphile Umphi Modise* (Monyaise 1960), Monyaise's first publication and the first among the complex novels. It is reflected in three different ways adopted and used by many subsequent writers after Monyaise. The three methods are explained and demonstrated below.

Firstly, this style involves the use of hints and suggestions as against straightforward descriptive statements commonly associated with the conventional texts. With this style the narrator withholds some information from the reader so that he/she provides it him/herself. Its aim is to involve the reader by activating his/her curiosity to find out what will happen next. This technique is one of implication rather than explication. It is the type that makes the text achieve suggestiveness, which communicates far more than it would achieve in long passages of explicit descriptions.

In *Marara* (Monyaise 1961: 50) when Mothubatsela is lying unconscious on the road, instead of saying Lebogang found him, the narrator says,

...ga tla go tsamaya mosadi mongwe yo moleele.

(...and there arrived a certain tall woman).'

The reader must therefore search for whom among the characters would fit the description and would be interested in an injured man. Lebogang fits the description mainly because among the characters she is *mosadi yo moleele* 'a tall woman'. Again

from the details of the text she is the only one who would be interested in Mothubatsela because to her Mothubatsela is *se badimo ba ka se mo abelang* 'what the ancestral spirits could offer her'. Furthermore, instead of saying Morupong and Sentshoge (characters) engaged in love making, the narrator says,

... kgotsa o ne a tshwerwe ke motlho?...a kgokgoetsega aba a wela mo mmung o mohibidu ka mokotla. A tsoga hubitse (Monyaise 1961: 48).

(...perhaps she tripped on some grass? She stumbled forward and fell on red soil, on her back ,and got up heavily soiled).

The reader is left to infer from the context what may have happened. Common sense informs us that if you trip on something while moving forward, you fall forward and not on your back, yet Morupong falls on her back and rises heavily soiled. The narrator does not explicitly refer to sexual activity because according to Setswana culture such matters must not be mentioned explicitly. The whole episode is embedded in some form of mystery, and the point to note is the suggestive language used.

The second version of elliptical suspense occurs when the narrator deliberately omits some details only to revert to them later so that no gaps are created in the plot structure. This technique is closely related to branching and digression because it also involves the narrator retrieving events from the past and bringing them to the present in order to shed some light on current circumstances. That Lebogang is a flirt in *Marara* (Monyaise 1961) for instance, is concealed until very late when reference is made to her early dealings with her husband, from their courtship to the time they were married as well as to her dealings with other men, Mongwaketse and Mothubatsela specifically.

The third version of elliptical suspense involves the narrator deliberately providing a hazy description of situations in order to challenge the reader's curiosity to find out additional information him/herself. In *Marara* for instance Mongwaketse (character) says,

Batho...ba tshwana le dibatana tsa and nageng- batshela ka go jana ka meno (Monyaise 1961: 11).

(People...are like wild animals. They survive by biting one another [it is the survival of the fittest]).

The language used here is deliberately obscure and ambiguous, and therefore subject to various interpretations. This obscurity and ambiguity are justified because of the writer's intention to communicate at different levels. Firstly, this statement might be taken to mean that some people simply behave like wild animals, a statement which might prompt the question 'and then what?' Secondly, when considered against the socio historical milieu against which the text was written, which is the city life against the country life, the statement might be taken to suggest that in the city people are as cruel as animals because the communal spirit, which is characteristic of the country is lacking. Thirdly, it might be taken to mean that in the city, like animals, people do not have any morals.

In *Omphile Umphi Modise* (Monyaise 1960), we realise late in the text, when Motlalepula suggests to her husband that they should go and adopt a child at Ikageng (children's home), that she became pregnant the day she was drugged in Thandi's room. We also realise that the girl who was seen alighting from a train at Mlamankunzi railway station was Motlalepula taking her child to Ikageng (Monyaise 1960: 4). Furthermore, we have noted that after the description of Modise's physical appearance when he was leading the other boys at Maikutlwane during the rainmaking ceremony, the narrator says,

Mosadi mongwe wa Ntsweleputswa [place] a rothisa keledi (Monyaise 1960: 24).

(A certain woman from Ntsweleputswa [place] shed a tear).

instead of simply saying

Motlalepula a rothisa keledi

(Motlalepula shed a tear),

The reader must search for who among the characters originates from Ntsweleputswa (place), and would shed a tear upon seeing a group of boys. Among the many women who feature in the text Motlalepula is the only one that may be associated with Ntsweleputswa and the only one likely to shed a tear upon seeing boys because she

was looking for her lost son. These details are concealed in order to arouse the reader's curiosity for additional information.

In *Bogosi Kupe* (Monyaise 1967), Modimoeng (character) is initially identified as *monna* 'a man', or as *dimo* 'a giant', a mythical character that is different from the English 'giant'. In English a giant is a very big human being. In Setswana *dimo* 'giant' is some form of human-like cannibal with no definite shape or size, which is often associated with legendary tales. It is often seen in the same light with undefined characters such as *kgogomodumo* 'dragon' and *phiri* 'wolf'. For a long time Modimoeng's identity is unclear, especially since some of the things he does are not compatible with the things a normal man would do. He is unusually strong, cruel when given the opportunity, and too swift for a man of his size. It is only late in the text that he is revealed as Modimoeng, Matlhodi's original boyfriend and Obakeng's biological father. This trend is discernible in several other Setswana novels, all of them written after Monyaise's last, perhaps as an indication of borrowing and influence between the old and the new.

In *Mosele* (Lebethe 1972) a good illustration of this technique is evidenced when the narrator uses some hazy and suggestive language to refer to some situations or characters. A good example is Billy (character) who is constantly referred to in terms of his language dialect instead of his name. Instead of simply saying Billy was one of the characters, the narrator says,

...mongwe wa bone a bua Setswana sa Thabansho (Lebethe 1974:).

(... one of them spoke the Thabantsho Setswana dialect).

The reader must therefore search for whom among the characters would match the description, and because Billy is the one who originates from Thabantsho (place) the assumption is that he is the one referred to. Furthermore, when Mosele is insane and refuses to get out of a taxi, the author simply describes her as:

...mosetsana yo montle mme tota yo o kareng ga ana tthaloganyo
(Lebethe 1974: 40).

(...a beautiful girl but who looks insane).

This detail precedes any other information about Moseles's mental condition and for a while reader must puzzle out who this beautiful but insane girl could be. It is only late in the text that she is specifically referred to by name, and it is then that the reader understands that upon hearing about her mother's death Mosele became insane. This is Lebethe's technique of operating suspense and the reader is all the time gripped by the anxiety to find out what will happen next.

Intermittence and Alternation of plots

This is another feature of text structuring discernible in most of the complex novels. This technique entails the development of more than one plot, and the location of episodes and scenes interchangeably within the same story. It is therefore closely related to flashbacks (branching and mortised) in that it also involves the author breaking the lines of action in order to develop other parts of the story so that no gaps are created within the main plot structure. This technique, like others, can be traced from Monyaise's first novel *Omphile Umphi Modise* (Monyaise 1960). Illustrations are however drawn from the following texts: *Marara* (Monyaise 1961), *Ngaka Mosadi Mooka* (Monyaise 1965), *Bogosi Kupe* (Monyaise 1967) and *Mosele* (Lebethe 1974), *Matlhoko Matlhoko* (Malope 1980).

***Marara* (Monyaise 1961)**

In this text intermittence and alternation of lines of action and subplots take place within the same locality, the city, although there is some movement between the city and countryside when Mothubatsela visits one of his girlfriends in Matile (place). Central to this study is how the author has developed several plots and episodes within the same story.

This story develops chronologically up to the point we see Mothubatsela and Mongwaketse (characters) visit a certain house in Dibaere (suburb) and go into a house where they find two young women whose names are not mentioned (Monyaise 1961: 1-10). From this point onwards there is a constant shift of focus from one scene

to the other. Before we know whose house this is and who the two women are, there is a shift to the exposition of the three houses belonging to the Mofokengs, Motaes and the Molefes (Monyaise 1961: 11). Thereafter, we meet Mothubatsela proposing love to a certain girl whose name is not mentioned (Monyaise 1961: 16). His proposal is accepted, and before we know whom the girl is, there is yet another suspension. The switch is to the talk about Lebogang who is interested in Mothubatsela for a boyfriend. From here the story reverts to the Mofokengs and their daughter's illness. It is only then that the reader starts to realise that the girl to whom Mothubatsela was making advances was Basetsaneng, Mofokeng's ill daughter. It is also then that we notice that the two young women found in a certain house are in fact Lebogang and her younger sister Bontle (character).

These are but the beginning as the plot does not end here. In a myriad backwards and forwards movements the episodes and plots of *Marara* progress until all the events are collapsed into a single plot when all the central characters head for the countryside where they settle (see Appendix III for the summary of the text).

***Ngaka Mosadi Mooka* (Monyaise 1965)**

The trend in this book is similar to that of *Marara* (Monyaise 1961) as well as all of Monyaise's novels. The plot moves mainly between Diarona and Stella. The two are antagonistic to each other and each has friends. When Stella is assaulted by someone at the dance party, the readers and some characters take it for granted that Diarona is responsible because she is the one known to be harbouring the intention to hurt Stella for having usurped her boyfriend. This event is immediately suspended and what is taken up is Maria telling Diarona about Pule and Stella's impending marriage sometime in December. Diarona gets hysterical with Stella and the reader does not know what step she is going to take. At that the line of the story is suspended and the thread moves to Stella visiting her aunt in the township and spending some time there (Monyaise 1965: 39). Diarona's story is then revisited and at this juncture Stella is assaulted with an axe. When this line is suspended, the plot of Dan's mother visiting the hospital and convincing Diarona to change her mind about hurting Stella is taken up (Monyaise 1965: 50). Then some unknown assailants abduct Stella to Ntsedimane (place), where she is kept for some time until she escapes.

The story does not end here, nor are these the only incidents of intermittence and alternation of the lines of action and plot. Throughout this story there is this backward and forward movement. And in the midst of all these, the episodes and subplots of *Ngaka Mosadi Mooka* progress until they are finally collapsed into one at the end of the story when Naomi kills Stella and then drowns herself in the nearby swimming pool. Thereafter, all the intricacies of the many subplots are revealed. Finally, Naomi emerges as the character that all along has been masterminding all the attacks on Stella. Another important point of note is the impending marriage between Bodigelo and Diarona, which emerges unexpectedly towards the end of the story. This text structuring suggests confusion and fragmentation, which in fact is not the case because the story still reads sensibly and logically.

***Bogosi Kupe*) and *Gosa Baori* (Monyaise 1967 and 1970)**

The same trend of intermittence and alternation of lines is present in Monyaise's last two novels *Bogosi Kupe* (Monyaise 1967) and *Gosa Baori* (Monyaise 1970). In these texts the trend is even more complex because of the many minor plots and many characters carried along and collapsed at the end. What the author has done is to present the events of one subplot to a certain point, go back to another subplot, and then yet another. That done, he goes back to pick up where he left off with another plot, until all the plots are synchronised at the end. All this is done to make it possible for the reader to see how these plots interact. In *Gosa Baori* (Monyaise 1970), for instance, what caused Potso to be hospitalised at the beginning of the text (Monyaise 1970: 2) is explained much later when the nurse tells him that he was found at the road junction, presumably having been beaten unconscious by some people (Monyaise 1970: 122). Throughout the story the reader is not certain of how Potso met his accident, all that is known is that something drastic happened at the road junction between Ebatone (township) and Perekwane (hospital)

***Mosele* (Lebethe 1974)**

This feature of text structuring (intermittence and alternation of plots) is present in Lebethe's two novels, one of which is *Mosele* 'character's name and title of the text'

(Lebethe 1972). Mosele's movement out of her parents' home in Meadowlands (place) to her employer's place in the city centre creates another subplot, which is later developed intermittently and alternately with the Meadowlands one. Throughout the story the lines of action are constantly broken and suspended as the narrator goes backward and forward to pick up the bits and pieces of the two plots. Early in the story for instance, Mosele is portrayed busy with her boyfriends somewhere in the city centre. When this is done, the narrator picks up the Meadowlands subplot where her mother is desperately looking for her. Then there is a shift to Segale and his dealings with women, and then back to Mosele and her boyfriends.

The point to note about the two subplots is the contrasting moods they communicate. There is a lot of excitement and happiness in the city subplot where there are many youngsters, and a lot of tension and uncertainty in the Meadowlands subplot where we find elders, Mosele's mother specifically. This tension results in Mosele's mother committing suicide due to grief over her daughter's way of life. The contrasting moods in the two plots suggest generational conflict (due to a clash of cultures and interests) between the young and the old as well as a shift in the balance of power from the parents to their children. The elders jealously guard their traditional values; especially the traditional practice of arranged marriages, while the young believe in their right to choose partners for themselves. Furthermore, while the elders regard themselves as the main decision makers by virtue of their age as well as tradition, the young see it as their right to make their own decisions.

***Matlhoko Matlhoko* (Malope 1980)**

In this text too the alternation and intermittence of plots and lines of action takes place between two localities, the country and the city. Mpotseng's arrival in a new locality, the city, like Mosele's in *Mosele* establishes an additional plot that the author has developed intermittently with the country plot. The two are collapsed into one when Mpotseng returns to the countryside. As in *Mosele* the two subplots communicate two types of moods. In the countryside there is poverty and hopelessness while in the city there is hope and expectancy.

One important point of note about this structural arrangement is the significance of the two subplots. They reflect each other. On the one hand the countryside subplot represents loss of confidence in the socio-economic circumstances in the countryside, the factor that forced Mpotseng to go to the city. On the other the city subplot represents hope and expectation for Mpotseng's family. There is however a stroke of irony in this relationship because when he left his home Mpotseng was morally whole. He even went there with the blessing of his people. Contrary to his expectations he returned home worse off than when he left, more especially socially and morally. Apart from being poor, his two children by two different women, one in the city and the other by his legal wife in the countryside have unknowingly found each other as girlfriend and boyfriend who even intend to marry. Mpotseng commits suicide in order to avoid the shame.

Structurally this text is a lot simpler compared to Monyaise and Lebethe's novels. There are several reasons for this. First, while the other two have a crowd of characters, all of them occupying a central position, Malope has only one central character through which his major and the minor themes are channelled. Secondly, because of this single character motif it was never necessary for Malope to engage in a network of subplots or clusters of major characters that must be developed concurrently.

Other texts with a similar narrative structure but not discussed or mentioned briefly are *Mangomo* (Mmileng 1975), *Gosa Baori* (Monyaise 1970), and *Matlhogole* (Mmileng (1977) and *Lehudu* (Mmileng 1980).

The remainder of this section discusses the methodologies and the significance of techniques of description and characterisation in the Setswana complex novels. The discussion is done in terms of exposition, point of view and stylistic features. Because of the large number of available texts, only a representative sample of cases is discussed. The sample is drawn from the following texts:

- *Marara* (Monyaise 1961)
- *Ngaka Mosadi Mooka* (Monyaise 1965)
- *Mosele* (Lebethe 1974)

- *Mangomo* (Mmileng 1975)
- *Gosa Baori* (Monyaise 1970)

7.3.2 Exposition (Complex texts)

Marara (Monyaise 1961)

This text begins with Mothubatsela's journey to the city and his arrival at his uncle's place in Dibaere, a township in the city. Both events are part of the narrative present. And what is noticeable straightaway is the lack of explicit expositional information on both the setting and characters, except brief comments on the leading character's parentage, physical features and a hazy comment on the nature of the fictive world projected in the text. On character exposition for instance, Mothubatsela is simply,

Rremogolo, Mothubatsela a Marumoogae, phorogotlho ya mmele wa polokwe (Monyaise 1961: 5).

(Rremogolo Mothubatsela, the son of Marumoogae, a young man with a healthy looking body).

Furthermore, that Dibaere (locality) is an evil place only emerges from the conversation between Mafetlhefetlhe (character) and Mothubatsela when the former says,

Golo mono ke Sotoma wa bofelo (Monyaise 1961: 8).

(This place is absolutely Sodom).

The author calls Dibaere *Sotoma* 'Sodom', thus creating an association with the biblical Sodom and Gomorrah, the places of sin and crime. The reader must therefore appeal to his/her knowledge of the bible to understand what is being suggested. Any other information about the fictive world or characters is left to chance. The reader must either find it between the lines or do without.

On the other hand, whenever he chooses to describe some situations or characters Monyaise uses very brief and open-ended statements, mainly in line with the elliptical

suspense and sparse style he has used when writing his stories. In *Marara* (Monyaise 1961) for instance, Lebogang is simply described as

...a le moleele wa go boo a tsetse kgosi. Ditlhaa di tshologile, motho yo motshwana wa marata go lejwa (Monyaise 1961: 9).

(...she was tall, fitting to have given birth to a king, with a long jaw and a dark skin, she was worth admiring).

Apart from this short description nothing is said about this character's habitual conduct yet she is the driving force behind the entire story. She is the initiator and the catalyst of most of the actions yet what are mentioned are a few physical features. Any other information about her is left to chance. Throughout the text it is her height that acts as the point of reference whenever she is referred to. The reader is all the time asked to use her height as a marker to distinguish her from the rest of the characters. Instead of saying Lebogang found Mothubatsela, for instance the narrator says,

...ga tla go tsamaya mosadi mongwe a le moleele (Monyaise 1961:50).

(...and there arrived a certain tall woman).

The reader must find out who among the characters fits the description, and because of this point of reference the assumption is that she is the one referred to. Furthermore that Lebogang is a cruel and persistent woman emerges from her interaction with the other characters as well as from brief and open-ended comments made by her younger sister, Bontle. Bontle's thoughts about her sister are captured as follows:

A lelela ba tla mo emang pele (Monyaise 1961:18).

(She felt pity for those who would stand in her way [Lebogang's way in her quest to win Mothubatsela for a boyfriend]).

According to Bontle, Lebogang is a mean woman who would harm or kill in order to achieve her objectives. This observation is not stated outright. Instead it emerges from her interaction with other characters. Confirmation of all this is Lebogang's attempt on some characters' lives. Any other detail about her emerges as part of the narrative present. This technique is a confirmation of Monyaise's restricted code of writing as well as his respect for his reader's intelligence.

***Ngaka Mosadi Mooka* (Monyaise 1965)**

Similar trends of exposition are evident in Monyaise's third novel *Ngaka Mosadi Mooka* (Monyaise 1965). In this text the events are set in and around Perekwane (hospital) as evidenced from the mention of doctors, nurses, patients and the hospital gardens. Other than this there is no background information to give the reader a general impression about this fictive world projected in the text.

Young characters, most of them women, populate this fictive world. And here too there is very little information on them, either collectively or as individuals to give the reader a general impression of their habitual behaviour. Consequently the reader is left with a hazy picture of the fictive world in which there are many characters and a lot of action but very little or no background information. A reader might have benefited from some expositional information on one or two of them, especially Naomi whose actions are so pivotal yet unclear to both the reader and the rest of the characters. Without some of these details, some important information is missed, leaving the story potentially unclear. All this is in contrast to what prevails in most of the conventional novels in which there is an extensive description of both the fictive world and the characters.

As in *Marara* (Monyaise 1961), the few times Monyaise has allotted himself time and space to describe characters, he has done this in brief and open-ended statements. When describing Stella's physical features for instance, the narrator simply refers to her bright smile as evidenced in the following:

...a bona monyenyo wa ga Stella, ka meno a masweu a masesane (Monyaise 1965: 3).

(...he saw Stella's bright smile of white thin teeth).

Nothing else is said about her beauty yet throughout the text it is this beauty that proves significant as it attracts several young men to her, thereby brewing jealousy between her and other girls who also want attention from young men, Naomi and Diarona specifically. This style leaves a great deal unsaid, thereby arousing the

reader's curiosity but without important expositional information, which would make understanding the story easier.

In some instances Monyaise does not describe at all but simply plants characters in the text and allows them to reveal themselves to the reader/audience. In *Bogosi Kupe* (Monyaise 1967) for instance, that Matlhodi (character) is not pretty is not stated, yet the reader's impression of her is that this is the case. What is portrayed is her miserable life, which is a result of a forced or arranged marriage. This misery symbolises lack of both physical and emotional beauty in her life. Modimoeng (character) too is not described at all, there is simply the mention of the incredible things he does, which are not congruent with what a normal human being would do. He is unbelievably strong and scary as he frightens everyone whom he comes across. He lives alone in the forest, presumably in protest against the society that denied him the chance to marry a woman of his choice. The things he does portray him as a big, repugantly ugly, and a cruel man that can only be associated with the legendary tales of the one-eyed giant.

Another feature of Monyaise's descriptive technique is the tendency to attribute anything beautiful to the efforts of *badimo* 'ancestral spirits', the characters' physical beauty specifically. The description of Modise in *Omphile Umphi Modise* (Monyaise 1960: 10) and that of Lebogang's in *Marara* (Monyaise 1961: 10) are cases in point. We are informed, for instance that Modise was,

...mosimane yo magodimo a ntshitseng maatlametlo, botswerere
manonthontlho, le matsetseleko a one fa a mmopa gore popo e gomotsege
e itumele (Monyaise 1960: 10).

(...a boy through whom the heavens [ancestral spirits] displayed their
prowess, when creating him, a masterpiece of creation, which made the
creators proud of their achievement).

Furthermore, when Mothubatsela appreciates Lebogang's beauty, he associates it with the *magodimo* 'heavens/ancestral spirits'. Lebogang too regards Mothubatsela as *se magodimo a ka se mo abelang* 'what the heavens/ancestral spirits could offer her' (Monyaise 1961: 17). These are but a few instances among the many in which Monyaise shows his allegiance to *badimo* 'the ancestral spirits/African gods'.

Mosele (Lebethe 1974)

Lebethe's techniques of description and characterisation like Monyaise's have a regular pattern, whether in the description of characters or situations. Both writers have either used hints and suggestions or simply planted characters and situations into the text to be discovered during the course of narration. By and large this technique is in line with the restricted code of writing he used. A place like Meadowlands, which represents one of the sub-plots, for instance is not described at all to give the reader a clue as to the nature of the fictive world projected in the text. Instead everything is left to chance, the reader must either find it or do without. However, this is taken care of by the mention of amenities such as taxis, house rentals and cinemas. These amenities convey the concept of a European type of settlement. Consequently the bulk of his background information is implied or emerges in between the lines. This situation is similar to the one found in *Ngaka Mosadi Mooka* (Monyaise 1967) and *Marara* (Monyaise 1961) in which expositional information is extremely limited.

When dealing with exposition, like Monyaise, Lebethe used brief and open-ended statements that left a lot unsaid. Among his many characters Mosele is the only character described in some detail. The rest are described in one or two lines as can be observed in the following:

Mosebi. Leina la gagwe le mo tthalosa sentle. Seromo. One a ka fetola moruti mohietane wa moloi (Lebethe 1972: 1).

(Mosebi [character's name meaning a gossip]. Her name describes her precisely. She could turn a priest into a heathen, a sorcerer)

MmaMosele, mosadi wa letsipa la leferefere, abo a itsetse (Lebethe 1972: 1)

(MmaMosele [Mosele's mother], a cunning and treacherous woman. Mosele was a chip off the old block).

Apart from these short descriptions, nothing substantial is said about these characters, which is characteristic of Lebethe's descriptive technique. All the time the reader is challenged to agree or disagree with the short description by appealing to the contents of the story.

On the other hand, unlike Lebethe, Monyaise and Malope, Mmileng's style is more elaborate as reflected in his techniques of description and characterisation, exposition in particular. This point is clearer in his first novel *Mangomo* (Mmileng 1977). This style of writing is closer to the conventional, in a way highlighting the overlaps between the two styles.

Mangomo (Mmileng 1977) opens with a detailed description of the fictive world, its physical features in particular. Included in the exposition is the relationship between places in terms of the distance between them, the natural vegetation and the socio-economic aspects of the people's lives as influenced by the environment. The people are arable farmers, more inclined towards small stock such as goats because they can survive in harsh climatic conditions. These descriptions give the fictive world some element of reality and naturalness. And, as in the other cases discussed above, this expositional information serves as a point of departure for most of the events of the story.

7.3.3 Point of view (Complex texts)

In this section we discuss the anchoring of narrative perspectives across the different Setswana novels, the complex ones specifically. Fundamental to this study is the patterning of narrative perspectives across the different novels and how these patterns, have determined what information the reader is given, in what order, tone and with what emphasis. We also discuss the changing phases of this technique across the years, especially how these patterns compare of those of the initial period. However, because of the large number of available texts, each with its own point of view, this is an area too vast for a study of this nature. For this reason we shall only discuss a representative sample selected from some works. The sample is drawn from the following texts:

- *Omphile Umphi Modise* (Monyaise 1960),
- *Gosa Baori* (Monyaise 1970),
- *Mosele* (Lebethe 1974),
- *Mangomo* (Mmileng 1975)

Other texts will be discussed briefly as additional examples.

Point of view in Monyaise's novels

Monyaise has used point of view in an unconventional manner by combining different points of view within the same text in order to accommodate different and at times complex situations. This is in contrast to the techniques used by most of the conventional artists who commonly used either the third or omniscient point of view, throughout their texts to trace the chronology of events and situations. Illustrations of this technique in Monyaise's novels are drawn from *Omphile Umphi Modise* (Monyaise 1960) and *Gosa Baori* (Monyaise 1970).

Omphile Umphi Modise (Monyaise 1960)

This text was, as has been indicated, Monyaise's first novel and the first among the complex novels. With it Monyaise introduced a technique hitherto unknown in the Setswana novel, the unconventional use of point of view. This technique marked a departure from the conventional approach discussed earlier with which the early Setswana novelists stuck to or two narrative techniques. The unconventional point of view is a deliberate combination of more than one point of view or a shift from one point of view to the other in one text, in line with the demands of the situation. For this reason *Omphile Umphi Modise* (Monyaise 1960) is an important point of reference in the discussion of narrative perspectives in Setswana.

The plot of this story opens at the railway station with the leading character Motlalepula confronted by an unnamed man who tries to lure her into conversation. This man is described simply as *legwaragwara* 'a crook' (Monyaise 1960: 2). The point of view used to narrate this scene is the First Person Central *Ke* 'I', presumably a witness/observer narrator, as evidenced in the following:

Ene ele maitisiboa ke emetse tshutshumakgala... (Monyaise 1060: 1)

(It was late in the afternoon when I was awaiting the train from Ditsobotla...).

The underlined formatives indicate first person subjectival concords indicating First Person Central point of view. However, although physically present among the characters and almost always inclined to want to talk to one of them, the narrator is

not one of the characters but a witness narrator. Norman Friedman (1967: 125) explains the position of a witness narrator more clearly when he states that the witness narrator is a character in his own right within the story itself, more or less involved in the action, more or less acquainted with its chief personages, who speaks to them in the first person. Wayne C W. Booth (1967: 93) clarifies this narrative perspective further as follows:

In some works the narrator becomes a major person of great physical and mental vividness. ...in such works the narrator is often radically different from the implied author who creates him, and whose own character is built up in our minds partly by the way in which he is made to differ from him.

What is clear is that this narrator identifies with the characters so closely that the reader can actually feel his presence among them. However, because the narrator is an observer he is mostly restricted to the characters' external behaviour. He has no access to their psychological state. Technically, this point of view is ideal for simple situations in which there are comparatively fewer characters and limited action, such as the one under discussion here.

When the story gains momentum with more characters joining the fray, and with the action increasing in intensity and complexity, the observer narrator is suspended in favour of the third person, which is now and again punctuated by some omniscience and scene setting in order to bring characters into the action as well as to bring the story closer to reality. Here the narrator addresses events and characters from an impersonal vantage point of view, thereby giving himself a wider scope to address complex situations and many characters from a panoramic vantage point. What is significant about this mode of narration is the narrator's flexibility of both position and mind.

Another important ingredient of Monyaise's point of view is dialogue, which is interspersed between other narrative techniques such as summary, description and scene setting. The advantage with dialogue is that it helps bring characters closer to the events as well as to give them an appearance of reality. Three types of dialogue are discernible in Monyaise's novels and they are question and answer, dramatic and reported dialogue. The following is an illustration of the question and answer dialogue.

'Ga o ise o fetse?'
('Are you not yet through?')

'Nnyaa rra. Mme ke tla fetsa'
(No sir. However I will be through soon).

'Jaanong?'
(Now?).

'Ke tla ya sekoleng kwa Bopedi' (Monyaise 1960: 37).
(I will then go to Bopedi [place] for schooling).

With this mode, characters talk directly to each other in a question and answer format. The scene is presented in a dramatic form, that is, without any narrator, whether omniscient, third person or witness/observer intercepting the flow of dialogue. The advantage with this form of dialogue as mentioned above is that it facilitates situational presentation of ideas as against the sentimental.

On the other hand reported dialogue uses cues to indicate who speaks. This mode of narration is controlled by double subjectivity, that is, the speaking character and the reporting narrator. The reported speech is both independent of the narrator as it is supposed to be the words of the characters, and dependent on the narrator as it is supposedly reiterated by the narrator and remains part of the narrative text.

***Gosa Baori* (Monyaise 1970)**

The first point to note about this novel is that it consists of two concentric plots (one inside the other), which are developed concurrently yet alternately until they merge at the end of the story. The first plot is centred on *toro* 'a dream' and the second, which exists inside the first, is centred on *maibi* 'semi consciousness'. Although thematically related, the characters and situations in the two plots are completely different. The one common denominator between them is Potso (character) who features in the first as a character and as one of the narrators in the second. The two plots merge at the end when the main character wakes from his sleep and realises that he has been dreaming (for the summary of the text see Appendix V).

For the first plot the point of view used is that of the First Person Central *Ke* 'I' or the 'I' as the protagonist, as noted in the following:

E ne e le ngwaga wa bobedi ke ntse ke tsamaya le ena, batho ba lebeletse fela

letsatsi la boipelo mo go rona (1970: 3).

(I had been going out with her for two years and the people were simply awaiting our celebration[wedding] day).

In this type, one of the characters who calls himself *ke* 'I' tells the story about himself and others. Potso (character) tells the story about himself, his two girlfriends Kedibonye and Kerotse and other minor characters such as his mother and *mooki* 'the nurse'. In this plot there are comparatively few characters and limited action. As a result it is easy for the 'I' narrator to follow the adventures of himself and others. The narrator is able to tell what the other characters do, think when they are alone, and can even follow one character and then the other.

In the second plot there are many more characters, plots and themes, all of which make the First Person Central point of view inhibiting and inadequate. For a big fictive world with many characters (most of them occupying a centre stage position) and more action, this point of view is more difficult to handle. Boulton (1975: 33) explains the strong and weak points of the First Person Central as follows:

...the advantage and disadvantage of the first person point of view is that narrating as 'I', can give a great vitality and conviction; the difficulty is that the restriction to one point of view very much limits the field that can be observed.

The complexity of this situation therefore warrants a point of view that would accommodate almost everything. To resolve this problem Monyaise drifted into a multi-dimensional point of view, mainly the third person narrator. With this point of view, the narrator is sometimes omniscient and explains everything, at others partially omniscient and in others dramatic, however still communicating effectively. With this mode the story is channelled through the characters' impressions, as well as through the third person narrator. The third person narrator has the latitude to stop the action in order to infix some important information or to stand back and allow the characters to participate in the actions of the story. This narrative perspective achieves a form of flexibility because the reader is not exposed entirely to the views of one single narrator but to several. In this combination, the most dominant feature is the third person narrative, which the author has used to provide summary and exposition and any other background information.

Furthermore, this point of view is interspersed with other perspectives, in particular through dialogue. As in all his other works, dialogue manifests itself in two different ways, which are question and answer and reported dialogues. The two are in most cases characterised by cues to indicate who speaks and drama to facilitate a situational presentation of ideas. Furthermore, the two represent the characters' psychological state at the time of talking. A consequence of all this is that Monyaise's characters talk naturally and have distinct voices that distinguish them from each other.

Point of view in S. J. J. Lebethe's novels

Lebethe too has used point of view unconventionally to narrate different situations. In the introductory passages, described above as the prelude to the action proper, for instance, the point of view used is the First Person Central or *Ke 'I'* as an observer, as observed in the following:

Maloba ke ne ke jetse tsala nngwe ya me nala kwa Pilo (Lebethe 1974:1)

(Some time ago I visited a certain friend of mine at Pilo [place]).

The underlined formatives are first person subjectival concords, which are indicative of First Person Central. Because the narrator does not feature as a character, the assumption is that he is an observer. He tells the story about himself and other characters from a central position. This situation is similar to the one observed in *Omphile Umphi Modise* (Monyaise 1960) and *Gosa Baori* (Monyaise 1970) in which the events are channelled through the impressions of the central figure narrator, the observer narrator specifically. In this text too the narrator exists among the characters and follows them around, though not as one of them. This perspective achieves a certain intimacy and psychological closeness because the reader identifies with the speaker easily and therefore appreciates the issues addressed. However, as observed in Monyaise's works, this perspective has the tendency to restrict the narrator to the characters' outward behaviour. He does not have access to their psychological state. Friedman (1975: 125) explains this scenario as follows:

...the witness narrator has limited access to the mental state of characters

In the second part of the story, in which there is a cluster of characters, a great deal of action, the First Person Central is suspended in favour of one that can accommodate complex situations. In this case the author uses the has alternately used two types of point of view, which are the first person singular *Ke* 'I', and the omniscient narrator who calls himself *Ke* 'as evidenced in the following citations:

i. Ga ke elitse go ama....Lebethe 1974: 2).

(I do not want to mention that ...).

ii. Ke belaela fa...(Lebethe 1974: 1).

(I suspect if ...)

The underlined formatives are first person subject concords and they are indicative of first person narrative point of view. In this case too the narrator does not feature as a character, and the assumption is that although he features in the story he is in fact the implied author. Unlike with the previous case above, the 'I' narrator is not very close to the characters or events. Thereafter the narrator addresses situations and characters from an impersonal and detached position. The third person narrator is employed to provide summaries and descriptions when they are needed. The narrator thus has flexibility of position and mind to either follow or interrupt the action in order to supply further relevant information.

In some instances the narration is presented through the multi-selective omniscient point of view so that the reader listens to no one. Instead the actions of the story are channelled through the characters' minds and words. Like Monyaise, Lebethe has struck a balance between dramatic and reported dialogue in order to reduce the chances of confusion when a succession of characters speak, one after the other.

Point of view in Mmileng's novels

Like Monyaise and Lebethe, Mmileng has used point of view unconventionally to suit different situations. However, being slightly more elaborate in style than the other two, his point of view is inclined towards outright omniscience, especially in *Mangomo* (Mmileng 1975) and *Matlhogole* (Mmileng 1977), his first and second novels. In his presentation of expositional information in *Mangomo* (Mmileng 1975), for instance, he opted for the omniscient narrator to present a panoramic picture of his

fictive world and characters. The omniscient point of view was the most appropriate for this task because it allowed for the narrator's eye to sweep over the entire field, reporting on whatever aspect was relevant. His detailed description of places (in *Mangomo*), the habitual conduct of the people and their culture could not be done through any other point of view except the omniscient point of view. However, now and again, the panoramic point of view is suspended in favour of a more restricted and selective point of view mainly in order to bring characters closer to the events. This mode of narration limits authorial intrusions and commentaries.

Mmileng's narrative technique, like Monyaise, Lebethe and Malope's is characterised by the deployment of dramatic and reported dialogue. With the former the author does not provide a cue to indicate who speaks as shown in the following:

'O bopegile jang'?
(How does he look?)..

'Mosesane...'

(He is slim looking).

'One a tshotse eng'? (Mmileng 1975:20)

(What was he carrying?)

With this mode characters talk naturally to each other with no mediating voice to identify the speaker. This narrative perspective involves characters directly, thereby facilitating a situational presentation of ideas. In other instances however the author has provided cues to indicate who speaks, especially in the second work *Matlhogole* (Mmileng 1977). For example:

'Malomaago o tle o mmone'?

(Do you normally see your uncle?)

'Nnyaa rra', ga araba mogolwe

('No sir', answered his brother).

This mode modifies the dramatic one mentioned above as well as reduces the chances of confusion when the reader has to identify who speaks when there is a succession of characters speaking one after the other. In both cases dialogue is planned and

patterned as part of narrative design. Mmileng's characters too have distinct voices that distinguish them from one another.

7.3.4 Stylistic features of Setswana novels (Complex texts)

This section discusses some of the outstanding stylistic features that pervade the Setswana complex novels. While the focus in Chapters Four, Five and Six was on the themes and the ideas handled, in this section it is on the features of language predominantly used to arrive at these themes. The main concern is how some stylistic features such as proverbs, allegory, symbols, metaphors and rituals have been woven into the texts, their significance as well as their spread across the years. There are many such stylistic features, some predominant and others sporadic. The task of identifying those for discussion is a difficult one, an observation highlighted by Leech and Short (1999: 3) as follows.

In prose, the problem of how to select-what sample passages, what passages, what features of study-is more acute and the incompleteness of even the most detailed analysis more apparent.

We will discuss a representative sample selected from some texts. Among the many stylistic features the focus is mainly on imagery (some of its features). Abrams (1981: 86) has this to say about imagery:

Imagery is used to signify all the objects and qualities of sense of perception referred to in a poem or other work of literature, whether by literary description, by allusion or in the vehicles of its similes and metaphors.

In this chapter the term imagery refers to symbolism. Others such as metaphor, simile and personification are excluded because they are not predominant across the entire field. According to Booth (1974:22) these features are similar in that when reading them the reader must reconstruct unspoken meanings through inferences. However, we do not try to draw a sharp line of distinction between these features because it is not of much relevance to this study. Our concern is how these features are deployed in the texts, symbolism in particular because they are the most common.

7.3.5 Symbolism

Among the many definitions of symbols by various writers, we have adopted the ones by Bradford (1997) and Fowler (1973), which are in many respects clearer than the rest because they attempt to place symbols in a broader realm of literal and non-literal discourse.

Bradford (1997: 23) on the other hand describes it as,

...a term derived from the Greek verb that means 'to carry over'.

Fowler (1973: 111) describes it as the co-operative fusion of meanings, the literal and the submerged. The observation therefore is that when words are used symbolically one field of reference is carried over or transferred into another, in a way suggesting that the two have similar qualities even though they are dissimilar.

Setswana novels, like many African novels, are so saturated with symbolism that the choice of which to discuss is always a difficult one. Some of these are short while others are extended. Short symbolism commonly addresses immediate issues, episodes and characters. Extended symbolism, on the other hand, are concerned with the entire text, thereby highlighting the central themes and characters or even the society on which the story is based. However, although perceived rather differently, the two kinds are based on similar definitions and principles

We will discuss a representative sample selected from Monyaise, Lebethe and Mmileng's novels. As observed in our discussion of the migration/ journey theme, the most common symbolisms in many Setswana novels are the city and the countryside. The two feature in many works as well as across the various historical periods of the Setswana novel tradition. According to many researchers they symbolise acculturation, with the countryside representing traditional or indigenous culture(s) and the city symbolising new or Western-type civilisation(s).

The arrival of Monyaise as a writer in the early 1960s signalled the emergence of other forms and uses of objects as symbols of certain aspects of life. For the first time a Setswana author deliberately used various symbols to enhance his themes and characterisation as well as to give the texts some additional aesthetic value. Thereafter, other authors such as S. J. J. Lebethe, M. T. Mmileng, P. T. M. Marope

and many others took up these techniques and used them to write their own texts. Because of this pioneering role, Monyaise is the key author in this discussion.

Symbolism in Monyaise's novels

Monyaise's novels, well received for their obvious and varied merits such as character delineation, plot development and themes have not yet been studied for how well he (Monyaise) has handled certain stylistic features, images specifically. Nearly every Setswana reader and student acknowledges his complex style, yet scant evidence is only occasionally provided to substantiate this observation. Among the wide range of linguistic features he has used are a variety of symbols to represent certain ideas, themes and characters. Among the many, we will consider the following:

- *marakanelo a ditsela* 'cross roads/road junction'.
- *ditsheshe* 'Flowers'
- *kokelo* 'Hospital'.
- *Ntlo ya tshipi* 'a church building'

The first symbol considered (close to a cultural cliché) is *marakanelo a ditsela* 'cross roads'/road junction', which Monyaise has used across his novels to describe internal conflict within his characters and society, especially when they have to make major decisions in life. Symbolically a road junction suggests making life long decisions between two or more options, the assumption being that if you choose correctly you stand to benefit and that you stand to lose if you choose wrongly.

The *marakanelo a ditsela* 'crossroads' symbol functions at two levels, the individual and the societal levels. At the individual level it represents a character or characters making decisions on matters of personal concern. In *Marara* (Monyaise 1961), for instance, when Mothubatsela decides between returning to the countryside and staying in the city, he does so at or near

...marakanelong a tsela ya Mafikeng le ya Matikiri (Monyaise 1961: 8).

(...the road junction between Mafikeng and Matikiri)

At this level this symbol captures Mothubatsela caught in two minds, that is, either to return to the countryside or to settle in the city. While he sees the advantages of returning to the countryside, where there is economic and social security, adventure

compels him to proceed to the city, where there is little or none of the two. In addition to all this, he does not know much about city life. He opts for the city and ultimately the city life catches up with him. He realises his error of judgement when it is already too late and when a lot of damage has been done. Symbolically, this represents a transition between two cultures, the indigenous one, which the character understands better and the new one, which he does not.

This symbol represents a society caught in between two cultures, especially when considered in its socio-economic and historical contexts. Also it represents a society caught between two value systems. It explains the social and psychological conflicts created by the incursion of a foreign culture into a hitherto self-contained Setswana world and the disarray that follows thereafter.

Two points are pertinent here. Firstly, the Africans (Batswana) found themselves caught up with the socio-economic demands of their time, which they did not fully understand, but from which they could not extricate themselves. Secondly, the Western culture was there to stay, which meant they had to adjust their positions in anticipation of many cultural shocks. *Marara* 'confusions'/ 'complications', as the title of the text suggests, explains the confusion and dislocation of Setswana societies as a result of the transition from one culture to the other. The most central detail to note is that Mothubatsela was,

...mosimane wa kgomo tsa mafisa mo metlheng ya bofelo ya Setswana sa
Iokgorokgoro (Monyaise 1961: 5).

(...a herder of loaned out cattle during the latter stages of the Setswana
traditional era).

According to the text Mothubatsela was a remnant of the old Setswana traditional era. He was a product of a community that had placed its faith in its value systems, both economic and social. If indeed he was a remnant of Setswana traditional culture as the texts suggests, the assumption is that Setswana traditional culture was on its way out and was being replaced by a new one.

This symbol features in many of Monyaise's other novels, and all the time communicating a similar message of characters or the society being torn between two

worlds. In *Gosa Baori* (Monyaise 1970) for instance, it represents Potso's (character) indecision and error of judgement when he has to choose whom to marry between his two girlfriends Kerotse and Kedibonye. Like Mothubatsela in *Marara*, he chooses wrongly only to realise his error of judgement when it is already too late and when a lot of damage has been done. Symbolically, this metaphor interrogates the disparity between the traditionally arranged marriage and the 'western' one, based on 'free choice'. Modern Setswana society found itself at a crossroads having to choose between western value systems and its own. What is highlighted here are the difficulties encountered during the transition from one culture to the other.

The second symbol considered is *ditsheshe* 'the tending of flowers', which is predominant in *Marara* (Monyaise 1961) and *Ngaka Mosadi Mooka* (Monyaise 1965), Monyaise's second and the third novels respectively. Unlike the former, which is extended, this one is short and, as pointed out above, it serves to explain immediate actions, episodes and characters. In both texts it functions at two different levels, the individual character and the society. On the former level, it symbolises happiness or peace of mind within an individual. On the latter it symbolises social stability or integration. When they are cared for, *ditsheshe* 'flowers' symbolise life or happiness or integration, and unhappiness and disintegration when they are not.

In *Marara* (Monyaise 1961) this symbol features at different places and under different circumstances, however still symbolising happiness or social stability. When deserted by her husband, Lebogang spends most of her time in the garden nurturing and tending flowers as a symbol of her unhappiness in marriage, as well as to comfort herself. When Basetsaneng is with her boyfriend Mothubatsela, they spend a lot of their time next to a tree with beautiful flowers as a symbol of their commitment to each other. Furthermore, Mrs Mofokeng, Motale and Lebogang's happiness is shown by the length of time they spend in their gardens tending flowers.

In *Ngaka Mosadi Mooka* (Monyaise 1965), as noted earlier, *ditsheshe* 'flowers' symbolises the happiness between Dan and Maria as well as between any married couple, the Molamus specifically. Dan and Maria spend most of their time in the hospital garden jointly nurturing flowers and sowing new ones (Monyaise 1965). This task, as already pointed out, represents the need for couples to participate equally in

the maintenance of a love relationship or marriage. We have also noted that Dan and Maria gave Mr and Mrs Molamu a bunch of flowers as a symbol of their own happiness and love in their marriage (Monyaise1965). These flowers also symbolise social stability manifest in marriage as evidenced in Mr and Mrs Molamu's situation. Reference has also been made to the short symbol of *nonyane* 'a bird' and settler 'a tree' that Maria watches daily through her bedside window. As noted, these metaphors represent Maria's stability of mind and her faith in her boyfriend.

Considered in the context of the entire text, these two symbols are in line with the societal illness suggested by the hospital metaphor above. Both highlight the social instability that prevails in the people's lives because of inverted value systems. Molamu blames his wife for their childlessness when there is no proof that she is responsible. The Molamus too reject Dan for a son-in-law because he is a mere gardener, not a high-ranking member of the community (see 5.3).

While Monyaise has used symbols to portray or explain situations in some of his works, in others he has used them ironically to mock or to criticise the behaviour of some of some people or the society at large. In *Marara* (Monyaise 1961) for instance, there is constant reference to *ntlo ya tshipi* 'church/church building'. This expression looks so ordinary and simple that its metaphoric and symbolic meanings might be missed. For this reason it needs some explanation. Firstly it occurs repeatedly and in different contexts as cited below.

1. Basetsaneg a emela mokapelo wa gagwe gaufi le ntlo ya tshipi (Monyaise 1961:21).
(Basetsaneng waited for her boyfriend next to the church building).
2. Ba tsene mo go yone gaufi le ntlo ya tshipi (Monyaise 1961: 21)
(They would enter it [the valley] next to the church building).
3. Molefe a tswa mo gae a tsamaya ka mosepeleg go ya ntlheng ya motse mosweu, gaufi le ntlo ya tshipi (Monyaise 1961: 24).
(Molefe left home walking swiftly towards *motse mosweu* 'white suburb' past the church building).
4. ...o na a tlola tselana ya dinao ee tswang kwa ntlung ya tshipi fa a wa ka sefathlogo (Monyaise1961: 50).

(...he was crossing a footpath from the church building when he fell on his face).

These citations are related because they all deal with a church building functioning in a way contrary to its normal use. *Ntlo ya tshipi* 'church building' is conventionally a place of worship and prayer. Furthermore, it is normally a quiet place except when a church service is on. In this text it functions as a meeting place for lovers or as a location of criminality. It is a meeting place for Mothubatsela and his girlfriend Basetsaneng. It is also near this building where Lebogang found Mothubatsela after he was beaten unconscious by some men. What is also evident is that none of the above-mentioned characters is a churchgoer, yet throughout the story their actions and activities are closely connected to the church. The use of this setting is ironic because it shows how at times some people use deserted places like the cemetery and the church to commit 'crimes'. Consequently every time *ntlo ya tshipi* 'a church building' is mentioned, we anticipate to hear about some form of crime.

Mosele (1972) and Morabaraba (1974)

Lebethe's two novels, *Mosele* and *Morabaraba* are also characterised by a wide range of symbols that comment on the characters' habitual conduct, and, in wider context, societal practices. There are many of them and we have selected a few for discussion, and they are,

- *Ditsitsiri* 'Bedbugs' (Lebethe 1972).
- *Motshameki wa kgwele ya dinao* 'A footballer (Lebethe 1972)
- *Tshingwana ya ditsheshe* 'A bed of flowers' (Lebethe 1972)
- *Noka ee tletseng dikwena* 'A river infested with crocodiles' (Lebethe 1972).
- *Tsebe ya lokwalo* 'A page of a book' (Lebethe 1974)
- *Morabaraba* 'A board game' (Lebethe 1974)
- *Molelo o ojeleng naga* 'A wild fire' (Lebethe 1974).

Earlier in the study we mentioned the symbol of *ditsitsiri* 'bedbugs', *motshameki wa kgwele ya dinao* 'a footballer' and that of *tshingwana ya ditsheshe* 'a bed of flowers' and of *noka ee tletseng dikwena* 'a river full of crocodiles' (Lebethe 1972). As

mentioned earlier, these symbols represent human parasitism at both the societal and individual levels (see to 5.3).

In *Morabaraba* (Lebethe 1974) we referred to the extended symbol of *tsebe ya lokwalo* 'a loose page of a book' which can be picked, read and discarded, to be read by someone else. We also mentioned the symbol of a board game called *morabaraba* 'chess-like game', which is also the title of the text. This game as noted represents characters playing tricks against each other in their quest to win love partners, the way chess players outwit each (see 6.3). We also mentioned parents occupying a background position behind their children giving them support in their love endeavours.

Another symbol used is that of *molelo o o jeleng naga* 'the bush fire that gutted acres of land' leaving animals with no pasture to graze on (Lebethe 1974). Ntshimane was on his way to Fafung (place) when he noticed the destruction of this fire. Thematically this symbol represents the incursion of foreign cultures on the self contained indigenous ones, which is further commentary on the loss of cultural identity when one culture replaces another. All of Lebethe's symbols therefore revolve around acculturation, assimilation/clashes and loss of one's identity as a result of foreign culture incursion.

***Lehudu* 'A backdoor/escape door' (Mmileng 1980)**

Lehudu 'backdoor' (Mmileng 1980) is the name of an escape-hole dug by small animals such as spring-hares and squirrels to get away from the enemies that follow them into the hole. This story is based on the difficulties encountered by these animals getting into the hole and emerging at the other end. The whole process involves movement from the light, through the dark, most probably at high speed and coming into light again at the other end. In this process some animals emerge unscathed while others are either injured or killed. This text is a good example of an extended symbol.

Symbolically *lehudu* represents individuals or societies experiencing problems in their day-to-day lives. These problems are numerous, and they are either mental or

physical. Like the small animals, some people overcome their problems while others either suffer the consequences of their mistakes or are victimised by circumstances. The whole scenario involves changes in the characters' fortunes for the better or for the worse. Sikwane (1984: 26) explains the meaning and the symbolic significance of *lehudu* as follows:

Lehudu jaaka le tthalosiwa ke ditiragalo tsa padi e, le raya MATHATA a baanelwa ba padi e ba welang mo go ona).

(Lehudu as explained by the actions of the story symbolises the problems characters of this text experience).

In the story Semenogi (leading character) starts off as an obedient school-boy who leads a normal life. This episode is however followed by a series of bad experiences that culminate in his fortunes hitting rock bottom. The first misfortune strikes when he (Semenogi) fails his examinations and he is told that he may not repeat the grade he has failed. Thereafter, he runs away from home after the ox he was herding injured Seyanokeng (character). In his mind he is trying to avoid punishment from his harsh father when in fact he is aggravating his position. On the way he feels hungry and milks someone's goats. The owner injures his eardrum by throwing a piece of mud at him. Then he is injured by a policeman, Bonoko, gets knocked down by a fast-moving motorcycle while running away from Bonoko and gets knocked down by a lorry. All these incidents take place one after the other like the swift movement of small animals into the hole. Like one of the small animals emerging at the other end of the hole, Semenogi ultimately overcomes his problems when *ngaka* 'Doctor' Legare operates on him and removes a blood clot from his brain and a piece of mud from his eardrum. He returns to school where he now passes his examinations and later qualifies to become a primary school teacher. Later in life he is promoted to the position of head teacher in one of the local primary schools. In the end he marries Seyanokeng, the very girl who was injured by the ox he was herding before he ran away from his home a long time ago. The events after the operation correspond with the emergence of one of the small animals through the *lehudu*. And in the end this is a lesson to face up to problems and not to give up in life.

Although this symbol represents changes for the better in the case of the leading character, not all the characters go unscathed. One of those that fail to pull through is

Bonoko, who faces the prospect of going to jail after assaulting Semenogi. The other one is Kolokoto, a motorcyclist who, through no fault of his own is jailed after injuring Semenogi in a road accident.

7.4. Concluding remarks

From the above discussions, it is evident that narrative techniques and aspects of style in Setswana narratives have developed with time across the years. It is also evident that while some writers have successfully learned the arts of creative writing from others, some have retained the folktale style. D. P. Moloto and S. P. S. Monyaise laid the foundations for others to follow, hence the central position they occupy in the history of Setswana written literature. Moloto laid the foundation for the conventional works and his style is closer to traditional narratives while Monyaise was responsible for the non-conventional/complex ones. The two styles of writing have persisted over time and dominate creative writing during the period under consideration.

8. Conclusion

To date, the Setswana novel has a history of some six decades. And the general impression emerging from this study is that since its inception this literary corpus, the novel specifically, has undergone thematic, technical, and structural changes. These changes were the result of changes in the socio-historical and cultural circumstances against which the works were written. They were also the result of some writers learning new ideas and techniques.

This study has selected the period 1940-1980 as being very significant for the understanding of the evolution of the Setswana novel. Firstly, there are clearly several phases of the Setswana novel, which we have identified as the particular historical periods. However, this study has grouped these phases into two periods, in accordance with the structures, the styles and the themes of the writing. To the first period belong works with a conventional style, a style, which is closer to the conventions of traditional oral narratives. The majority of these works are chronologically sequenced, and simple in language use. Furthermore, they are moralistic and didactic, in keeping with the conventions of Setswana traditional oral tales. Some of them simply narrate the histories and cultures of the traditional groups of Setswana people, still in keeping with the spirit of oral literatures. These works are also characterised by a central character hero/heroine around whom the events and other characters are woven.

The second period under consideration was one of intense activity in southern Africa, especially in industrialising South Africa. It was a period characterised by a lot of interaction between people and cultures and the influx of various population groups into the South African cities. The result of all these demographic shifts and upheavals was the establishment of new social orders, cultures, types of human relationship and settlements, especially the establishment of the 'townships' (slums) in South Africa. All these activities resulted in the emergence of new themes such as cultural conflict and urbanisation. Politically, this was the period when the South African National Party was assuming and consolidating political power. As history will tell, this was

the period of intense censorship and restrictive laws. Setswana literature, the novel specifically, grew against this historic climate.

This second period, beginning circa. 1960, sees a transition to patterns of writing involving a move away from entirely sequential chronologies, greater complexity in plot and a greater variety in narrative focus. While part of this transition can be credited to the innovations of particular authors, particularly Monyaise, this thesis suggests that these formal transitions and changes can be correlated with more general characteristics of the period, namely features of the social environment in southern Africa, and the consequent emergence of new concerns for the writers. The tensions and contradictions inherent in their view of urban society and between urban and rural society, as compared to the more harmonious construction of a view of 'traditional' society, manifest themselves in variety--variety of viewpoint, variety in juxtaposition, variety in time perspective, and variety in character response. My allocation of texts into the two periods outlined is therefore not simply a reflection of changes determined by the dynamics of writing and writer-to-writer influence but also is a response to changes in perception and experience of the social and political milieu in which such writers were working. In the remainder of these concluding remarks I will summarise aspects of these thematic concerns.

Vernacular literatures in southern Africa, Setswana included, have a common heritage. They have their sources in the oral narrative performance and have since retained a series of narratological and stylistic characteristics of this tradition. Furthermore, they were grounded in the work of nineteenth century explorer-anthropologists and Christian missionaries who provided the writers with the sound systems and the grammars of their respective languages as well as writing skills. While Setswana traditional culture provided the writers with the ideas and the style to write their stories, the explorers and the missionaries provided them with the tools to do so. Equipped with the writing skills acquired from the missionaries and the ideas from traditional culture, Setswana writers were then in a position to write new stories, record old ones for posterity and even translate old ones into other languages for readers outside the Setswana speaking communities. This process, as stated above, was not unique to Setswana alone but was typical of other Bantu languages in the region as was observed in our discussion of Xhosa, Sotho, and Zulu literatures.

Like many vernacular literatures in the region, Setswana literature has also been shaped and influenced by the socio-historical and cultural milieu against which it was written. When the first writers took to writing, the tendency was for them to write about their cultures, histories and their beliefs and some cases, the Christian values from the culture, which provided them with writing skills. With more indigenous people becoming more educated, some writers moved away from religious, cultural and historical themes towards those related to their current life situations. Furthermore, since most of the works were written and published in South Africa, many of them tended to reflect South African settings, cultures, histories and themes. Some of the themes reflected are rural-urban migration, cultural conflict, which were the result of industrialisation in the region. Most of the settings reflected in the texts are well-known South African cities such as *Gauteng* 'Johannesburg', *Tshwane* 'Pretoria', and *Teemaneng* 'Kimberley'.

While Setswana (language) was one of the earliest Bantu languages in the region to be reduced to writing, its creative work was one of the last to appear. It did so about fifty years after Xhosa and Sotho, and seven years after Zulu. Several factors were responsible for this time lag. The main one as noted was the lack of a standardised orthography and a common representation of the Setswana sound system. While some work was done in 1910 through 1937 and 1947 into the 1950s, very little was achieved because most of the stakeholders such as missionary societies, academics and some members of the Setswana intelligentsia were not always in step with each other. Several agreements were arrived at and recommendations made at several conferences, but disputes would develop immediately thereafter. And for a long time orthographic matters remained polarised along missionary lines with the interested parties refusing to relinquish what they had already established.

In more ways than one these disagreements delayed the production of written work in Setswana as well as the establishment of what might be called a Setswana writing tradition. It was also because of this delay that some early writers such as D. P. Moloto, M. O. M Seboni and others made divergent choices of orthographies for the many Setswana dialects when they wrote their initial works. There was also a lack of adequately educated Setswana speakers who could assist with this task of

orthographic standardisation as well as write their own literatures. Apart from Solomon Plaatje, and to a lesser extent David Ramoshoana and David Sebina, there was no one well trained to do any significant orthographic work. In the end the task was left in the hands of non-indigenous speakers of the language. The third factor was the geographical spread of Setswana speakers across a wide area. This factor, as noted, led to numerous varieties of the same language, some of which were remarkably distinct, making it very difficult for the authorities to satisfy all the available Setswana dialect communities.

Thematically most of the Setswana novels portray indigenous populations, Batswana specifically, in transition from their traditional rural lives towards 'Western civilisation'. The trend is that the early texts capture this process at its initial stages when the majority of the people were still part and parcel of the old order, hence the mixed feeling towards Western value systems. A good illustration of this process at its earlier stage is *Mokwena* (Moloto 1940), in which, while the main concern is with the biography of Mokwena (character) and *Kwena* 'crocodile' royalty, there are indications of the incursion of missionary activity amongst the Bakwena tribe. In the process there is a mixed reaction towards Christian beliefs with some people clearly opposing some ideas promoted by Christianity such as monogamy while others strongly promoted Christian values.

In the second stage the majority of writers explore the tensions and contradictions of modernity and the prospect of a return to old traditions. Illustrations of the second stage can be found in Monyaise's novels, in which the main concern is with the plight of blacks in European-type settlements. Most of the urban blacks in these novels have either lost touch with the old tradition or have been driven out by the dire economic conditions in the countryside. While some of the early works chose a comic medium and romanticised this process, later ones employed the realistic mode and presented the social and psychological conflicts created by the incursion of European cultures into the hitherto 'traditional cultures' ones of the indigenous populations.

Appendices

Summary Appendices

Appendix I: *Mokwena* (Moloto 1940)

Mokwena, the name of the central character is also the title of the text and it means a member of the Kwena (crocodile) clan. In some instances however, the term Mokwena is used as a locative to refer to the place where the Bakwena (people) live or are found in large numbers. The following is a summary of the events of the story.

1. Ramonamane, chief of the Bakwena sends his expectant senior wife Mmaphuti to the cattle post in time to give birth to the crown prince, Mokwena.
2. The chief announces the birth of the crown prince to members of *kgotla* 'council meeting' and seniors of the tribe.
3. The crown prince is strengthened (doctored) by the chief's personal *ngaka* 'diviner', Mapadimole. The doctor uses the strongest *dithhare* 'charms' as is traditional.
4. At the age of seven Mokwena and two of his half brothers, Tawe and Molefe, the chief's favourite sons are ordered to shepherd small stock. Peloyatau, the chief's right hand man is given the responsibility to oversee the development of the crown prince. He is given free reign over the princes. He is given permission to persecute them by way of beating them, chasing after them, especially Mokwena in order to develop his pain endurance, speed and stamina in preparation for his role as a chief and warrior.
5. At the age of fifteen they graduate from looking after small stock to herd cattle. Out in the bush they engage in fights with their peers over better pasture for the cattle, which is typical of Setswana boys of this age.
6. Later on Mokwena and Tawe are transferred to a far away cattle post, far away

from the co wives. The journey to the cattle post provides the young princes with the opportunity to display their martial ferocity. On the way they are attacked by two lions, which they kill using knobkerries and spears.

7. At the cattle post they continue with their heroism, which includes the capturing of a live leopard, which they transport to their father on ox back. These acts of heroism compel the elders to declare them ready for initiation.
8. The princes and some members of their peer group are sent for initiation. On their return they are given regiments. They are also declared ready to marry.
9. Mokwena makes it known to his father and the tribe that he will not marry his cousin Modiegi because as he puts it, he will not marry someone he does not love. He is even prepared to die for his conviction. This decision annoys his father and the tribe because it defies tradition. During the war against the Batlokwa, another Setswana tribe, Mokwena deliberately risks his life in order to avoid getting married to his cousin. One enemy girl he meets during the battle rescues his life.
10. The whole nation does not take to this girl and in protest Mokwena goes into voluntary exile. Another Setswana chief in the area, Thulare, gives him asylum.
11. Out there he continues with his acts of bravery and heroism. As a result he is given a lot of responsibility. It is also out there where he meets his prospective wife, Tsholofelo.
12. His father dies and he returns home to attend the funeral as well as to take over the throne as according to tradition he is the heir to the throne.
13. After his return Mokwena and some of his people embark on a journey to *Lontone* 'London' to seek British protection for his people. On the way their ship is diverted by a military ship to India where they are kept as captives until the end of the war. Presumably this was the First World War.
14. On his return he finds turmoil in his village with the chieftainship having changed

hands to one of his uncles, Nkwe, who is not prepared to hand it over to the substantive chief.

15. Order is restored when the dissident uncle is sentenced to death for subversion.

Nkwe is however not executed but fined very heavily. Nkwe continues with his subversive actions until he is killed during a civil war.

16. The story ends with Mokwena implementing some of the ideas he acquired abroad such as irrigation schemes and a standing police force.

Appendix II: *Motimedi* (Moloto 1953)

1. The central character in the story is Molatlhegi, meaning 'the lost one'. The title of the text is *Motimedi*, which also means the lost one. This story is about a character born and brought up in the city, Fitase, a South African township. Its aim is to show the effects of the city environment on characters.
2. Molatlhegi's mother arrives in Fitase, a suburb near Johannesburg. She is expectant and in need of help in the form of food, water and accommodation. Old lady Rebeka who is in-charge of a residence, which resembles an orphanage, ultimately assists her.
3. Molatlhegi is born the very night the woman arrived in Fitase. Unfortunately due to ill-health the woman dies immediately after giving birth.
4. Rebeka brings up Molatlhegi under very trying conditions. Besides Molatlhegi, there are many other children, some of whom are orphans when others are grandchildren and the children of Rebeka's friends. There is a striking shortage of many things such as food and clothing.
5. Molatlhegi is sent to a school run by Martha Mokgalo. Due to his delinquency, he bites his teacher's finger.
6. He is transferred to another school run by principal Tumelo who is known to be harsh and cruel. Tumelo handles Molatlhegi very roughly forcing him to run away from school.
7. Molatlhegi reunites with his father, Monyamane, who has all along been keeping an eye on him and his movements. Monyamane is a gangster and Molatlhegi is immediately roped in as a member. The gang engages in many forms of crime until they are arrested while robbing one shop. Monyamane is shot and killed while the rest including Molatlhegi are sent to prison.

8. After completing his jail term, Molatlhegi is sent (by a certain priest) to school where he trains to become a primary school teacher.
9. When he completes his studies he goes to teach at Forera in a school owned by *Moruti* 'reverend' Joyce.
10. A conflict develops between Molatlhegi and one of the school elders, Motheo (character) because Molatlhegi does not want to marry his daughter.
11. Molatlhegi resigns from his job after beating one of Motheo's daughters for refusing to come with the correct books to school.
12. He finds another job in the mines as a clerk. His intention is to assist black miners who are paid low wages to fight for their rights. He organises them into some form of trade union.
13. There is a disturbance in the mines, which results in a fierce confrontation between the police and the miners. Molatlhegi is expelled from work after being identified as the ringleader.
14. He finds another job with a law company as a clerk. He ends up stealing his employer's money by forging his signature in order to marry a very expensive to maintain woman, Maria. Once again he loses his job.
15. After the wedding Molatlhegi becomes a very poor man, he loses his house, and together with his wife and his mother-in-law they resort to beer brewing and selling. One day a fight erupts between him and Maria. The fight results in Maria pouring hot water over her husband. He is hospitalised for some time.
16. While in hospital Molatlhegi meets with another patient Seforwe, who introduces him to the diamond and gold smuggling business using a Zulu charm called *santawana* to enhance their chances of success. They work together as a team until Molatlhegi decides to cheat on his friend by disappearing with the proceeds.

17. Seforwe spends most of his time looking for Molatlhegi with the intention of killing. He (Seforwe) ends up killing the wrong man thinking that it is Molatlhegi. Seforwe is arrested, prosecuted and sentenced to death.

18 Molatlhegi reunites with his extravagant wife and they become a very rich family. He goes back to the township and rejoins the black community with the intention to further assist them fighting for their rights.

19. Once again Molatlhegi comes head on with Motheo, the school elder who reports him to the police claiming that Molatlhegi intends to overthrow the government. Molatlhegi is arrested, unfairly tried and for his sentence, he is banished to Bohanawa a far away place in the desert where he ultimately dies.

Appendix III: *Marara* (Monyaise 1961)

1. *Marara* 'Complications/confusions' (Monyaise 1961) is a story about African (Batswana) in the European type settlements in the city, the South African township specifically. The story is specifically about Mothubatsela, a Motswana young man who has given up on the traditional economy in the countryside in preference for the seemingly attractive life in the city. He leaves home in Matile and arrives at Mafetlhefetlhe's place in Matikiri. In the city he joins other characters that arrived much earlier than him. On arrival he witnesses a fierce and bloody fight between his uncle Mafetlhefetlhe and a group of younger men. The fight results in his uncle seriously injured. This episode provides both the character and the readers with a foretaste of the type of life to expect in this new environment.
2. Lebogang, another character in the city falls in love with Molefe and forces her father to give her away in marriage by refusing to take her time before marrying him (flashback).
3. Mafetlhefetlhe persuades Mothubatsela to return home (Matile) because the city is not good for him. Instead of returning to the country, Mothubatsela goes to Dibaere (another suburb in or near Matikiri).
4. Mongwaketse falls in love with Lebogang while Molefe is still there (flashback).
5. Mothubatsela arrives at Sepanapodi's place where he finds a job as labourer, and also meets Mongwaketse.
6. Mongwaketse introduces Mothubatsela to the township life. Together they go out at night and visit Lebogang's house where he meets Lebogang and her younger sister, Bontle for the first time.
7. Thereafter, Mothubatsela meets Basetsaneng and they fall in love.
8. Lebogang becomes interested in Mothubatsela and vows to do everything in her powers to separate him from Basetsaneng so that she can win him for herself. She

sends a hired killer nicknamed Mmeodi to kill Basetsaneng but fails. She also sends two men to fight Mothubatsela, the aim being to separate him from Basetsaneng. The two men run away when unexpectedly a car approaches.

9. Mothubatsela falls in love with Morupong in Matile (country) during one of his visits to his village. At the same time Morupong falls in love with Sentshoge, a primary school teacher (in the country).
10. Lebogang sends Mmeodi to go and kill Molefe and he succeeds.
11. Lebogang chases Mongwaketse out of her house. The following day she goes to apologise to him at work. Basetsaneng finds her talking to Mothubatsela. The two women engage in a quarrel because the former thinks the latter has come to steal her boyfriend.
12. On her way home Basetsaneng meets Mongwakestse and they fall in love. This relationship results in the marriage between the two.
13. Mothubatsela spends a lot of time looking for Basetsaneng in order to explain the mishap between the two girls.
14. One day Mothubatsela visits Morupong to try to rejuvenate their love relationship. Unfortunately he loses her to Sentshoge.
15. While looking for Basetsaneng he is beaten unconscious by some two men sent by Lebogang. He sustains serious injuries that result in a broken leg, which is later amputated and replaced with a wooden one.
16. After a church service, a certain tall woman (Lebogang) finds Mothubatsela by roadside. Instead of immediately assisting him, she runs home.
17. In the evening Lebogang and Bontle arrive at the scene and take Mothubatsela to their home. Mothubatsela regains consciousness after four days. Thereafter Lebogang explains to him why he is in her house. Mothubatsela does not

comprehend how everything came about. This was a deliberate ploy by Lebogang in order to have a good reason for taking him to her home.

18. Finally the two marry and they have a baby girl called Tselane. Mothubatsela returns to his work at Sepanapodi's business centre. Due to the seriousness of the injury his leg has been amputated and he now walks on a wooden one.
19. In the meantime Mongwaketse gets married to Basetsaneng and they return to the country. Sentshoge to Morupong, Mafetlhefetlhe to the former Mrs Motale, and they also return to the country-side.
20. Mothubatsela and his family too return to the country, Matile.
21. One morning (in the country), Mafetlhefetlhe arrives driving a herd of cattle to welcome back Mothubatsela from the city. Many people come out of their houses to witness the spectacle. When welcoming him, Mafetlhefetlhe says Mothubatsela was sent to the city, when he knows very well that this is not the case. He also calls Lebogang *mosadi mo basading* 'a woman among women', meaning a strong and well respected woman, when he knows very well that this is not the case, at least to those who know her.
22. In the end Mafetlhefetlhe hands over the herd of cattle to Mothubatsela. However, it is not clear if some of them are now his or not. All that is clear is that Mothubatsela is back with the cattle that he ran away from, a long time ago. He returns heavily bruised both physically and mentally. He is without a leg and poor, contrary to what he set out to do.

Appendix IV: *Ngaka, Mosadi Mooka* (Monyaise 1965)

Ngaka, Mosadi Mooka is a Setswana expression which says ' a woman is an acacia tree (a thorny tree) she can pierce you. This expression suggests that a man may for a woman only for her to leave him for another man later in life. The following is a summary of the story.

1. Diarona meets Pule for the first time. Pule proposes love to her and after some time she accepts his proposal.
2. One day, on their way from a wedding, Diarona falls ill suffering from tuberculosis. She remains in hospital for a long time.
3. While Diarona is in hospital Pule falls in love with Stella, Diarona's close friend. On realising what is going on between Pule and Stella, Diarona gets aggrieved and vows to do something, to avenge the loss of her boyfriend. In her view, Stella is wrong because she knows about her love relationship with Pule.
4. One day Diarona, she jumps out of her bed and plants her nails deeply into Pule's cheek. The message as she puts it, is to send a message through him to Stella that one day she will avenge the loss of her boyfriend.
5. One evening, at the ballroom concert, someone (in the dark) hits Stella unconscious with a stick. She ends up hospitalised and. Naomi is responsible for this but no one suspects her.
6. In the hospital wards, Diarona spends most of her time with another patient, Maria. They become close friends and come to know a lot about each other's private life. Now and again some other girls, especially Susana and friends who work as cleaners in the hospital, visit them.
7. On hearing that Stella has been attacked, Diarona gets angry that someone is trying to avenge or do the work for her. She is still determined to kill Stella.

8. One day she pretends to be going to check on Stella in her hospital ward with the intention of completing the task - to kill Stella. The security officer at the door stops her and she gives up.
9. On her way back she is attacked by a sharp pain inside her chest and she decides to go and drown herself in a nearby trench, as she puts it, in order to part company with the problems of this world. On her way, she runs short of strength and decides to crawl there. In the process, she loses one of her shoes. She manages to get into the water although it is too shallow.
10. Coincidentally, Pule happens to be walking along the same road and picks up her lost shoe. It is still warm, which is a suggestion that the owner might not be far away. Immediately, Pule hears some noise from the direction of the storm water drain- of Diarona attempting to drown herself.
11. Pule goes to the place, only to find that it is Diarona trying to drown herself, he goes to collect the shoe and puts it on her. Then he decides to go and throw her into the deeper end of the drain, to remove a major obstacle, which has been bothering him. Just before he throws Diarona into the water, he hears the noise of some people (men) looking for her, and decides against his intention. They take Diarona from him and return her to the hospital.
12. On hearing that Diarona had come to check on her, Stella takes her for a good friend and entertains the idea of handing back Pule to her (Diarona). She is not aware that Diarona's intention is to kill her.
13. Two policemen visit the hospital to investigate the problems encountered by both the nurses and the patients.
14. Stella visits Diarona in her hospital ward with the intention of handing back Pule to her and also to reciprocate the favour Diarona attempted to do her when she was also hospitalised.

15. When Stella tries to make Diarona comfortable by adjusting the position of the pillow under her head, Diarona grabs her by the throat and throttles her. Stella sets herself free by punching Diarona hard just above the breast, forcing out blood from her lungs through the mouth.
16. Mr and Mrs Molamu visit their "daughter" Maria in hospital because she has informed them she intends to marry Dan.
17. It is during this visit that we learn about the misunderstandings between the Molamus because they do not have children. It is also during this visit that we come to know how Maria became their daughter - She was picked up by the 'mother' from the rubbish dump in order to appease her husband.
18. Behind the scenes Naomi attempts to kill Stella with an axe, through the window but misses her when the axe goes loose from the handle.
19. Maria and Diarona visit the Molamus at home.
20. Stella and Pule are attacked by some people on their way to the cinema at Reno. Stella is abducted to a place called Ntsedimane.
21. Stella is handed over to a certain lady who has a big scar across her face to look after her.
22. After two days Stella manages to escape after hitting the lady unconscious on the side of the head with a stick.
23. On the way Stella finds a car involved in an accident. She steals the bread and milk from the car and sets off on her journey.
24. She is caught up by someone (Thebeetsile) riding on a bicycle and they engage in a fierce fight which results in Thebeetsile seriously injured and deformed.
25. Sethole sets out to find Stella as well as to find out about Ntsedimane and its

inhabitants. One old man who witnessed Stella being abducted gives him a tip off.

26. On her way back Stella must cross one flooded river. She throws herself into the river trying to cross it. Sithole who has been on her tracks tries to rescue her but they are both swept away by the water only to be rescued by a passer-by. She is taken to the hospital where she is hospitalised.

27. In hospital Naomi makes Stella swallow some poisonous tablets and she (Naomi) drowns herself in the nearby swimming pool.

28. Doctor Bodigelo tells Diarona that she has been discharged from hospital and that he (Bodigelo) has bought a house in Dube where they (Diarona and Bodigelo) will stay together, presumably as husband and wife.

Appendix V: *Gosa Baori* (Monyaise 1970)

The title of this text means that it is those that sit by the fire that get burned. Like all of Monyaise's works this text deals with the plight of Africans in and around the cities, especially in the townships. This story consists of two plots, one inside the other. The first deals with the story as it happened, while the second is the story as it existed in Potso's mind when he was unconscious. Potso features in both plots, as a character in the first story and as a narrator in the second.

First Plot.

1. Potso and Kedibonye become lovers. For about two years they stay together, Kedibonye proving to be a reliable woman.
2. One day Kedibonye accompanies her employers on a trip (for about two weeks). In her absence Potso finds Kerotse and falls in love with her. Unlike Kedibonye, Kerotse is outgoing and is fond of ballroom dancing. Potso does not know anything about ballroom dance, but because of his love for her, he accompanies her daily to the dance.
3. Kedibonye returns two days early. Potso decides to avoid both women.
4. One day they all meet and Potso discards Kedibonye in favour of Kerotse. Another day, very late in the night, on their way from the dance practice Potso is beaten unconscious by some people, at or near a road junction between Perekwane (Baragwaneth hospital) and Ebatone.
5. Potso discovers himself in hospital when someone he cannot identify calls him. At the back of his mind he thinks it could be one of the two women that is Kedibonye and Kerotse but he cannot identify her because he is still in great pain.
6. When the caller returns he identifies her as Mmoni. The conversation between Potso and Mmoni is not quite coherent because to Potso Mmoni sounds like someone with a mental problem.

7. After Mmoni's departure the nurse tells Potso that he has been mentioning/calling the names of countless people, which shows that indeed he has been unconscious.

The Second Plot (Story) Summary

8. The plot of the story, which in fact is a plot within another plot, reflects the vision Potso sees when he is unconscious in hospital. At the end of the text there is a lot of confusion when Potso regains consciousness because he mentions the names of the people he saw in his unconscious state. There are people such as Mmoni, Olebile, Diale, Motlagole, and others, all of who feature in the story which existed in Potso's mind while he was unconscious. The events of this second plot are as follows:
 9. The Mathabe Dance School moves from Sofia (Sophia Town) a township in the outskirts of *Gauteng* to *Gauteng* 'Johannesburg'.
 10. Many members of the school resign their membership, among them Diale who is the pillar of the school.
 11. While away from the school, Diale encourages Motlagole to join the school. Motlagole is a very good dancer. Indeed she joins the school but walks away after a misunderstanding with Mmoni, the wife of the owner of the school, Olebile.
 12. Leta (character), one of the remaining members, visits Diale to ask him to persuade Motlagole to return to the school. Both of them succeed in persuading her to return.
 13. Both Olebile and his wife Mmoni fall ill. Mmoni is hospitalised while Olebile is taken to Diale's mother's place where he is nursed.
 14. Diale feels pity for the other members and rejoins the school.
 15. Preparations for the regional dance competitions to be held in Benoni (location) get

underway.

16. The Mathabe school is visited by a certain man, Setlhodi (spy) sent by the gang called Mawelana to bribe them not to participate in the competition. When his request is turned down, he threatens to use force.
17. The Benoni contest is won by the Mathabe school.
18. Then follows preparations for the Tshwane (Pretoria) competition. Another spy is sent to spy on the Mathabe school. He pretends to be joining the school. But at the end of the practice session he is seen boarding the train to Tshwane (Pretoria).
19. On their way to Tshwane, the Mathabe vehicle is hit by another vehicle belonging to the Mawelana gang, with the intention of stopping them from participating. However, they manage to survive, participate and ultimately win the contest. While the contest is on the gang represented by Matlole (character) and his son Matong attempted to cut the steering mechanism of the vehicle used by the Mathabe school with the intention of involving them in a road accident. The trick is discovered in time and the Mathabe group embark on their journey back to Gauteng.
20. On the way they realise that they are being followed by another vehicle belonging to the Mawelana gang. They ask for assistance from another vehicle on the way to Gauteng and they manage to arrive safely,
21. Thereafter, preparations for the national championships in Teemaneng (Kimberley) get underway.
22. In the meantime the Mawelana gang sends *Wa peipi* 'one who smokes a pipe' to Teemaneng to participate in the preparations.
23. They (the gang) arrange with Legae (character), a lady who participated in Tshwane to get ready to go and take part in Teemaneng. Legae would be a defaulter if she were to participate.

24. When he arrives in Teemaneng *Wa peipi* pretends to be someone on his way to the coast on holiday, but ends up being one of the organisers.
25. On realising the weaknesses of the Teemaneng group *Wa peipi* orders Legae from Tshwane to come and replace the Teemaneng female contestant, Mmani.
26. In the meantime *Wa peipi* arranges with a group of boys to make a great noise for the Mathabe participants while they are on the floor to make them lose their rhythm so that they end up losing the national championship.
27. On the day of the competition, Mmani, the Teemaneng lady is given poisoned food which makes her have an upset stomach in order to facilitate the inclusion of Legae. This trick is originated by *Wa peipi* in conjunction with the owner of a certain restaurant.
28. During the contest, while the Mathabe contestants are on the floor the group of boys asked to make a disturbing noise do so which makes the Mathabe group lose the contest. They are declared second to the Teemaneng group.
29. After the contest Sello, the leader of another gang employed by the Mathabe to provide security, uncovers the trick. Sello identifies the girl, Legae and pressurises her into telling the truth.
30. Sello rushes back to the adjudicators and informs them about the trickery. *Wa peipi* is pressurised into telling the truth and he complies.
31. The Mathabe are given something wrapped up under the guise that it is the real South African trophy and they head home to *Gauteng* 'Johannesburg'.
32. *Wa peipi* and Legae head back to Tshwane carrying the real trophy. On the way they get involved in a road accident. *Wa peipi* dies while Legae is taken to hospital with a fractured leg. The cup gets completely destroyed.

33. On the way, Olebile the owner of the Mathabe falls very ill and dies on arrival. In the meantime members of the Mathabe discover that they have been cheated.
34. The story winds up with Motlagole choosing to marry Sello. Diale marries Leta.
35. Motlagole's dance partner meets with Legae at the railway station. She is limping and she tells *Mosimane wa Olanti* 'the boy from Orlando' about how the accident happened. The story ends with Legae rushing to catch a train to Tshwane.

Appendix VI: *Matlhoko, Matlhoko* (Malope 1980)

1. *Matlhoko, Matlhoko* 'Pain after pain' is the first of Malope's creative works. It starts with Mpotseng the leading character staring through the window of a bus ready to depart for the city, Eersterus, a residential area outside Pretoria in South Africa to go and look for a job. He ponders over the ill-treatment he and many other people received at Hamanskraal (place) where they went to acquire travel documents. He leaves behind his expectant girlfriend Mmalesedi, his mother Modiegi and his sisters. He goes to the city with the blessings of his people.
2. During the journey to the city, several things cross his mind. He remembers the time he was forced to leave school to go and look after his father's cattle. He also remembers how all of his father's cattle died following the government's directive that all the cattle be transferred to a far away cattle camp in Rosberege (locality). Lastly he remembers the grief that followed his father's death due to the poverty that befell his family thereafter.
3. Mpotseng arrives in Eersterus where his aunt Mmadisenke welcomes him. Immediately his aunt informs him of the laws of the place, especially that he may look for a job in the city but may not live there unless he has a residence permit.
4. For a long time Mpotseng lives in a one-roomed shack with his aunt. During the day when his aunt goes to work he kept the shack locked in to avoid the police who constantly patrol the area to arrest illegal residents.
5. With the assistance of his aunt's policeman boyfriend he ultimately acquires a work permit. With this work permit Mpotseng is employed by the local postal services as a labourer.
6. In the meantime Mmadisenke works for a certain Indian family as a housemaid.
7. Now and again Mpotseng visits one of the local cinemas to watch movies.
8. The Eersterus shacks are destroyed and residents are forced to find themselves new homes. Mpotseng moves to a hostel called Phelandaba.

9. In the countryside Mpotseng's girlfriend gives birth to a baby boy.
10. Later on Mpotseng marries his girlfriend Mmalesedi.
11. Now and again Mpotseng visits his family in the countryside.
12. Boredom in the hostel forces Mpotseng to find himself another girlfriend in the city called Keneeletse. Now and again the two visit one of the local cinemas.
13. Keneeletse becomes pregnant and Mpotseng's money falls short of supporting two families.
14. Mpotseng resorts to some illicit trade such as selling items of clothing and later illegal drugs such as marijuana.
15. He is ultimately arrested and sent to prison where he stays for a considerable length of time.
16. After serving his jail term Mpotseng returns to the countryside to go and live with his family.
17. In the mean time his children go through their education stages. One of them goes to a teacher training college where he finds himself a girlfriend. The two are not aware that they are both Mpotseng's children.
18. At the time of marriage the girl is pregnant with her half brother's child.
19. Upon discovering this error, Mpotseng commits suicide.

Appendix VII: *Moremogolo wa Motho* (Leseyane 1963)

Summary

1. Motsu is born to Segwete, a Mosarwa (Bushman woman) working for a Motswana man called Gabotlwaelwe, and Goitsewang, a royal among the Batlhaloga clan.
2. Motsu grows up and later looks after Gabotlwaelwe's flock
3. Gabotlwaelwe steals other people's sheep and adds them to his own flock.
4. Gabotlwaelwe kills the Basarwa people after they have stolen some of his sheep.
5. Someone informs Gabotlwaelwe about Motsu's treachery.
6. Gabotlwaelwe investigates the disappearance of his sheep. Motsu and some other workers are arrested and taken to *kgotla* 'council' where they are tried, found guilty and pardoned.
7. Motsu and Gabotlwaelwe reconcile and the former asks the latter to find him a wife but this does not happen because of logistical problems.
8. Motsu asks his mother about his parentage. His mother informs him about his father and asks him that all this be kept a secret since the father is a royal.
9. Goitsewang smuggles his son out of the place and sends him to Bolawane, presumably Bulawayo in the current Zimbabwe. Motsu stays and studies in Bolawane under a new name, Selotlegeng.
10. Goitsewang tells his people that there is a son belonging to his brother in Bolawane that he would like to bring home.
11. Goitsewang and a friend of his visit Selotleng in Bolawane to prepare him for his

return.

12. Selotlegeng returns home and assists his clan with agricultural ideas. Later on a wife is found for him and he is appointed *kgosana* 'subchief' for RraOdile *kgotlana* 'ward'.

13. Rivalry develops between Selotlegeng and some of his uncles and they plot to kill him, which they do during a hunting expedition.

Biographical Appendices

Appendix VIII: Daniel Pelman Moloto

1. D. P Moloto was born in Semenya, a settlement near Pietersburg in South Africa in 1917. He started his primary school education in his home village and completed his secondary school education at Setotswana Secondary School.
2. Later on he registered with the University of South Africa for a BA programme as a private or part time student. He completed the programme with Fort Hare University in 1953. Although born of Pedi (Northern Sotho) parents, Moloto wrote all his works in Setswana, a language similar to his mother tongue and Sotho (Southern Sotho). After completing his studies he worked as an education officer and later in his life he was appointed Assistant Minister of Education in the former Bophuthatswana government.
3. Moloto's first novel was *Mokwena*, which means a member of the kwena 'crocodile' clan/tribe. Since Moloto belonged to the kwena clan, there is a well held belief that the story could be autobiographical (Masiea 1985: 635). His other novels are *Motimedi* (Moloto 1953), *Moji Motlhabi* 'character's name' and *Manyobonyobo* 'Confusions' (Moloto 1980).

Appendix IX: Daniel Phillip Semakaleng Monyaise.

1. Daniel Phillip Semakaleng Monyaise, the son of Phillip and Dorcus Thepe, Monyaise was born in Orphiton, Johannesburg in 1921. In 1924, at the age of three he was sent to Matile to go and live with his grandparents. He started school in Lotlhakane in 1934. At the end of the 1934 he was transferred to Lichtenburg Amalgamated School, where because of his capabilities he was transferred from a lower grade to a higher one, standard six.
2. In 1941 D. P. S. Monyaise returned to Johannesburg to live with his parents who were then staying in Sophiatown, a township outside Johannesburg. In 1941 he began his junior secondary school education at Johannesburg Bantu High, later known as Madibeng High School in a township called Western Native Township. He completed his junior secondary school education at the end of 1943.
3. In 1944 Monyaise started his senior secondary school at Johannesburg Bantu High School where he was one of the first students to register for the newly established Joint Board Matriculation education programme. With the influence of W. S. Gumbi, Monyaise developed a liking for natural sciences, physics specifically. However, his love for natural sciences disappeared after Gumbi's departure (Malope 1978: 35).
4. The arrival of a new teacher, Mr Sipho Siwisa and later Dr. P. C Mokgokong developed in Monyaise the love for the English language. This love grew with time and led to his appointment as chairperson of the Literary and debating society at Johannesburg Bantu High School. According to Malope (1978: 37), Monyaise took Physics as one of his major subjects, but with no one like Gumbi to assist and guide him, he ended up giving up on the sciences.
5. At the end of his Joint Board Matriculation, Monyaise did not have money to proceed to university, one of the reasons being that his father had died in 1943. He was now left under the sole care of his mother. Between 1946 and 1951 he taught

as an unqualified teacher at Johannesburg Bantu High. Between 1951 and 1952 he studied for a teachers certificate course. Thereafter he taught for one year at Munsieville Secondary School.

6. In 1955 Monyaise resigned his teaching post to take up clerical work, in order to have more time to write novels. The intention was to ultimately concentrate all his efforts on writing. After about six years he realised that he could not live on writing alone because then the market for Setswana novels was not good.
7. In 1960 he published his first novel *Omphile Umphi Modise* (Monyaise 1960).
8. In 1961 he rejoined the teaching profession and was posted in Montshiwa High School in Mafikeng in South Africa.
9. In 1961 he published his second novel *Marara* (Monyaise 1961).
10. In 1962 he was transferred to Kwadubeng, in Mothibistad. In 1962 he was promoted to the post of principal at Wolmaranstad Combined Primary School where he worked until the end of 1967.
11. In 1965 Monyaise published his third novel *Ngaka, Mosadi Mooka* (Monyaise 1965).
12. In 1967 he was transferred on promotion to Kutlwano Secondary School in Ventersburg.
13. In 1967 he published his fourth novel *Bogosi Kupe* (Monyaise 1967).
14. Between 1968 and 1972 he taught at Meadowlands High School in Johannesburg.
15. In 1970 Monyaise published his fifth and last novel *Gosa Baori* (Monyaise 1970).
16. In 1973 he was appointed the first principal of Thutolore Secondary School in Meadowlands, Johannesburg.

17 According to Malope (1978: 40), Monyaise has written more than he has published. Most of his manuscripts are reported lost because he did not write with the intention to publish all the time. He wrote because after doing so he would feel relieved of some pressure that had been weighing heavily in his mind. Malope has also observed that it was perhaps this excessive writing that drilled Monyaise to become the type of writer he was. Furthermore, Malope has also observed that as a young man Monyaise fell out with a woman he intended to marry, a factor, which many observers think may have influenced his negative attitude towards women and marriage.

Appendix X: Racias Melato Malope

1. The son of Makunya, James and Letshogang Christina, R. M. Malope was born in *Gamosetlha* 'Makapanstad' on the 18th March 1944. He grew up and started school in the same village until he completed his junior secondary school education at Nchaupe II Memorial, now known as Nchaupe High School in 1962. He completed his Joint Board Matriculation, senior secondary education at Hofmeyer High School in Attridgeville in Pretoria in 1964.
1. Between 1965 and 1969 Malope did his Bachelor of Art degree at the University of the North in Pietersburg.
2. Between 1969 and 1970 Malope worked as a teacher at the Moruleng Secondary School, currently known as Kgamanyane High School. In 1972 he was appointed assistant principal at Garankua High School.
3. He completed his Bachelor of Education with the University of South Africa in 1972. Between 1973 and 1982 Malope worked as a Setswana lecturer at the University of the North. In 1973 he passed his BA Hons with the University of the North. He completed his MA with the University of the North in 1977.
4. In 1980 Malope published his first novel *Matlhoko, Matlhoko* (Malope 1980).
5. Between 1980 and 1982 he was appointed acting head of Setswana department at the University of the North.
6. In 1983 he transferred from the University of the North to Vista University in Mamelodi, Pretoria.
8. In 1983 Malope was appointed Rector at Taung College of Education at Pudumong.
9. In 1984 he was appointed Rector at Hebron College of Education.

11. In 1987 he was appointed Vice Chancellor at the University of Bophutswana, which is currently known as the University of the North West.

Professional duties

11. In 1977 Malope served as a member of the Setswana Language Board.

12. Between 1980 and 1986 he served as Setswana external examiner for the Joint Board Matriculation Board.

13. In 1983 Malope published a collection of short stories entitled *Mmualebe* (Malope 1983).

14. In 1986 he was appointed chairperson of the Colleges of Education Rectors Committee.

15. He also served as chairperson of the Setswana Authors Association.

16. While with the University of Bophuthatswana he served as chairperson of the Institute of African Studies, University of Bophutatswana.

Appendix XI: Samson A. Moroke

Very little has been written about Samson A. Moroke. What is on record is that he was a minister of religion, of the Methodist church of South Africa and one of the prolific writers of his time. Moroke has published many works of literature that cut across many genres. Among these publications are novels, plays, poems as well as some folkloric literature such as folktales and praise poetry.

Bibliography

- Abrams, M. H. 1981. *A Glossary of literary terms*. New York: Holt, Rinehart and Winston.
- Achebe, C. 1964. *Arrow of God*. Oxford; Heinemann.
- Adejare, O. 1992. *Language and style in Soyinka*. Ibadan: Heinemann Education Books.
- Allen, W. 1963. *Reading a novel*. London: J. M. Dent and Sons Ltd.
- Allott, W. 1960. *Novelists on the novel*. London: Routledge and Kegan Paul.
- Amuta, C. 1989. *History and dialectics of narrative in the African Novel*. London: Zed Books.
- Archbell, J. 1837. *A Grammar of Bechuana language*. Grahamstown: Meurant & Godlonton.
- Batibo, H. M. 1998. 'A lexicographical survey of the Setswana dialects spoken in Botswana'. In *South African Journal of African Languages* 19, (1) p2
- Ben-Amos, D. 1977. 'Introduction: folklore in African society'. In Lindfors, B. (ed.) *Forms of folklore in Africa, narrative, poetry, gnomic, dramatic*. Austin: University of Texas Press.
- Booth, W. C. 1967. 'Distance and point of view'. In Stevick, P. (ed.) *The theory of the novel*. London: The Free Press.
- Booth, W. C. 1974. *Irony in literature*. London: University of Chicago Press.
- Booth, W. C. 1996. 'Types of narration'. In Onega, S. and Landa, J. A. G. (ed.) *Narratology*. London: Longman.
- Botswana Bible Society. 1989. *The History of the Setswana bible*. Cape Town: CTP Book Printers.

- Boulton, M. 1975. *Anatomy of the novel*. London: Routledge and Kegan Paul.
- Bradbury, Malcolm. 1976. 'The cities of modernism'. In Bradbury, M. and Macfalane, J. (ed.) *Modernism 1890-1930*. London: Penguin Books.
- Bradford, R. 1997. *Stylistics*. London: Routledge.
- Brown, T. 1876. *Lokoalo loa mahuku a Secwana le Sengelese*. London: Yates and Anderson.
- Burchell, W. J. 1824. *Travels in the interior of Southern Africa*. London: Longman, Hurst, Rees, Orme and Brown.
- Campbell, J. 1815. *Travels in South Africa*. London: Francis Westley.
- Casalis, E. 1841. *Etudes sur la langue Sechuana, precedes d'une introduction sur le progres de la mission chez les Bassutos*. Paris: L'Imprimerie Royale.
- Cole, D. T. 1955. *An Introduction to Tswana Grammar*. Cape Town: Longman.
- Cole, D. T. and Mokaila, D. M. 1962. *A course in Tswana*. Washington D.C.: Georgetown University Press.
- Collins, S. 1992. *Literary criticism: an introduction*. London: Hodder and Stoughton.
- Comaroff, J. & J. 1991. *Revelation and revolution: christianity, colonialism and consciousness in South Africa*. Chicago: University of Chicago Press.
- Couzens, T. 1984. 'Widening horizons of African literature, 1870-1900'. In White, L. and Couzens, T. (ed.) *Literature and society in South Africa*. Essex: Longman Group Limited.
- Crane, R. S. 1967. 'The concept of plot'. In Stevick, P. (ed.) *The Theory of the novel*. New York: The Free Press.
- Crisp, W. 1905. *Notes towards a Secoana grammar* Bloemfontein: Church Mission Press.

- Daiches, D. 1960. *The novel and the modern world*. Chicago: University of Chicago Press.
- Dikole, R. S. 1986. 'A critical study of the novels of S. J. J. Lebethe, M. T. Mmileng, D. P. Moloto and S. A. Moroke'. Unpublished MA dissertation. Gaborone: University of Botswana.
- Forster, E. M. 1918. *Aspects of the novel*. New York: Penguin Books.
- Fowler, R. (ed.) 1973. *A Dictionary of modern critical terms*. London: Routledge and Kegan Paul.
- Friedman, N. 1967. 'Point of view in fiction'. In Stevick, P. (ed.), *The Theory of the novel*. New York: The Free Press.
- Fredoux, 1884. *A sketch of Sechuana grammar*. Kuruman: Mission Press.
- Gerard, A. 1981. *African language literatures, an introduction to the literary history of Sub-Saharan Africa*. London: Longman.
- Gordal, N. I. 1954. *A History of the LMS, 1845-1945*. London: Oxford University Press.
- Gordon, E. J. 1973. *Writing about imaginative literature*. New York: Harcourt Brace Jovanovich Inc.
- Guma, S. M. 1967. *The form, content and technique of traditional literature in Southern Sotho*. Pretoria: J L. Van Schaik.
- Guthrie, M. 1948. *The classification of Bantu languages*. London: Dawsons of Pall Mall for I.A.I.
- Hanne, M. 1994. *The Power of the story: fiction and political Change*. Oxford: Berghan Books.

- Hill, M. 1986. 'Literature, language and politics: a case study of Tsonga'. In Nethersole, R (ed.) *Johannesburg forum: emerging literatures*. New York: Peter Lang.
- Irele, A. 1978. 'The tragic conflict in the novels of Chinua Achebe'. In Innes, C. L. and Linfors, B. (ed.) *Critical perspectives on Chinua Achebe*. Washington D. C. Three Continents Press.
- Jahn, J. 1966. *A History of neo African literature*. London: Faber and Faber.
- Janson, T. and Tsonope, J. 1991. *Birth of a national language: the history of Setswana*. Gaborone: Heinemann Botswana.
- Jones, D. and Plaatje, S. T. 1916. *A Sechuana reader in international phonetic script*. London: University of London Press.
- Kahari, G. 1986. *Aspects of the Shona novel*. Gweru: Mambo Press.
- Kahari, G. 1990. *The rise of the Shona novel*. Gweru: Mambo Press.
- Kgasi, 1939. *Thuto ke eng*. Lovedale: Lovedale Press.
- Kunene, D. P. 1985. 'Journey as a metaphor in African literature'. In Arnold, S. (ed.) *African literature studies: the present state*. Washington D. C: Three Continents Press.
- Kunene, D. P. 1989. *Thomas Mofolo and the emergence of written Sesotho prose*. Johannesburg: Ravan Press.
- Kuzwayo, E. K. 1998. *African wisdom*. Cape Town: Kwela Books.
- Lebethe, S. J. J. 1974. *Morabaraba*. Pretoria: J. L. Van Schaik.
- Lebethe, S. J. J. 1972. *Mosele*. Pretoria: J. L. Van Schaik.
- Leech, N. G. and Short, M. H. 1999. *Style in fiction*. London: Longman.

- Lenake, J. M. 1981. 'Southern Sotho literature in the seventies'. In. Gerard, A. S. *Comparative literature and African literatures*. Bloemfontein: Via Afrika
- Leseyane, P. 1953. *Moremogolo wa motho*. Pretoria: J. L. Van Schaik.
- Leseyane, J. B. 1963. *Monageng*. Pretoria: Van Schaik.
- Lestrade, G. P. 1962. 'Traditional literature'. In Schapera, I. (ed.) *The Bantu speaking tribes of South Africa: an ethnographical survey*. Cape Town: Maskew Miller.
- Lestrade, G. P. 1937. *The practical orthography of Tswana*. Gaborone: Pula Press.
- Lichtenstein, M. K. H. 1806. *Travels in Southern Africa in the years 1803, 1804, 1805 and 1806*. (Translated from the original German by Plumtre, A). London: Henry Colburn.
- Liddell, R. 1961. *Some principles of fiction*. London: Jonathan Cape.
- Lindfors, B. 1978. 'The Palm oil with which Achebe's words are eaten'. In Innes, C. L. & Lindfors, B. (ed.) *Critical perspectives on Chinua Achebe*. Washington D. C.: Three Continents Press.
- Livingstone, D. 1858. *Analysis of the language of the Bechuana*. London: W. Clowes.
- Lutwark, L. 1967. 'Mixed and uniform styles'. In Stevick, P. (ed.). *The Theory of the novel*. New York: The Free Press.
- Mafonyane 1937. *Moretlo*. Tigerkloof: London Missionary Society.
- Malepe, A. T. 1964. 'Modern Tswana literature'. In Limi No.4, p 68. Pretoria: University of South Africa
- Malope, R. M. 1980. *Matlhoko, Matlhoko*: Sovenga (privately owned)
- Malope, R. M. 1978. 'Tshekatsheko tsenelelo ya dipadi tsa ntlha tse tlhano tsa ga D.P.S. Monyaise' (An in depth Examination of D. P. S. Monyaise's first five novels). Unpublished MA dissertation, Pietersburg: University of the North. South Africa.

- Manyaka, N. J. 1992. 'Intertextuality in Setswana: the novels of D. P. S Monyaise and M. T. Mmileng'. Unpublished MA dissertation. Soweto: Vista University.
- Marope, P. T. M. 1986. *Fa a lelela legodu*. Manzini; Boleswa Publishers (Pty) Ltd.
- Marope, P. T. M. 1987. *Ngwana o anya mmaagwe a sule*. Manzini: Macmillan Boleswa Publishers (Pty) Ltd.
- Masiea, J. R. 1985. 'Tswana literature'. In Andrzejewski, B. W. Pilaszewicz, S. and Tyloch, W. *Literatures in African languages: theoretical issues and sample survey*. London: Cambridge University Press
- Matshego, L. D. 1950. *Bonno botlwaelo*, Bloemfontein: Via Afrika.
- May, C. E. 1976. *Short story theories*. Athens: Ohio State University.
- Mmileng, M. T. 1980. *Lehudu*, Pretoria: J. L. Van Schaik.
- Mmileng, M. T. 1975 *Mangomo*. Pretoria: J. L. Van Schaik
- Mmileng, M. T. 1977. *Matlhogole*. Pretoria: J. L. Van Schaik.
- Mogajane, L. S. 1961. 'Tshekatsheko ya dikwalo: Moremogolo wa motho (An examination of books, *Moremogolo wa motho*). In *Bantu Education Journal* VII (5) p.266-267. Pretoria: University of South Africa.
- Mogajane, L. S. 1964. 'Tshekatsheko ya dikwalo: *Marara*'An examination of books. In *Bantu Education Journal* IX (4) p443. Pretoria: University of South Africa:
- Mogapi, K. 1982. *Tshekatsheko ya dikwalo: padi*. Gaborone: Longman
- Mogobe, T. T. 1995. 'Theatre in Botswana: A study of traditional and modern forms'. Unpublished PhD thesis: Leeds University.
- Moilwa, J. 1975. 'The socio-linguistics of Tswana literature'. Unpublished MA dissertation. Fresno: California State University.

- Moilwa, J. 1983. 'Monyaise as a Setswana novelist, with particular reference to *Gosa Baori*'. In Crowder, M. (ed.) *Pula journal for African studies*. Gaborone: University of Botswana
- Molema, L. S. 1989. *The image of christianity in Sesotho literature*. Hamburg: Helmut Buske Verlag.
- Moletsane, J. E. 1962. *Tshimologo ya motse wa Motswedi*. Johannesburg: Afrikaanse Pers.
- Moloto, D. P. 1980. *Manyobonyobo*. Johannesburg: Bona Press
- Moloto, D. P. 1960. *Moji Motlhabi*. Johannesburg: Bona Press
- Moloto, D. P. 1940. *Mokwena*. Cape Town: Via Afrika.
- Moloto, D. P. 1953. *Motimedi*. Johannesburg: Afrikanse Pers.
- Moloto, E. S. 1972. 'A Critical investigation into standardisation of written Setswana'. Unpublished MA dissertation. Pretoria: University of South Africa.
- Monyaise, D. P. S. 1967. *Bogosi kupe*. Pretoria: J. L. Van Schaik
- Monyaise, D. P. S. 1970. *Gosa baori*. Pretoria: J. L. Van Schaik
- Monyaise, D. P. S. 1961. *Marara* Pretoria: J. L. Van Schaik.
- Monyaise, D. P. S. 1965. *Ngaka, mosadi mooka*. Pretoria: J. L. Van Schaik.
- Monyaise, D. P. S. 1960. *Omphile umphi modise*. Johannesburg: Bona Press.
- Moroke, S. A. 1968. *Bosa Bo Ganetsana le botsofe*. Johannesburg: Bona Press.
- Moroke, S. A. 1968. *Khumo segwagwa ea Pharuma*. Cape Town: Via Afrika
- Moroke, S. A. 1962. *Lehufa le lwa le thuto*. Cape Town: Via Afrika.
- Moroke, S. A. 1960. *Lonaka lwa mahura a mantsho*. Cape Town: Via Afrika.
- Moroke, S. A. 1959. *Sephaphathi*. Cape Town: Via Afrika.

- Mtuli, D. B. 1981. 'Zulu literature in the seventies'. In Gerard, A. S. (ed.) *Comparative literature and African literatures*. Bloemfontein: Via Afrika.
- Myers, J. and Simms, M. 1985. *Dictionary of poetry*. London: Longman.
- Ngara, E. 1982. *Stylistic criticism and the African novel*. London: Heinemann.
- Ntsanwisi, H. W. E. 1963. 'The novel in the Bantu languages as seen from a universal background'. (Lecture delivered at a conference of sub inspectors of the Northern Region).
- Nyathi-Ramahobo, L. 1999. *The national language: a Resource or a problem*. Gaborone: Pula Press.
- Okpewho, I. 1992. *African oral literature*. Bloomington & Indianapolis: Indiana
- Opland, J. 1998. *Xhosa poets and poetry*. Cape Town: David Phillip Publishers.
- Opland, J. 1999. 'The image of the book in Xhosa oral poetry'. In Brown, D. (ed.) *Oral literature and performance in Southern Africa*. Oxford: James Curray.
- Owomoyelo, O. 1979. *African literatures: an introduction*. Massachusetts: Crossroads Press.
- Parsons, Q. Neil. 1984. 'Education and development in pre-colonial and colonial Botswana to 1965'. In Crowder, M. (ed.) *Education for development: proceedings of a symposium*. Gaborone: The Botswana Society.
- Peters, M. A. and Tabane, M. M. 1982. *Bibliography of the Tswana language*. Pretoria: The State Library.
- Phutieagae, N. G. 1944. *Mosimane motshabadire*. Bloemfontein: Nasionale Pres.
- Plaatje, S. T. 1932. *Mhudi*. Lovedale: Lovedale Press.

- Raditladi, L. D. 1945. *Motswasele II*. Johannesburg: Witwatersrand University Press
- Raditladi, L. D. 1967. *Legae botshabelo*. Johannesburg: Bona Press.
- Ranamane, D. T. 1993. 'A survey of Setswana literature'. In Swanepoel, C. F. (ed.) *Comparative literature and African literatures*. Pretoria: Via Africa.
- Roberts, S. 1985. 'The Tswana polity: Tswana law and custom reconsidered'. *Journal of African Studies*, 12, (1) 75-87.
- Rycroft, D. K. 1984. 'Southern African literatures'. In Lindfors, B. (ed.) *Research priorities in African literatures*. London: Hans Zell Publishers
- Sandilands, A. 1953. *Introduction to Tswana*. Tigerkloof: London Missionary Society.
- Sandilands, A. 1958. 'The Ancestor of Tswana Grammars'. *African Studies* 17: 192-7.
- Schapera, I. 1939. *Mekgwa le melao ya Setswana*. Lovedale: Lovedale Press.
- Schapera, I. 1939. *Ditiragalo tsa merafe ya Batswana*. Lovedale: Lovedale Press.
- Schapera, I. 1965. *Praise poems of Tswana chiefs*. Oxford: The Clarendon Press.
- Scheub, H. 1985. Xhosa oral and literary tradition. In Andrzejewski, B. W. Pilaszewicz, S. and Tyloch, W. *Literatures in African languages: theoretical issues and sample survey*. London: Cambridge University Press
- Seboni, M. O.M. 1946. *Rammone wa Kgalagadi*. Bloemfontein: Nasional Pers
- Setlalekgosi, G. 1988. *Keitheile*. Manzini: Macmillan Boleswa.
- Shole, S. 1981. 'Setswana Literature: A Perspective'. In Gerard, A. S. (ed.) *Comparative literature and African literatures*. Bloemfontein: Via Afrika.
- Sikwane, L. Z. 1984. 'Ditlhangwa tsa Setswana le tshakatsheko ya tsona' (Setswana Creative works and their investigation). In Sebaate, P. M. (ed.) *Tswana only: study guide for Tsw101-K 1-7*. Pretoria: University of South Africa.

- Sithebe, Z. 1996. 'Unshackling the tale: perspectives on the nature and development of the short story in siSwati'. In Losambe, L. (ed.) *An Introduction to the African prose narratives*. Bloemfontein: Kagiso Tertiary.
- Sternberg, M. 1974. 'What is exposition'. In Halperin, J. (ed.) *The theory of the novel, new essays*. London: Oxford University Press.
- Sternberg, M. 1996. 'What is exposition'. In Onega, S. and Landa, J. A. G. (eds.) *Narratology*. London: Longman.
- Tsabedze, C, 1996. 'Apartheid city versus country: a literary interpretation of the rural-urban migration theme in the novels of Sibusiso Nyembezi'. In Losambe, L. (ed.) *An Introduction to the African prose narrative*. Bloemfontein: Kagiso Tertiary.
- Tucker, A. N. 1929. *Comparative phonetics of the Suto-Chuana Group*. London: Longman.
- Wanjohi, G. J. 1997. *The wisdom and philosophy of the Giguyi proverbs*. Nairobi: Paulines Publications Africa.
- Watt, I. 1963. *The Rise of the novel*. London: Chatto and Windus
- Whaton, E. 1925. *The writing of fiction*. New York: The Free Press
- Willan, B. (ed.) 1996. *Sol Plaatje: selected writings*. Johannesburg: Witwatersrand University Press.
- Willan, B. 1979. 1979. *The role of Sol Plaatje (1876-1932) in South Africa*. Unpublished Phd thesis. Gaborone: Botswana National Archives and Documentation.
- Wookey, A. J. 1901. *Setswana phrases and English phrases*. Vryburg: Townshend.

Wookey, A. J. 1905. *Setswana grammar with exercises, English to Secwana, Secwana to English*. . London: District Committee of London Missionary Society.

Archival Sources

File S.68/11.doc.12.1929. Memo from resident magistrate, Kanye, to Government Secretary, Mafikeng, 27th June 1929. Gaborone: Botswana National Archives and Documentation.

File S.159/3 doc.6. 1938. Literature, Tswana vernacular, development of. Gaborone: Botswana National Archives and Documentation.

File S.159/3 doc.9. 1938: Literature, Tswana vernacular, development of. Gaborone: Botswana National Archives and Documentation.

Jones, D. 1962. 'Tswana orthography: memorandum prepared for the London Missionary Society, Southern Africa Church Council, September 1962. Gaborone: Botswana National Archives and Documentation.

Minutes of the western Setswana language committee, 24th May 1950. Gaborone: Pula Press.

B.N.B.8582, 6/3/99. Willan, B. 1979. The Role of Sol Plaatje (1876-1932) in South Africa. Unpublished Phd thesis. Gaborone: Botswana National Archives and Documentation.

Ministry of Education, 1981. Setswana national language council 1981. Gaborone.

Verbal Interviews

Chebane, A., 1999. Interview. (16th March 1999). Gaborone: University of Botswana.

Jones, D. 1999. Interview (24th March 1999). Gaborone.

Mgadla, P. T. 1999. Interview (16th March 1999). Gaborone: University of Botswana.

Mothei, S. 1999. Interview (17 March 1999). Gaborone: Ministry of Education

