

A STRUCTURALIST APPROACH TO B.M. KHAKETLA'S NOVEL

MOSALI A NKHOLA

BY

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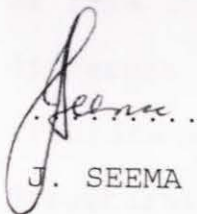
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DECLARATION

I declare that

"A STRUCTURALIST APPROACH TO B.M. KHAKETLA'S NOVEL
MOSALI A NKHOLA"

is my work. All the sources used or quoted have been indicated and acknowledged by means of complete references, and this mini-dissertation was not previously submitted by me for a degree at another university.


J. SEEMA

SUMMARY

"A work is 'eternal' not because it imposes one meaning to a different man, but because it suggests different meanings to one man". (Barthes, 1960:51)

The purpose of this study is to analyze Mosali A Nkhola by Khaketla B.M. It has become apparent that literature is a specialised discipline. If literature is a specialised field, it follows that the approaches for investigating that literature will also be specialised.

Structuralism is a theoretical approach that forms the framework of this study. The Science of Literature is concerned with the different ways in which meaning is produced in the text and not with its content. This is what is favoured and fostered by Structuralists.

We intend to employ structuralism in order to differentiate between the plot and the story in Khaketla's work. In our analysis we are also going to employ the concepts which are adopted by structuralists, namely exposition, motorial moment, complication, crisis, climax and denouement. Furthermore we will look at Khaketla's characters because plot and character are one substance.

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CHAPTER ONE

1.1 INTRODUCTION

1.1.1 Aim of study

The aim of this study is to analyze Mosali A Nkhola by B.M. Khaketla. It has become apparent that literature is a specialised discipline. If literature is a specialised field, it follows that the approaches for investigating that literature will also be specialised.

Structuralism is a theoretical approach that forms the framework of this study. Structuralism is an approach to literature which concentrates on structure. We intend to employ structuralism in order to differentiate between the plot and the story. The aim is to show how Khaketla's plot develops.

In our analysis we will employ the concepts which are adopted by structuralists, namely the exposition, motorial moment, complication, crisis, climax and denouement. The purpose is to show that Khaketla's plot structure has causality; one event is leading to the other. His plot provides structure because it has a

beginning which leads through the middle and to the end. The plot in his narrative work is the structure of its actions.

Furthermore the aim is to look at his characters because plot and character are one substance.

1.2 MOTIVATION

This study is prompted by the following reasons:

Having read the other books by Khaketla, such as Meokho ea Thabo, we have realised that Mosali A Nkhola is an outstanding novel that he wrote.

Mosali A Nkhola can be compared with other books that have been written by the Basotho. The books which are truly satisfying, such as Chaka by Mofolo, Nna Sajene Kokobela C.I.D. by Ntsane and Peo eo e jetswe ke wena, by Moephuli.

We see the light that has come to us through that beautiful book (Mosali A Nkhola) which is written in our language Sesotho. We even understand the beauty of our language through Mosali A Nkhola.

In Sesotho literary studies Mosali A Nkhola has been briefly analyzed by critics such as Moloi, Moleleki, Maphike and Chaphole.

They looked at Mosali A Nkhola together with other novels. Mosali A Nkhola is indisputably a masterpiece. It is considered indisputable that a good novel such as Mosali A Nkhola has not been fully analyzed.

1.3 SCOPE OF STUDY

Having ascertained the aim and motivation of this study, we now proceed to its scope.

The study comprises of five chapters. The first chapter introduces the study and looks at key concepts.

Chapter two provides a theoretical base that will form the analysis in subsequent chapters. Structuralist approach forms the cornerstone of the theoretical assumption of this chapter.

Chapter three analyses B.M. Khaketla's work namely Mosali A Nkhola. The aim is to present Khaketla's plot structure.

Chapter four deals with characterization in Khaketla's work. It looks at how Khaketla portrayed his characters.

Chapter five looks backwards to assess what we have done and also presents concluding remarks.

1.4 DEFINITION OF TERMS

The following are some of the key concepts we intended to define in this study.

1.4.1 Plot

According to Abrams (1988:140), plot in a dramatic or narrative work is the structure of its actions, as these are rendered and ordered towards achieving particular emotional and artistic effects. As a plot progresses it arouses expectations in the audience or reader about the future course of events and how characters will respond to events. A plot is said to be an artistic whole.

The World Book Encyclopedia Vol. 5, (1973:326) defines plot as a term sometimes used to mean a summary of a play, story, more particularly it means the overall structure of the play. In this sense it is the most important element of the novel. The beginning of a play includes exposition which gives the audience or reader information about earlier events, the present situation or the characters.

Early in most plays, the author focuses on a question or a potential conflict. The author brings out his question or conflict through an inciting incident which sets the action in

motion. Most of the play involves a series of complications, discoveries and decisions that change the course of action. The complication leads to a crisis or turning point when previously conceded information is at least partly revealed and the major question may be answered. The final part of the play often called the resolution, it pulls together the various strands of action and brings the situation to a new balance thus satisfying the expectations of the audience or reader.

The New Shorter Oxford English Dictionary Vol. 1, (1990:2253) defines plot as the plan or scheme of a literary work, the interrelationship of the main events in a play, novel, film etc.

For Forster in Heese & Lawton (1983:105) plot is a narrative of events, the emphasis falling on causality.

From the above definitions, we conclude by stating that, in studying the events in a prose text, one has to make a distinction between the events as they appear in the text and the rearrangement of the events by the reader taking into account all the chronological, logical and causal relations between those events which will bring out a different chronology. This reduction of the events is often called plot or fabula.

1.4.2 Novel

Hawthorn (1985:1) defines a novel as a fictitious prose narrative of considerable length in which characters and actions representative of real life are portrayed in a plot of more or less complexity. The novel is essentially a fictitious literary form and yet its subjects are often taken from actual events and its narrative methods typically attempt to create an air of literal truth.

For New Standard Dictionary of English Language (1959:1692) a novel is a fictitious prose narrative in which characters and actions typical of real life are portrayed through the medium of a plot of more or less intricacy. The novel is dramatic and may be regarded as a narrative play to the extent that its scenery, manners, surrounding and mode of speech all belong to the historical period in which its characters are assumed to be living and because the personages of the history are brought upon the stage by the author to play their several parts according to their dispositions and temperaments in the development of the plot, the actions of which is merely assisted by his descriptive and analytical interludes.

According to Britannica Encyclopedia (1973:673), novel is a long fictional story written in prose. It is one of the most popular forms of literature. Novels can provide exciting stories and escape from everyday life. However they also appeal to people

for many other reasons. Many novels encourage the reader to think about moral, social or philosophical problems. Some novels point out injustices or evils that exist in society and challenge the reader to seek social or political reforms. Novels also may provide knowledge about unfamiliar subjects or give new insight into familiar ones.

We conclude by stating that a novel can be regarded as a communication process through which a certain message or theme is communicated by the author. A novel is a piece of art the syuzhet (the precise way in which the narration is presented) in contrast to the fabula (a chronological rendering of the events).

To sum up we could say, a novel is a piece of art, a means of communicating something in prose-form which is more than a mere story and it consists of the following constituent parts: a represented reality, a narrative element, events, characters, time sequence, places and theme.

1.4.3 Characterization

According to Britannica World Language Dictionary Vol. 1 (1962:293) characterization is the action or result of portrayal in words, creation of fictitious characters. The creation of characters in a play, poem story, books motion picture or the like.

The New Shorter Oxford English Dictionary Vol. 1 (1990:374) defines characterization as the action or result of characterizing especially a portrayal in words. It is the creation of a fictitious character or fictitious characters.

According to Taylor (1981:62) a character in a novel is not a real human being and has no life outside the literary composition. It is a mere construction of words meant to express an idea or view of experience. It must be considered in relation to other features of the composition such as action and setting before its full significance can be appreciated.

Finally to us, the way in which a character is revealed is called characterization or character portrayal. Characterization is important to both the author and the reader since when the reader starts to read the text, he knows nothing about the characters, they are new and strange to him (unless one reads the historical novel). The reader thus has to be introduced to the characters and to get to know them, even more important to understand them.

1.4.4 Symbol

According to The New Shorter Oxford English Dictionary Vol. 1, (1990:3183) a symbol is a thing conventionally regarded as representing, typifying, or recalling something else by possessing analogous qualities or by association in fact or

thought, a material object representing an abstract concept or quality. An object representing something sacred.

New Standard Dictionary of English Language (1959:2445), defines a symbol as an object chosen to typify or represent some idea or quality in something else, on account of a resemblance in one or more of their characteristics or associations. A representation, an emblem, a type as the oak is a symbol of strength, the sword of war, white of purity.

For Abrams (1988:184) a symbol in the broadest form is equivalent to a sign, that is anything which signifies something else, in this sense all words are symbols. In discussing literature, however the term symbol is applied only to a word or phrase that signifies an object or event which in turn signifies something or has a range of reference beyond itself.

From the above definitions we conclude by stating that a symbol is anything that communicates a fact or an idea or that stands for an object. Some symbols such as flags and stop signs are visual. Others including music and spoken words, involve sounds. Almost anything can be a symbol, for example the letters of the alphabet are among the most important symbols because they form the basis for almost all written and spoken communication. Gestures and sounds made by human beings also symbolize ideas or feelings.

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1.4.5 Title

New Standard Dictionary of the English Language (1963:2525) defines title as an inscription that serves as a name for designating something. The name by which a single literary production or a compilation of such productions is identified or designated, strictly as in the bibliography of rare and valuable books, the whole contents of the title page including the spelling.

The New Shorter Oxford English Dictionary Vol. 1, (1988:3321) defines a title as an inscription placed on or over an object giving its name or describing it. The descriptive heading or each section or subdivision of a book.

According to The World Book Dictionary Vol. 2, (1973:2198) title is the name of the book, poem, play. The title page is a descriptive heading or caption of a chapter or section of a book.

We conclude that a title is an inscription set over or at the beginning of the book or page by which it is known. We have the book title and the page title which is the descriptive heading or a subdivision of a book.

1.4.6 Structuralism

According to Jefferson (1986:94) structuralism is a certain mode of analysis of cultural artefact, in so far as this mode originates in the methods of contemporary linguistics. So, any systematic extension of Saussurean concepts may broadly speaking be regarded as structuralist.

According to McArthur (1992:618) the structuralists were influenced by the theory of the Swiss linguist Ferdinand de Saussure whose work was also seminal for Jakobson, Roland Barthes and Tzvetan Todorov. They challenged the traditional mimetic theory, arguing that the important relationship is not with external reality but with recurrent elements in the code or system of signification in a text. Language in their view is a first order system that generates literature as the second order system.

For Selden (1985:53) structuralism draws attention to the codes we use to construct meaning. At their best none of the approaches totally ignores the other dimensions of literary communication. The first major developments in structuralist studies were based upon advances in the study of phonemes, the lowest-level elements in the language system.

What we learn from the above definitions or passages is that structuralism is a method of literary analysis. We further learn that structuralist criticism uses linguistic theory as its basis. Lastly we learn that the methods and analytic terms used were developed by the Swiss Linguist, Ferdinand de Saussure.

CHAPTER TWO

2.1 INTRODUCTION

Over the years, literary scholars have been confronted with many questions about literature. They have attempted to answer those questions in many ways. Their answers led to the development of what is known as contemporary literary theories. Contemporary literary theories have developed out of concern by literary scholars to develop systematic and organised ways of understanding and dealing with literature.

The important question that we need to ask ourselves is what is a literary theory, why do we have to study it?

According to McArthur (1992:615) literary theory is the formal study, evaluation and discussion of literary texts, like any other subject the critical analysis of literature requires a set of terms and usages through which discussion and instruction can proceed.

As students of literature we will encounter scholarly journals, encyclopedia and books dealing with literature in a specialized way. We will need the background to literary theories in order to relate to such scholastic information.

Literary theories can be divided into two categories. There are those theories that use the text as the base of their study, these text-centred theories are also known as intrinsic approaches. There are also those that study literature in relation to the society or in relation to other disciplines, and those theories are also known as the extrinsic approaches to literature.

Structuralism is a text-centred or intrinsic theory. It deals with the techniques and structures of individual literary text, with the text as a unified entity which can be studied and analyzed in its own terms.

2.2 STRUCTURALISM

The Formalists were influenced by the theory of the Swiss Linguist Ferdinand de Saussure, whose work was also seminal for the Structuralist movement, including Jakobson, Roland Barthes and Tzevetan Todorov. They challenged the traditional mimetic theory, arguing that the important relationship is not with external reality, but with recurrent elements in the code or 'system of signification' in a text. Language in their view, is a first order system that generates literature as the second order system. Structuralism demotes the individual author but considers that a distinct quality of literature can be identified even though non-literary elements appear in a text.

Abram (1988:241-242) introduces structuralism as follows:

"Structuralist criticism ... designates the practice of critics who analyze literature on the explicit model of linguistic theory. This class includes some Russian Formalists such as Roman Jakobson, but consists most prominently of a group of writers ... who apply to literature the methods and analytic terms developed by Ferdinand de Saussure in his Course in General Linguistics (of) 1915)."

What we learn from the above passage is that Structuralism is a method of literary analysis. We learn further that Structuralist criticism uses linguistic theory as its basis. The methods and analytic terms used were developed by the Swiss Linguist, Ferdinand de Saussure.

The Structuralist is interested in structure and in the relationship between units. Structuralist approach to literature challenges some of the most cherished beliefs of the ordinary reader. Structuralists tried to persuade the readers that the author is dead and that literature discourse has no true function, (Grodén & Kreiswirth, 1994:593). Structuralism as the term suggests, is concerned with structure and more particularly with examining the general laws by which they work.

Structuralists agree that literature has a special relationship with language. It draws attention to the very nature and specific properties of language, (Rice & Waugh, 1989:25). Structuralism has attracted some literary critics because it introduces a certain objectivity into the delicate realm of

literature by subordinating parole and langue. The structuralist neglects the specificity of actual texts.

Not only the text but also the author is cancelled as the structuralist places in brackets the actual work and the person who wrote it, in order to isolate the true object of the system. In traditional Romantic thought the author is the thinking being who precedes the work and whose experience nourishes it.

Structuralism is divisible into two movements namely Prague Structuralism which started in Czechoslovakia in 1920 and French Structuralism which can be traced to the meeting and friendship between Claude Levi-Strauss and Roman Jakobson in New York in the 1940's.

2.2.1 Prague Structuralism

Prague Structuralism gave more shop to the Formalist's theory especially through the use of the concepts structure and function, both of which still play an important role in modern thinking about literature.

The structure is an alternative to Saussure's concept of relationship. A structure is a set of relationships. The term function replaces the Formalist's concept of form and device. It embraces both the defamiliarized and the habitual (Selden,

1985:20). It calls attention to the organization of the text being simply the totality of relationships that obtain within it.

In order to distinguish literature from non-literature, the Prague School defined the poetic text as a functional structure. The best known version of this theory of functions is that of Roman Jakobson who postulates that any message can have six different functions (Selden, 1985: 03).

In 1960 Jakobson came up with what is today called the act of verbal communication or speech event. Here Jakobson teaches that any message can have six different functions corresponding to the six factors necessarily present in any act of communication.

Jakobson's speech event is given below:

- 1 addresser (speaker, encoder, poet, author, narrator)
- 2 addressee (decoder, hearer, listener, reader, interpreter)
- 3 code (system, langue, structure)
- 4 message (parole, discourse, text)
- 5 context (referent, history, meaning, society)
- 6 contact (physical and psychological connection between speaker and hearer).

At this stage we must be asking ourselves the question: What has Jakobson's speech event to do with Structuralism? To answer this question we need only to look at item 3 and 4 of the speech event

given above. Structuralism as a literary approach attempts to discover the codes or structures underlying the message but not the message itself.

The function of a literary text consists of the message focused on the orientation or set towards one of the factors. The advantage of the concept of function is that it avoids absolute distinctions between one kind of text and another. All the functions may be presented and if the poetic function is dominant then the message can be described as poetic or artistic (Holub, 1985:31). This occurs following the Formalist's principle of defamiliarization when existing linguistic is violated at one level or another of a text's structure which then itself becomes dominant.

The dominant level generates an enhanced attention to the relationship between that level and others and therefore actualizes the text in its totality. But this does not prevent other functions from being present. The stress is on the properties of the poetic text and at the same time, it links with the social context and the author are recognized. For the Prague Structuralism the task of the critic is not to ignore literature's connections with the external world, but to take full account of its internal poetic properties and his analysis (Jefferson, 1991:99).

2.2.2 French Structuralism

According to Abram (1988:244), French Structuralism devoted little attention to poetry, but a great deal to prose fiction.

Language is the preoccupation of Structuralist thinking. Structuralism can be explained as a certain mode of analysis of cultural artefact, in so far as this mode originates in the methods of contemporary linguistics. Any extension of Saussurean concepts may be regarded as Structuralism.

For Barthes (1970:411) Structuralist thinking in relation to literary study is founded on the view that literature is not only organised like language, but it is made of language.

Structuralism applies Saussure's linguistic methods in order to elaborate poetic as a general science of literature. It does also use concepts such as sign and system to analyze structures of various levels of a text (McArthur, 1992:625).

Structuralists propose that individual words should be regarded as instances of parole informed by rules which belong to a general literary language. Structuralists are not particularly interested in establishing the specificity of literature. For them the element that constitutes literature's being, its very world, is simply language itself. Structuralism is not concerned with actual works, but with a possible literature.

Structuralists use the linguistic model to develop a narrative model. Literature uses language as its medium, but this does not mean that the structure of language (Selden, 1985:56). The units of literature or literary structure do not coincide with those of language. On the other hand Structuralists agree that literature has a special relationship with language.

Barthes (1970:412), goes on to say that literature is contained in the act of writing and no longer in those of thinking. Language is not just the means of communication in literature, but language is also content of literature. Literature is based on the plurality of meanings. For Barthes (1966:1) if words only have a dictionary meaning, there would be no literature.

Structuralism, studies the relationships between forms rather than the nature of the forms themselves. By analyzing phenomena, whether novels, communities or political systems,, structuralism reveals frameworks of communication that are united by their binary structure of signs.

For Eagleton (1983:95), Structuralism is interested in structure and the relationship between units. It is concerned with the different ways in which meaning is produced into the text and not with its content. The emphasis is on the signifier and not the signified. This is what is favoured and fostered by Structuralists.

Saussure's fundamental proposal is that languages are systems constituted by signs that are arbitrary and different (Jefferson, 1986: 47-48).

The Saussurean paradigm consists of the following pairs:

Langue and Parole

Synchrony and Diachrony

Paradigms and Syntagmas

Signifier and Signified

Langue and Parole

Langue is the collective language system. It is the social aspect of language from which we draw as speakers. Parole is the actual act of speaking in actual situations by individual speakers. It is often compared to performance which refers to language seen as a set of specific utterance produced by native speakers. It is important to note from the langue - parole, distinction is that language is rule-governed.

Synchrony and Diachrony

In diachrony studies, languages are studied from their historical development. We focus on changes that have taken place in languages over a given period of time.

Synchrony refers to describing language at one particular point in time, disregarding whatever changes that might be taking place.

Paradigms and Syntagmas

Paradigmatic relations have to do with the vertical dimension of an utterance in which related units may substitute one another in a sentence.

Syntagmatic relations are horizontal dimensions of an utterance in which a given unit is situated in a particular position in relation to other units. Structuralism investigates the manner in which signs relate to one another.

Signifier and Signified

Saussure's views on language as a system consists of two elements

- a sound image which Saussure calls a signifier and
- a concept which he calls a signified.

If we take the sound [mot^ho] and the referent 'motho' the relationship between the two is arbitrary. There is nothing real between the signifier [mot^ho] and the signified 'motho'. This is important to the Structuralists because for them literature does not refer to real life.

Modern structural linguistics concentrate on the way in which linguistic units function for the purpose of communication. This development is important for literary studies since literature

is a form of communication. According to Structuralism words do not depend on reality for their meaning. Since language is a system, meaning is not determined by the intentions and wishes of the speaker, but by the linguistic system as a whole.

In subsequent chapters, we will employ structuralism to show how Khaketla's plot develops. To show how his plot structure develops, we will use the concepts adopted by structuralists namely, the exposition, motorial moment, complication, crisis, climax and denouement. Furthermore, we will look at how Khaketla portrayed his characters to develop his plot structure.

CHAPTER THREE

3.1 INTRODUCTION

Khaketla created an imaginative work, absolutely original. The book begins with a powerful projection of the image of progress as Mosito, Pokane and Khosi return from school after completing standard ten.

Khaketla gives us a picture of life in Qacha which helps us to contextualise the actions and to draw necessary contrast. Qacha was in a period of transition. There was a contrast between the traditionalists like Mmathabo, Khati, Sebotsa and Maime and the educated such as Mosito, Pokane and Khosi.

If we look at Khaketla's work, we find that he has done two things. He accepted traditional values and the Christian morality.

Firstly he accepted traditional values, because he has approved chief Lekaota's polygamous marriage. He has approved Mosito's marriage to Sebolelo a Mosotho girl who has passed only standard four, who is full of traditional African values. He accepted the old men who believed in traditional African values to come and advise Mosito. Khaketla purposely portrayed Selone as a witch doctor because Basotho believe that there are real traditional

medicine men as well as the witches. Selone's role was that of planting an idea in Mosito's mind and watch it grow. Selone made Mosito to go through a painful choice. He has to make a choice between kingship and someone who can defend the nation. At this time there is nothing morally wrong for other characters such as Mmathabo, Kgati, Sebotsa and Maime. What they want is that their king must be respected, so in order to be respected (as they are saying) he must be fortified with the medicine mixed with the blood of a human being.

Finally, will Mosito sacrifice Tledima for kingship or spare him and be satisfied with the power he has? Mmabatho grew into an uncontrollable evil defying even her own creator. Finally we see Mosito with a knife in his hand taking away the life of Tledima. Tledima's death creates an atmosphere of insecurity and fear.

This is where the Christian morality is introduced and the concept of evil begins to be a factor in Khaketla's attitude to his characters such as Mosito and Mmathabo. In pursuing his purpose, Khaketla makes an encounter between Mosito and Mmathabo in their marriage a matter of moral judgement. Mmathabo incited Mosito to murder Tledima. Even though, Mosito was not willing to take that evil action, at last he took it. Mosito is the sinner and is later overtaken by the wrath of God and made to suffer.

Khaketla's idea, then may be said to be less one of rejection of traditional views in favour of Christian standards than one of syncretism. For Khaketla, Christianity is the new way toward the restoration of purity. Khaketla points out that death must be a fulfilment not a failure. By death a person must aim to meet his Saviour face to face. A sinner is afraid to meet the Saviour face to face. Mosito's death confirms his pointless, vacillation and the illogicality of alienation.

Khaketla sees the World of God coming to Basotho because they live according to their traditions. As they are living according to their traditions, they add some evil factors in their lives and convince the people that those evil actions are part of their traditions. 'Diretlo' (pieces of flesh cut from the body of a human being) is not part of Basotho's tradition. Pastor Motete and Tshepo are now fully involved in the new world of Christianity.

3.2 PLOT DEVELOPMENT

It is difficult for most students to distinguish between the plot and the story. In most cases, when students are asked to discuss the plot of a certain text, they normally discuss the story of that particular text in a summary form.

The Russian Formalist theory of narration gives us the distinction between 'story' and 'plot'. What they are stressing

is that plot (syuzhet) is strictly literary, while story (fabula) is like a raw material that must be organized by the writer (Brooks, 1992:13). In other words plot is not merely the arrangement of the story incidents but also the devices used to interrupt and delay the narration. The theory of plot is linked to the notion of defamiliarization.

For Perrine (1978:42), plot may include what a character says or thinks as well as what he does, but it leaves out descriptions and analysis and concentrates ordinarily on major happenings.

If we look at Khaketla's plot we find that it has causality, one thing leading to another. Another reason why we go on reading Khaketla's work is that we are interested in why things happen.

His plot has a beginning which leads through a middle to an end. It makes some kind of pattern, the probability appears not only in events but in their sequence. His plot contains motives, consequences and relationships.

In Khaketla's plot we watch and see how consequences follow acts, how characters learn by experience, how they receive their rewards, punishment, vengeance, forgiveness and reconciliation. Khaketla developed a good plot because it suits the characters and background of the novel.

As his plot progresses, it arouses expectations from the readers about the future of events and how characters will respond to events. Khaketla's plot is an artistic whole because we perceive it as a complete and ordered structure of actions directed toward the intended effect. If we look at Khaketla's plot we find that all the parts are so closely connected that the transposed or withdrawal of any one of them will disjoint and dislocate the whole.

3.2.1 Exposition

Khaketla uses conflict as the foundation of his book. This conflict is seen right from the beginning and it goes to the middle and finally to the end.

The uneducated chief Lekaota realizes that the times have changed and that to meet the challenge, the new chiefs must be educated. He sends his son Mosito to High School in Durban to ensure enlightened leadership for his people after his death.

A party was organized by chief Lekaota to welcome Mosito after he has passed his standard ten. The guest speaker was priest Motete. Priest Motete told Mosito a very interesting tale. He told him that he once met a woman who had two earthenware pots. What was strange about these pots was that they produced different sounds when that woman struck them with a walking stick. One pot produced melodious sound while the other one

produced an unpleasant sound. The priest told Mosito that the pot that sounded pleasantly, was the one which was well moulded by the potter. The one that produced an unpleasant sound was the one which was not moulded.

From the priest's speech one can deduce the conflict between the two pots. Here the priest was predicting what was going to happen in Mosito's life. The pot which made a pleasant sound represented Mosito. It was representing him in the sense that, that pot had been well moulded by the potter. Mosito too was well moulded because he was educated. He was like a pot full of delicious food. When someone strikes that pot, its sound is pleasant; it has a good sound (the flavour of food).

The sound of the other pot is unpleasant in the ears of the hearer. That pot which produced the unpleasant sound, represented Sebolelo. The unpleasant sound shows that the pot was empty. There is a proverb in English which says: 'An empty vessel makes the most sound' Sebolelo was just like a pot which was beautiful outside, but which was dirty inside. She was only physically well shaped and beautiful but spiritually she was bad.

Another parable of conflict is well portrayed by Pokane's words;

"Ngwahola nkile ka bona morena e mong ya nkgakang
ke mo tseba a ahile mane Qacha ... o ne a tseba
senyesemane mme le hoja se ne se hlotsa hlotsa.
Maikutlo a hae o ne a tseba ho a hlalosa ka
mokgwa o utlwahalang. Mofumahadi wa hae yena e
ne e le ngwana wa Mosotho feela ya keneng sekolo

hanyenyane, yare ha a pasa Padiso ya Bone, a e so gete le ho ngola Sesotho hantle yaba o se a itulela hae." (Khaketla, 1983:9)

Translation:

Yesteryear I saw a chief who lives in Qacha. This educated chief surprised me, even though he was well known to me. He knew how to communicate in English even though he was not fluent in English, but he could express himself in an understandable manner. His wife was a Mosotho girl who attended school for a short period of time. Immediately after passing standard 2, before she could write Sesotho well, she dropped out from school.

What we can deduce from Pokane's words, is that there is a strong conflict which arises between the educated chief from Qacha and his wife who is not educated. This conflict is the same as the one that we mentioned earlier between the two pots. This conflict is the foundation of the book Mosali A Nkhola by Khaketla.

Chief Lekaota does not enforce traditional beliefs on his son because he does not choose a wife for his son as it is Basotho's tribal custom. He advises Mosito to visit the home of chief Khare. Khaketla makes it clear that according to Basotho custom, a child is not absolutely independent decision maker whilst his parents are still alive.

Before they could fall asleep at Thaba-Tseka, Mosito's friends suggested:

"... ho nyala ngwanana ya sa rutwang ho tshwana le ho pana pere le kgomo kariking. Ha e nngwe e hulela kwana, e nngwe le yona e tla hulela

moo e ratang, mme kariki e sitwe ho tsamaya, e
be e getella e robehile, le bapalami ba yona ba
tswile kotsi." (Khaketla, 1983:8)

Translation:

... to marry an illiterate girl is like inspanning
a horse and an ox to a cart. When one pulls to
one direction, the other pulls to the opposite
direction, thus the cart cannot move. It will
ultimately break down and its passengers get
hurt.

Here Khaketla is presenting Mosito as a tragic hero.

Mosito, the educated son of chief Lekaota, marries Sebolelo who
attended school up to standard four. Mosito, Pokane and Khosi
went to Thaba-Tseka for the traditional courtship. On their
arrival from Thaba-Tseka, the old man chief Lekaota, asked Mosito
about Sebolelo's educational background. Mosito was shy to tell
his father about Sebolelo's standard of education, but he just
spoke the truth about her standard of education.

"O fihlile bukeng ya bone feela." (Khaketla, 1983:13)

She only passed standard four.

Khaketla says Mosito answered his father with his head facing
downward. Here Khaketla is showing us (the readers) by marrying
Sebolelo, Mosito was digging his own grave. By looking downward,
he was preparing his grave.

The old man chief Lekaota was not satisfied about the marriage
of Mosito and Sebolelo. Here we see an internal conflict within
him. We can deduce this from his words:

"Ao, monna na o re le tla hle le hule hantle ...
ka baka leo ha o khetha mosali u mo nyala
o se o itlamile ka lerapo le tla lokollwa
ke lefu feela." (Khaketla, 1983:13)

Translation:

Man do you think that you'll cooperate well with Sebolelo ... For that reason if you choose a wife and marry her, you have already tightened yourself with a belt that will only be untightened by death.

Khaketla uses chief Lekaota's words to present to us a problem which will affect events in the book. Immediately, we have the feeling that Mosito's involvement with Sebolelo will ultimately affect his future adversely.

Khaketla gives us a clear picture of what actually happened at Thaba-Tseka. Right from the beginning of the book we see Sebolelo as a tricky somebody. Mosito told Sebolelo that he loves her. Sebolelo replied in an unfamiliar way.

"Ke a utlwa ha e le mona o re o a nthata, feela
he mpherehe haeba o nthata." (Khaketla, 1983:11)

Translation:

I hear that you love me, if so propose to me then.

Mosito could not understand what Sebolelo was saying.

After eating, tea was served. The girls poured water in cups, closed them with saucers. These cups were turned to face downward. One should have held the saucer and the cup together

and turned them in an upward direction. Mosito pulled the cup and the water spread on the white table cloth.

What we can deduce from what happened at Thaba-Tseka, is that Sebolelo realised that even though Mosito was educated he was not wise. As he was failing to solve minor problems, it was going to be difficult for him to lead the people.

Mosito is only attracted by Sebolelo's physical appearance, no other characteristics Mosito examined. Khaketla praises her teeth, complexion, smile, eyes and manner of style.

3.2.2 Matorial moment

The marriage of Mosito and Sebolelo is the tricker incident of the tragedy. By their marriage Khaketla is cultivating his seed and makes sure that he irrigates it. Chief Lekaota passes away and Mosito succeeds him.

Chief Lekaota's former advisors want to talk to Mosito alone. They don't want to talk to him in the presence of Pokane and Khosi. We see a conflict in them. Mosito is prepared to talk to the old men but he is not willing to talk to them alone because he has his advisors, namely Pokane and Khosi. We hear Mosito saying:

"Ekaba ke taba dife tseo bo-Khosi ba ke keng ba lokela ho di tseba? Ke a kgolwa hore le se le hlokometse hore nna le bo-Pokane re mathe le leleme, re tsebe e le nngwe, re molomo o le mong, re leihlo le le leng, re letsoho le le leng, re ntho e le nngwe." (Khaketla, 1983:24)

Translation:

What news is this that Pokane and Khosi do not have the right to know? I hope that you are aware myself, Khosi and Pokane we are really close friends, we are one ear, we are one mouth, we are one eye, we are one hand, we are one thing.

Khosi pleads to Mosito to allow the old men to talk to him alone maybe they bring something useful for Mosito. This is an irony because what they bring for Mosito is danger. Even though Mosito agreed to talk to them, he instructed Pokane and Khosi that they should not go outside. Mosito makes it clear that nothing can separate him from Pokane and Khosi because they grew up together, they looked after the cattle together, and they attended school together. There is a conflict between Khosi, Pokane and the old men.

"Wa hae ke hona a tla galeha manyofonyofo kajeno ha Mosito a dutse setulo sena." (Khaketla 1983:25)

Translation:

My fellow one, now the trouble is about to start as Mosito is now the chief.

What Pokane is thinking is that the old men might tell Mosito to retreat from them because there is nothing that they know except to talk English.

Now here comes a question in our minds: What is this trouble which was about to start because Mosito has been instructed by his late father to listen to his conscience.

Mosito is an educated chief who works well with his two advisors Khosi and Pokane. Here arrives the old men who claim that they were the advisors of the late chief Lekaota. They are here to advise Mosito as well as to lodge their complaints.

Chief Lekaota's former advisors were jealous of Pokane and Khosi. They attempted to influence the chief to employ the services of a traditional medicine man in order to be respected. At the beginning Mosito resisted.

We hear the former advisors of the late Chief Lekaota saying:

"Morena le hoja re bona hore ka baka la thuto ya hao ha o re letho ka rona hobane re le dikobo o kgomarelane le bana ba dibakana jwalo ka wena, re fumana e le tokelo ya rona re itlhahise ka pele ho wena ka ha re le banna bao e sa leng re sebeletsa mofu, morena Lekaota." (Khaketla, 1983:25)

Translation:

Chief, even though you do not consider us because of your education, you do not say a word about us because we wear blankets. You are close to those who wear jackets like you. It is our right to introduce ourselves to you as we are those men who worked for the late chief Lekaota.

The conflict between the blanket and the jackets is clear. The blankets represented the old men such as Khati, Sebotsa and Maime.

The jackets represent the educated people like Mosito, Khosi and Pokane.

The old men claim to be the former advisors of the late Chief Lekaota. Their intention is to separate Mosito from Pokane and Khosi. Mosito started working with Pokane and Khosi whilst his father was still alive and he never heard his father saying that he was not satisfied with Pokane and Khosi.

The conflict between Mosito and the old men is huge. He tells them that he does not like the word 'Dibakana' (Jackets). He hates it because it is a disgusting word. By the word "dibakana" they are referring to Mosito, Pokane and Khosi because they are educated.

The intention of the old men is not only to lodge their complaint to Mosito but also to advise him. Their advice to Mosito is that he must not live where the late chief Lekaota lived. He told them that he understands their advice but told them that he sees no difference between staying in his late father's home and building his new home; that will make no difference in leading his people.

Their second advice to Mosito was that after building a new home, he must doctor it, but he refused to take their advice. Before Chief Lekaota passes away, he advises Mosito to listen to his conscience. Mosito refuses to take an advice from his father.

3.2.3 Complication

Many chiefs in Lesotho lost much of their powers and Mosito was one of them. Mosito rejected Khati's and Sebotsa's advice to employ the services of a traditional medicine man. Khati and Sebotsa called Maime in. Maime convinces Mosito.

Khati, Sebotsa and Maime advise Mosito to make an appeal to the superior chief. He tells them that he cannot decide alone because his advisors are not around.

Pokane and Khosi discourage Mosito about the old men's advise. Khosi is for the idea that Mosito is an educated individual, so he must sacrifice so that the nation can live. He says that it is not only chief Mosito who is clamped down. He says he must be like Isaac from the Bible.

Pokane and Khosi make Mosito aware that the treasure that chief Lekaota left for him is enough. He must not worry about those few rands he wants to earn. They advise him to sit down and they will work for the nation.

There is a conflict within Mosito himself. He was about to follow the advice of the old men. Now we hear him saying that he is taking the advice of his advisors Pokane and Khosi.

The following day Mosito called Khati, Sebotsa and Maime. He told them that he is not taking their advice. In other words he takes the advice of Pokane and Khosi. The conflict is still existing between Mosito and the old men because he is reluctant to take their advice. There is also a conflict between Mosito's advisors and the old men.

Maime suggests that they must make a plan to get hold of Mosito.

"Sebetsa sa rona sa ho gehela ke Mofumahadi Mmathabo". (Khaketla, 1983: 40)

Translation:

Our last weapon is Queen Mmathabo.

The old men convinced the unenlightened and superstitious Mmathabo that Thabo would never rule if Mosito does not strengthen his position according to traditional way.

Mosito holds a meeting with the old men. He tells them that he is prepared to lodge a complaint. That meeting was secret. Khosi and Pokane realize that Mosito is too close to the old men. The conflict is there between Mosito and his advisors. On the other hand there is a conflict between Mosito and the old men because Mosito does not want to employ the services of a traditional medicine man, he wants to consult the lawyer to get advice.

Mmathabo wants Mosito to employ the services of a traditional medicine man. During that night he heard the voice of his late father saying:

"O lwane ntwana ena jwalo ka monna, o tsamaye mehlaleng ya ntatao, mme tsohle di tla o lokela."
(Khaketla, 1983:61)

Translation:

Fight this war like a man, follow the footsteps of your father, then everything will be right.

Which footsteps of his father must he follow?

Today Mosito is sharing the ideas with the old men. Today he wants to consult the lawyer to give him advice. What is his conscience telling him?

He consulted the lawyers to get advice. The lawyers advised him that it is no use to lodge a complaint. The conflict which is in Mosito makes him more confused.

Mosito, Pokane and Khosi appeared before the Superior Chief. They were given reasons why Mosito was one of the clamped down chiefs.

Mame gives Mosito an advice that he cannot reject. He influences the chief to employ the services of a traditional medicine man. The old men played on the sentiments of Mmathabo and convinced her that their son would never rule if Mosito did

not strengthen his position according to traditional way. We hear Mmathabo saying:

"Ke re na o hopola hore haeba o ka tlohela ho tseka, yaba borena ba hao bo a fela, na o hopola hore Thabo o tla hlohonolofatsa lebitla la hao jwalo ka la morena Moshweshwe le hlohonolofaditswe ke bohle na?" (Khaketla, 1983:45)

Translation:

If your chieftain comes to an end, do you believe that Thabo will bless your grave as that of King Moshweshwe's which is blessed by everybody?

Mmathabo convinced Mosito that their son Thabo would never rule if he does not strengthen his position according to traditional practice. The services of a traditional medicine man are sought to empower Mosito's position and ironically this is his downfall.

Mosito hated Selone. We see a conflict between Mosito and Selone.

Selone, the old men and Mmathabo made a plan to trap Mosito. Selone traps Mosito with a dead snake. Mosito finds a dead snake in his bedroom. Selone is called and he cuts the stomach of a dead snake. Inside the snake he finds a round black stone.

Mosito allows Selone to use his divining bone. We hear Mosito saying:

"Hoja Isanusi o a phela, ke ne ke tla mo lata leha a ka ba hole ha kae, hore a tlo mpuela

le ntate, jwalo ka ha a ne a thuse Chaka, a
etsa hore a bue le ntatae." (Khaketla, 1983:92)

Translation:

If Isanusi was still alive, I would fetch him
even though he might be too far, just to come and
help me to talk to my father as he once helped
Chaka.

This shows us that Mosito was now right in the hands of Selone.

Selone promises Mosito that the ancestors will show him the
mixture of the medicine that he must use to fortify him. After
some time he came up with the mixture. The mixture is the liver
of a human being.

Just because of pressure from his wife, Mosito disregarded his
friends and advisors namely Pokane and Khosi. He disregarded his
father's advice that he must listen to his conscience. The local
minister also advised Mosito, but at last Mosito disregarded
minister Motete. Mosito accommodated the evil advice of his
traditional wife and his newly promoted advisors namely Khati,
Sebotsa, Maime, Mmathabo and Selone.

Mosito shifted from sharing the ideas with Khosi and Pokane. He
was now on the side of the old men. They advised him to look at
things from the Sesotho philosophical point of view.

At this juncture the conflict is no longer between Mosito and the old men, Mosito and Mmathabo, Mosito and his friends or advisors Pokane and Khosi. The conflict took a serious step. It went into Mosito's humanity. His humanity is controlled by this conflict. Mosito meets Selone and Selone appeared to be the Messiah to Mosito.

The whole scene of the meeting between Mosito and Selone is artistically a masterpiece. More than this it signals Khaketla's change of attitudes towards Mosito. From this point on, Khaketla places the entire moral responsibility on Mosito, and he never missed an opportunity to indicate him for choosing the path of doom rather than the way of life. But through his skills Khaketla has made it inevitable for Mosito to choose the way he does. By the time he makes the decision his defence is down and he has become like cotton wool in Selone's hands. This is a metaphorical way of saying that the more benevolent side of Mosito is gradually yielding to the more aggressive part that at first demands only justice but soon demands more. Mosito accepted Selone whole heartedly.

"Phirimaneng eo Selone a betla Mosito ka
lehare a thakgisa motse, ..." (Khaketla, 1983:9).

Translation:

During that evening Selone vaccinated Mosito
and pinned the village with medicine.

Mosito instructed the old men to hold the black sheep. We see Mosito slaughtering it. The sheep's chyme which was mixed with

blood, was placed on the grave of the late chief Lekaota. The big stone was put inside the first part of the stomach of that sheep and thrown in a deep place where Sejabatho and Senqu meets.

Khaketla associates the sheep that Mosito slaughtered with Tledima. He also gives us the symbol of a black colour. He says that the sheep that Mosito slaughtered was deep black in colour. The stone that Mosito and Selone took out from the snake's stomach was black in colour.

By the black colour, Khaketla is symbolising darkness and darkness is equated with evil, ignorance and backwardness. By this black colour, Khaketla is showing us that his characters are performing evil actions. His characters are metaphorically represented as beasts. Their behaviour is of beasts, for they don't have a conscience to kill each other.

Selone vaccinated Khati with a razor blade. Khati bled as if he was nose bleeding. The blood of a sheep that Mosito slaughtered, was placed in a dish. It was never cooked, it was mixed with medicine. The stone that they took out from the snake's stomach was surrounded by a red line. By blood Khaketla symbolises the blood of innocent Tledima.

3.2.4 Crisis

Now Mosito made an easy decision to follow the path of death. This kind of deliberate equivocation often results in irony, characterizes Mosito's relationship with Selone and his disciples namely Khati, Sebotsa and Maime. Mosito wants to regain his kingship and he wants to be respected by the people. In order to obtain these things, he must be fortified with the medicine mixed with the (liver) blood of one of his trusted people. Tledima had a scar or an old wound on the forehead. This shows that he was a hero who was protecting the nation from the enemies.

Finally will Mosito sacrifice Tledima for kingship or spare his life and be satisfied with the power he already has? Even though he was hesitating to sacrifice Tledima, at last he sacrificed him. Chaphole asked a question: If Mosito murders Tledima, who will protect the nation? Chaphole (1986:46).

It is remarkable that the lust for power was encouraged and nurtured by Selone and his servants namely Khati, Sebotsa, Maime and Mmathabo. Mosito was now like a fat calf that was ready for slaughter after being given all the care and nurturing that will make its slaughter worthwhile. We hear Selone instructing Mosito to kill Tledima.

"Nka thipa ke ena o gale mosebetsi." (Khaketla, 1983:124)

Translation:

Here is the knife, take it and start the work.

This shows us that Mosito was right in the hands of Selone and Selone was doing whatever he wants about him. We are surprised to see Mosito being instructed by Selone to take a knife and kill one of the heroes from Mosito's people. The late chief Lekaota once instructed Mosito about how to lead the people. Did Mosito take the advice from his father? The old man once said to Mosito:

"Ha ke diketsa hlooho mona, ke rata hore o sale o tshwere setjhaba sena sa ka ka toka, o se ke wa se tlatlapa, se nne se iketle jwalo ka ha se nnile sa iketla pusong ya ka ... O mamele letswalo la hao o etse seo le reng o se etse, o hane seo le reng o se hane. Le ha o ka eletswa ke mang kapa mang, haeba tswalo la hao le sa dumele keletso eo, o se ke wa ba wa ya ka yena." (Khaketla, 1983:19)

Translation:

When I die, I would like you to take care of this nation of mine, do not take it away, let it live peacefully as it once lived peacefully during my reign ... You must listen to your conscience, do what your conscience tells you to do, reject what it tells you to reject. Whoever advises you, if your conscience does not accept that advice, do not take it.

We often hear Mosito saying that his conscience does not allow him but we are surprised to see him taking a knife and murdering Tledima.

Mosito murdered Tledima for "diletlo". This means that certain parts of Tledima's body were removed. The chief and his newly adopted servants such as Khati, Sebotsa, Maime, Senyane, Molafo, Bohata and Papiso were arrested.

3.2.5 Climax

The insanity reaches its peak when Mosito is in prison together with his servants. It is at this time of his frightening dreams and nightmares. Just after Mosito has killed Tledima, it would appear that we are being told that Mosito is now as good as dead. All that remains is for the covering of the flesh to release the soul. The action that he took by killing Tledima, is a one that cannot be performed by a person who is living spiritually.

After a lengthy trial they were found guilty and sentenced to death by hanging.

Dream events are imaginary but are related to real experience in the dreamer's life (The Macmillan Encyclopedia, 1993:380). Mosito's dreams are annoying and frightening. He sees the corpse of Tledima whom he killed, facing him angrily. The first day after receiving their death sentence, Mosito could not sleep. He sees Tledima in a dream talking to him.

"Mosito, Morena ka, ha ke o thusitse hakaale ka sebeta, o fumane borena boo o neng o bo llela,

ekabe o tshoswa ke ho bona ke o etetse ho tla
o lebohela ha o fumane moputso wa hao." (Khaketla,
1983:177)

Translation:

Mosito, my king as I helped you so much with the
liver, you got your kingship that you have been
longing for, why do you fear me, because I am here
to rejoice with you as you received your reward.

It is clear that Tledima appears to Mosito in a dream, not to
rejoice with him but to frighten him because Mosito is no longer
the chief. He is like a creature sentenced to death. Tledima
is there to ask for his reward, that is to make Mosito suffer.
During that nightmare Mosito called the name of God. He asked
God to forgive him, but suddenly heard Tledima's voice warning
him not to call the name of God because he does not know it. If
Mosito knew the name of God he should have forgiven Tledima when
he was pleading for mercy when Mosito was cutting his tongue.

During that painful dream, Mosito saw the shadow of Tledima
stretching its hand and handing the leaking blood liver to him.

"Nka phahlo ya hao Morena, hobane ke wena o
fetotseng bana ba ka dikgutsana pele ho nako ya
bona." (Khaketla, 1983:178)

Translation:

Take your parcel chief, because its of you
that my children are orphans before their
time.

We would like to venture with Kunene (1983:193), who says that in African societies, dreams are taken as communication between the ancestors and their descendants.

In the end, these nightmares became walking experiences as Mosito relives some of the more outstanding periods in his career as a chief. He sees the shadow of his late father and hears the voice from his father's mouth. Mosito cried aloud and said:

"Oho, ntate, eka ke tla etsa jwang?" (Khaketla, 1983:184).

Translation:

Oh father what shall I do?

These are not ordinary dreams since they are the raving of a diseased mind trying to purge itself of the guilt that has undermined its proper functioning.

Mosito's death comes as the conclusion of a protracted agony in which he relives his life in frightening dreams and nightmares. It is strange because Selone too is arrested and sentenced to death. Selone has given his advices and services without any reluctance and without holding back any knowledge as a medicine man. At the conclusion of this tragedy, the price for each one is a terrible death preceded by torture and terror. We hear Mosito praying and singing. His death is a kind of descent into a limbo without hope. We are left in no doubt that we have witnessed the death of a sinner, a sinner who is also a leader.

3.2.6 Denouement

After the death of Mosito and his servants, we see Khaketla's share of moralising. We hear his strong and necessary moral sermons. The people from the community condemn the ritual killing in the community.

Khosi says:

"Batho ba e shwa lefu le manyala le hlokang le matshediso". (Khaketla, 1983:189)

Translation:

People died an impure death which does not even need condolence.

Seisa, the teacher says that because there are still ritual killings in Lesotho, that shows that the church has not yet properly performed its duties.

Phakiso says that the killings would not come to an end if the chief does not attend church. The chief must attend church then the people will follow him.

Old man Mokali suggests that in future the murderers must be hanged in public thereafter they must be photographed.

Khaketla ridicules the evangelising approach of the missionaries.

"Tjhesehong ya bona ya hore ba fumane badumedi, mme baokamedi ba bona mose kwana ba bone hore mosebetsi o tswela pele hantle, ba ile ba tshosa batho ka ho ba bolella ka dihele le mollo wa seabole o sa timeng, o tla tuka ka ho sa feleng."
(Khaketla, 1983:190)

Translation:

In their eagerness to gain members, their superiors overseas realized that in order to gain that membership they frightened people by telling them about hell and the ever burning sulphur, that will burn for ever.

He says that instead of teaching the people that God is merciful and patient, they (the missionaries) caricatured God and presented Him as Satan or a cruel person who burns up those who do not believe in Him.

Khaketla condemns murders and witchcraft and believe that formal education is the only way to a good life. Mosito received a death sentence for his part in Tledima's murder. Khaketla openly says:

"Ha o jala mabele o kotula mabele, ha o jala poone o kotula poone, empa ha o jala tshehlo o ke ke wa lebella hore o kotule koro. Motho ka mong o kotula seo a se jetseng." (Khaketla, 1983:188)

Translation:

If you sow corn you will reap corn; if you grow maize you reap maize; but if you grow thorns; you cannot expect to reap wheat. Every person reaps what he has sown.

As Mosito receives his share which is a death sentence, it is also sorrow, grief and bitterness to see Dipuo crying when her

husband did not return for the Christmas feast and when she learnt about his death.

Khaketla's artistic unity is essential to a good plot. There is nothing in the story that is irrelevant. Nothing is there only for its own sake or its own excitement. Khaketla includes nothing that does not advance the central intention of the story. He does not only select but he also arranges. His incidents, episodes are placed in the most effective order which is not necessarily the chronological order but when arranged in chronological order, they make a logical progress. In his highly unified story, each event grows out of proceeding one in time and leads logically to the text. The various stages of the story are linked together in a chain of cause and effect.

With such a story one seldom feels that events might as easily have taken one turn as another. One feels that the writer (Khaketla) is managing the plot but rather the plot has a quality inevitability, given a certain set of characters and an initial situation.

The plot is well planned. There is interaction between events, places and characters, and nowhere does the plot appear unconvincing.

In short we can say that, Khaketla's plot is well structured. The exposition is when chief Lekaota becomes aware of the

changing times and that education is needed for enlightened leadership. The motorial moment is when chief Lekaota passes away and Mosito takes over. The complication is the reduction of chiefs and chiefs' powers by the central government. The crisis is the murder of Tledima. The climax is the death sentence by hanging. The denouement, Khaketla condemns ritual murder and witchcraft and exalts formal education and dedication to God.

CHAPTER FOUR

4.1 CHARACTERIZATION

The creation of characters is the most remarkable achievement of Khaketla in his novel Mosali a Nkhola. Plot and character are one substance. There can be no movement at one end without movement at the other. Human life began, we are told, when God breathed life into a handful of dust and created a human being. Fictional life begins when the writer breathes life into his characters and convinces us of their reality.

It must be obvious that characters are a creation of the author and although this creation might be based on real persons the author knows in reality, they are not human, they exist only in the text (unless the text is a biography or autobiography).

There are many classifications for the different types of characters in a literary text. According to Perrine (1978:68) authors may present their characters either directly or indirectly. In direct presentation authors tell us straight out by analysis what the characters are like. The author might have someone else in the story to tell us what the characters are like. In indirect presentation the authors show us the characters in action, we know what they are like from what they think, say or do.

Khaketla uses indirect presentation. His characters vary in the manner they are presented. There are specific individuals who perform certain specific acts which characterize their individuality. The next category is that of characters presented in groups. He also uses naming technique to present his characters.

Another feature is the employment of the description of the external appearance of the character (Boulton, 1984:89). Characters are often described by the narrator or their other characters in such a way that their physical appearance is communicating something to the readers about how they are. The physical description of Khaketla's character is with a purpose or function. It is not just for decorative purposes.

4.1.1 Mosito

The centre of this book is dominated by Mosito. He is seen mostly in action; we are not told what he was in the habit of doing in certain non-specific situations, but what he did in specific situations that arose involving him.

We find the following physical description of Mosito by the narrator.

"E ne e le mohlankana e mosehla, e motjhitja ya ratehang haholo seemong sa hae. A raohile a tshabile dithole empa a se motelle, a lekane hantle feela ...". (Khaketla, 1983:1)

Translation:

He was a young man with a fair complexion whose physical appearance was attractive. He was tall but not thin, he was moderate in height.

When Khaketla describes Mosito's external appearance, we have a hope that he will work hard for his people.

Through his physical description Khaketla moves the reader from admiration to revulsion. The physical and temperamental descriptions of Mosito are complemented by emotional reactions by Khaketla's narrator who admires Mosito, and praising him with a eulogie, such as:

'Mora morena Lekaota'. (Khaketla, 1983:2)

('The son of chief Lekaota')

This eulogie is very evocative.

From his physical description, Khaketla moves on to show us Mosito's spiritual being. We hear Mosito saying the following words to his wife Mmathabo:

"Morena ke mohlanka wa Modimo, ya isang setjhaba botleng. Boikarabelo boo a bo jarisitsweng ke lebitso la 'Morena' bo boholo ho feta kutlwisiso ya motho. Ke yena modisa wa mohlape o beilweng bodiseng ba hae, ke yena mosireletsi le mmaballi wa molao, hape ke yena molao, mme ha a sa boulele molao ha ho kamoo a ka tlamang ba bang ho hlompha molao oo, hobane tshwenyane e etsisa tshwene". (Khaketla, 1983:105)

Translation:

The king is the Lord's servant who directs the nation to righteousness. That responsibility has been placed upon him by the name of the king, that responsibility is mightier than the understanding of a human being. He is the one whose leadership of the flock is placed on him, he is the protector, the one who takes care of the law, he is the law too. If he is not careful about that law, he won't be able to force others to respect it, because the child imitates what the adult is doing

Here Khaketla shows us that Mosito is the real leader of his people. He is like an honest shepherd. If an honest shepherd loses one sheep out of a hundred, he leaves the ninety-nine sheep and goes out to look for that one which is lost.

Mosito's own view of himself grows and changes with the changing circumstances. Once he has been doctored by Selone, however his image of himself took a radical turn, and he did not only accept the uncalled advices from Khati and his friends and his wife Mmathabo, but he went out of his way to murder Tledima. At this stage Mosito was right in the hands of his wife. This shows us that Mosito lived according to his wife's life. One can further say that Mosito lived according to Mmathabo's humanity.

This evolution of Mosito's character, from a potentially good peace-loving, social responsible person to a murderer, controlled by his blind wife's ambition, reaches its peak when he was in gaol. In gaol he had bad dreams and nightmares. In the end these nightmares became working experience as Mosito vividly relieves some of the more outstanding periods in his career.

Mosito hears his late father's words:

"Hojane a ahela mantswe a ka lesaka
ditsebeng tsa hao, wa a boloka pelong
ya hao, ho ka be ho se tjena." (Khaketla, 1983:184).

Translation:

(If you listened to my words and kept them
in you heart, it could be not like this)

Suddenly the shadow of his late father disappeared. This shows that Mosito is like a chameleon which its colour to suit its environment. His life went wrong right from the beginning. When the old man asked him about Sebolelo's education, Khaketla says that "Mosito a batla a kgiripana". (Khaketla, 1983:13) (Mosito nearly contradicted himself)

We often hear him saying that his conscience does not allow him to do the evil action. This was a feeble claim because at last Mmathabo convinced him to murder Tledima.

4.1.2 Mmathabo

Khaketla starts by giving us the physical description of Mmathabo (Sebolelo)

"Sebolelo yena o ne a le mosehla haholo,
meno a hae e ka phophi ya lebese. O ne a
raohile, e le motsetlatsetla o ratehang,
ho bile ho bonahala hore ruri ke yena ya ka
lokelang ke lebitso la mofumahadi mohatsa
Mosito." (Khaketla, 1983:10)

Translation:

Sebolelo's complexion was very fair, her teeth were as white as a drop of milk, she stood tall, with attractive appearance. She appeared to be the right one to be the queen, Mosito's wife.

From the above description we have the hope that the nation will receive a good queen, but the nation received a tormentor. Sebolelo deliberately caused pain and unhappiness to the nation because at last the nation lost people such as Mosito and Tledima.

Khaketla goes further to show us Mmathabo's spiritual being:

"Borena ho nna bo tshwana le bodisa ba mohlape wa motho. Ha mohlape e le wa hao, o na le matla a ho etsa seo o se ratang ka wona ... Hare mohlape ona wa hao ho na le nku e bitswang Tledima wena monnga mohlape o na le morero wa popotahadi, o lokelang ho phethwa, ... Tledima ha a eshwa, mme a tseba hore o shwa a pholosa Morena wa hae, o tla iphumana a le lehlohonolo haholo, hobane o tla phetha mosebetsi oo ho seng ya sa tla ke a o phethe, mme o tla shwa ka kgotso e tshweu." (Khaketla, 1983:105)

Translation:

To me the kingship is like the responsibility of a human being over his flock. If the flock is yours, you have the authority to do whatever you want to do about it. Among your flock there is a sheep called Tledima and you the owner of the flock you have a huge plan that must be completed. If Tledima dies knowing that he must die to save the king, he'll find himself being the lucky one because he will complete the work that no one else will complete thus he'll die peacefully.

From Mmathabo's words, we deduce that there is a conflict between Mosito and his wife. Mosito sees himself as the leader of his people. According to Mosito the leader is like a shepherd of his sheep. The shepherd must not be a wolf in a sheep's skin.

According to Mmathabo the shepherd has got the right to slaughter his sheep. Mmathabo advises Mosito to murder Tledima because Selone advised Mosito to get the liver of Tledima. When Mosito refuses to murder Tledima, Mmathabo tells him that he is a coward.

"Tshabo ke lentswe la sesadi mme ha le fumanwe melomong ya banna." (Khaketla, 1983:107)

Translation:

Fearness is the word of womanhood thus it is not found in men's mouths.

Mmathabo is seized by a strange and uncontrollable rage to see Mosito murdering Tledima. When Mosito kills Tledima, she felt a sense of happiness and experienced a wonderful feeling of relaxation, like a poisonous snake which after biting a person, lies sick until that person dies.

Mmathabo does not represent motherhood and motherly love. Mmathabo, from the beginning failed to meet any expectation of a wife. She is a trouble maker, a murderous conspirator. She showed no customary respect for Mosito because she encouraged him to murder Tledima. Mmathabo's evil spirit makes her a type of

a character to which the reader's attention is drawn with a purpose that becomes clear as the theme of the book unfolds.

When Mosito was in gaol, Mmathabo visited him. On her arrival, she wept bitterly and told Mosito that she was not worthy to be called dear because she was the one who betrayed Mosito. This shows that Mmathabo was a betrayer not the real queen that was supposed to lead the nation. She was the killer of the nation.

What we can say about Mosito is that he is a kind and sympathetic person whose leadership is guided by the basic principles of justice. Mmathabo is guided by the evil spirit. Even though she was a pure Mosotho girl, she did not follow the basic principles of Basotho life. There is no principle of Basotho that says a person must be killed in order to get the mixture of a strong medicine.

4.1.3 Traditional medicine man (Selone)

Khaketla has only shown us one part of the traditional medicine man which is witchcraft. What we can say about Selone is that he was a witch doctor. He was using dead snakes to make his clients believe that he was a strong doctor.

Selone reads Mosito just like an open book. It is obvious that Mosito is now in the hands of Selone. He is totally in Selone's power and he will do whatever Selone wishes. This cautious self

revelation on Selone's part is to symbolize the continuing metamorphosis of Mosito's personality and general philosophy of life. Another important fact is to shift on to Mosito's full responsibility for the difficult choices that lie ahead. Selone's role is that of planting an idea in Mosito's mind and watching it grow.

The most painful choice that Mosito has to make is that between kingship and someone who defends the nation. In order to be respected as a king he must be fortified with medicine mixed with the liver of a human being. This was the beginning of the real tragedy. Mosito responded as any human being in this situation would have done, by welcoming the stranger who seems to have power to help him. Yet by that act Mosito was compromising himself. His acceptance of Selone is the beginning of a series of similar confrontation from which Mosito emerges with his human quality even more erode than before. Selone told Mosito that the ancestor told or has shown him the medicine that he must use to fortify Mosito. Selone described that person whose liver was required for the medicine. Khati knew the person, and the person is Tledima.

Mosito accepted Selone whole heartedly. Thus we move to the position where Mosito says to Selone:

"Bongaka o bo pasitse, mme o ne o
lokela hore o hlome sekolo, moo ho tla
rutwa dingaka ho laola." (Khaketla, 1983:91)

Translation:

You have passed doctorship, so you were supposed to establish a school where doctors would be taught how to sniff out.

Here Khaketla is ridiculing Mosito because there is no school where doctors are taught how to sniff out. As we have said earlier, to be a traditional doctor is a gift from the ancestors. In this regard, we would like to venture with Guma who says that the well-known traditional doctor Mohlomi once had a dream and in his dream he spoke with his ancestors about the medicines.

"O ithute meriana ya ho alafa e le hore o tle o tsebe ho ba alafa mafung a ba kgathatsang." (Khaketla, 1960:77)

Translation:

You'll have to teach yourself medicines so that you can cure their illnesses.

Mohlomi was a gifted traditional medicine man. Nowhere from the literary texts or history are we told that Mohlomi once said that a person must be killed in order to get the mixture for the medicine. Mohlomi was good at helping people who were sick in their minds.

Some people said that Mohlomi cured smallpox and even leprosy. Mohlomi did not like those doctors who threw bones. He said that those doctors blamed others by smelling out. He thought that those doctors were evil. He always advised rulers not to punish anybody who was accused of doing wrong by these doctors. Mohlomi was also a famous rain maker.

He gave King Moshweshwe an earring. He told him that there is no medicine that will make a king to be respected. The earring was a sign that he had the power to give orders and make others obey. Mohlomi advised Moshweshwe to treat his people and his enemies with kindness and justice so he will be respected.

4.1.4 Lekaota

Lekaota is a peace-loving chief who encourages activities that promote life. He is wise despite the lack of formal education. He is moving with the times, that is why he sends his son to a High School. He realizes that the new rulers must be educated in order to rule effectively.

Lekaota serves as a link between Mosito and his earlier life and his rise to power. He is a strong protector of tradition, but is not trusting a traditional medicine man. He does not enforce traditional beliefs on his son, but he advises him about the family that he can visit in order to have a wife. He advises Mosito to listen to his conscience.

After Mosito's final choice we hear Lekaota saying:

"Ho kgetha mosadi ho boima haholo, mme ho lokela hore motho a immamelle hona hantle. Haeba o fela o utlwisisa hore Sebolelo ke yena, ke yena, nna ke re ho lokile. Haeba o bona leha e sa lekana ka thuto le tla nne le phele hantle ba babedi, ke tla ya mo nyala." (Khaketla, 1983:13)

Translation:

Choosing a wife is very difficult, and needs to be looked into very carefully. If you really feel that Sebolelo is your choice, I accept your decision. If you feel that you can live together despite the discrepancy in your educational standards, I shall go to marry her for you.

Lekaota is fair to his son Mosito. He does not want to disturb Mosito in his marriage. He wants his son to make his own choice so that if things do not go according to his expectations, he (Lekaota) shall be completely innocent.

Lekaota is not a christian but on his death bed he extols Christianity because he believed that there is someone who is above the ancestors. Lekaota, the custodian of tradition speaks against polygamy. He make his son aware that the Church does not allow polygamy so he must make a right choice.

4.1.5 Tledima

Tledima trusts his sincere friends Senyane and Bohata. He tells his wife that nothing will happen if he is accompanied by the two. This is ironic because something happened whilst accompanied by those two.

Tledima kisses his wife before he leaves for the Christmas feast. Kiss is a sign of love. He loves his wife very much. He is even proud to tell his friends that he loves his wife. We hear him saying to his friends:

"Banna, ka moo ke ratang mosadi wa ka ka teng, ha a buile ha nke ke be ke rate ho mo hlabehisa; le jwale ha ke a nepa hore ke tsamaye ke be ke tlo fihla mona. E mosoothwana eno ke lefu la ka, wesoo." (Khaketla, 1983:119)

Translation:

Men, the way I love my wife, if she spoke, I don't like to make her sad, even now I made a blunder to walk so far. That one who is dark brown in colour is my death, my fellow ones.

Tledima feels that he is an innocent person who has done no wrong. He is shocked when he realizes that he has been kidnapped and the person who is killing him is Mosito the one who was supposed to protect him.

When Mosito was about to kill him, we hear him saying:

"Morena, ekaba molato wa ka ke ofe, ha o ntshiisa bana ba ka ka mokgwa oo? Oho, morena mpe o hauhele bana ba ka hle." (Khaketla, 1983:123)

Translation:

Chief, what is my fault that you make me leave my children in this way? Oh chief please have mercy on my children.

Tledima loves his children very much. He is asking Mosito to spare his life only for the sake of his children. He is wise. He promises the chief that, if he spares his life, he won't reveal that secret. Tledima is not just dedicating himself to Mosito to be killed but he tries to show Mosito a picture of parenthood. He reminds Mosito that he is also a parent and what would Mosito's son do if he (Mosito) were about to be killed.

Khaketla says Tledima cried as he was pleading for mercy. His tears were not tears of fear, because he was not a coward. These were tears of sorrow when he remembers his loved ones, his wife and children. He was a brave person, he had a scar on the forehead showing that he was a hero who was protecting the nation in the hands of the enemies. His murderers too are afraid of him. He was murdered by ten men, Mosito, Selone, Senyane, Bohata, Sebotsa, Khati, Maime, Papiso, Molafu and Letebele.

To confirm that Tledima was brave and strong we hear Papiso saying:

"Molotsana enwa le mo hlokomele; ha a ka tsoha mona a ka re etsetsa moferefere o mobe haholo." (Khaketla, 1983:123)

Translation:

You must be aware of this wicked person; if he can wake up, he can cause big trouble for us.

Among his murderers Tledima blames Senyane and Bohata because they are the people who fetched him at his home. He trusts God. When he sees that his chances of living are too slim, he spoke to God and asked Him to look after his children.

"Modimo, Ntate dikgutsana tsa ka ke tseo." (Khaketla, 1983:124)

Translation:

God, My father there are my orphans.

Tledima is trustworthy to Dipuo because Dipuo says that they have been married for fifteen years and Tledima has not yet slept out just because of drunkenness. He sleeps out only if he has told his wife that he won't come back.

4.1.6 Dipuo

Dipuo is derived from a verb stem -*bu*, which means talk. If there is something which does not satisfy her, she talks about it.

Dipuo represents motherhood and motherly love. She is not satisfied as Tledima departs with Senyane and Bohata. She advises him to stay at home because it is Christmas day and there is much beer. Dipuo's dissatisfaction was a portent of what is going to happen to Tledima.

She trusts Tledima. She was worried as he did not return from the Christmas feast. She could not just stay without knowing what happened to Tledima. She went to Senyane's place to inquire from Senyane about Tledima. Unfortunately he was not at home. After sun rise she went to Senyane's place again. She is a persevering person, Senyane tells her that they left Tledima at Thebe's place. She went to Bohata's place, and she got the same answer she got from Senyane.

She went to the chief and found Khati there. Dipuo sends Khati to the chief to make him aware that Tledima had disappeared. The chief knows very well that Tledima won't come back but he told Khati to tell Dipuo to have hope maybe her husband will come back.

Dipuo suspects that something has happened to Tledima because both Senyane and Bohata are present. She appeals to the chief through Khati to send someone to Thebe's place to see if Tledima is there. The chief is so reluctant, and Dipuo promises to report the matter to the police and she is prepared to make the police aware that the chief refuses to send someone to Thebe's place to check if Tledima is there.

Dipuo does not trust Mosito. We see her sending a child to go and call Pokane. Pokane talks like a leader to Dipuo. He encourages her to be hopeful that her husband will return. After talking to Pokane she is relieved.

Dipuo trusts God. We see Dipuo praying as she could not sleep. She is desperate to know about the whereabouts of her husband. She is not reluctant to go to the place for the second time. Early in the morning, Dipuo went to Pokane and let him know that Tledima has not yet arrived. She was sad about his disappearance and the tears flow down her cheeks.

Dipuo is accompanied by Pokane to the chief's place to let him know that Tledima has not yet arrived. Dipuo is talking to the chief whilst she is crying:

"Morena Tledima ha a eso fihle." (Khaketla, 1983:132)

Translation:

Chief, Tledima has not yet arrived.

Dipuo suspects that Mosito knows what has happened to Tledima because he is not willing to help her. Mosito says to Dipuo:

"Ke nna ya lokelang ho disa monna wa hao?"
(Khaketla, 1983:132)

Translation:

Am I responsible to look after your husband?

4.1.7 Seleso

Seleso is a wise investigator who is investigating the murder of Tledima. He pretends to be someone who is looking for a job. Mosito wants to know why Seleso came to look for a job at his place. The investigator who appeared to be a numbskull person gives Mosito a good reason. He tells Mosito that he heard that Mosito is a peace-loving chief. Seleso is given a job. His job is to look after the cattle. He appeared to be a psychopath and the people did not take him seriously.

Seleso drinks sorghum beer like other people. Seleso knows how to investigate. He does not isolate himself from other people. He joins the company of people working together for a person who gives him food and beer for their work. He joined that company of people at the right time knowing that it is the time for drinking beer.

Whilst he was drinking beer, the cattle he was looking after, entered Molafu's corn field. Seleso has a human respect. He finds himself guilty because the cattle he is looking after entered the corn field of another person. He pleads for forgiveness but Molafu who is under the influence of beer despises Seleso.

Seleso is wise and brave. He fights with Molafu and from Molafu's mouth, Seleso gets the information about the murder of Tledima. Molafu who feels that the fight is now heavy, is no longer fighting with hands only, he fights with words too. Molafu tells Seleso that Tledima was an insane person who was like Seleso and they dealt with him. Seleso got the information that Molafu is one of the murderers of Tledima.

The chief asked Seleso about their fight with Molafu and Seleso said to the chief:

"O itse ba tla nketsa seo ba se entseng Tledima."
(Khaketla, 1983:142)

Translation:

He said that they'll deal with me as they dealt with Tledima.

Mosito was so shocked that he gave Seleso a pound and told him to keep quiet about what he had heard from Molafu. The wise investigator knew that the chief is also involve in the murder of Tledima. If Mosito was not involved he should have been happy about what Molafu said so that he can help to get the murderers of Tledima. Now he bribes Seleso to keep quiet. Seleso suspects that he might be killed because Khati asked him the name of his clan. Seleso did not report when he was leaving Mosito's place. The following day after receiving the information, he disappeared and went back to his real work with relevant information.

4.1.8 Thulare

Thulare is the chief of the investigators (C.I.D.). He is a wise person. He wants to get the liver right in his hands. If he is not wise enough he won't get it. Thulare appears to Mosito (when he was in prison) as a traditional medicine man who is willing to help him. He tells Mosito that he knows his father. He used to come to chief Lekaota's place but by that time Mosito was still young. Thulare becomes so open to Mosito because he wants him to accept him on his free will. He tells Mosito that he must get that liver of Tledima, because that liver is the only right mixture of the medicine needed to cause the court case to cease.

Thulare used to come to chief Lekaota's place, and Khati noticed him but he did not know that Thulare is a police man. Mosito asked Khati about Thulare and he told Mosito that he used to see Thulare at chief Lekaota's place but he did not know that Thulare is a traditional medicine man.

Now Mosito hoped that Thulare was a real traditional medicine man. Now Mosito is offering himself to Thulare. Mosito agrees to release the liver. Thulare as a wise investigator wants Mosito to write a letter to his wife Mmathabo informing her to give Thulare that liver. Thulare wants to make sure that the liver is found in Mosito's hands. He says to Mosito that Mmathabo will not release that liver because she does not know him. Mosito is now signing his death warrant. Mosito writes a letter to Mmathabo informing her to give Thulare the liver. Thulare wants to take Mosito's letter to the investigator to make sure that the letter is written by Mosito by comparing it with other letters written by Mosito before.

After receiving the liver, Thulare took it to the medical doctor to make sure that it was a liver of a human being. This shows that Thulare is sure about his work. He is an experienced person.

He does not want to make Mosito aware that he is not a traditional medicine man. He gives Mosito something like a medicine just to make him believe that the medicine will help him

to be acquitted from prison. Thulare is the protector of the nation. He does not want to see people killed. He made a thorough investigation so that Mosito and his servants could be punished for what they had done.

The investigations of Thulare helped the court very well because the court of Justice was helped by Thulare's investigations to have sound facts before finding Mosito and the others guilty.

4.1.9 Khera

Khera is the person who saw the murderers of Tledima. On Christmas day Khera was resting near the rock where Tledima was kidnapped. Khera has good hearing. He heard the voice of Tledima when he was telling Senyane to wake up. Senyane was pretending to be too drunk. Khera also knew the voice of Bohata when he was telling Tledima to place Senyane on the ground so that he could fasten his trouser.

When they place Senyane on the ground, Khera saw a group of people appearing and they kidnapped Tledima. He saw them clearly because the moon was bright.

4.1.10 Maleke

He is the person who made it possible for the police to investigate the murder of Tledima. He is a fisherman who is using a thick fishing rod and a big hook. His fish hook caught something huge. He asked for help but people thought that maybe he had caught a big snake. At last Tefo and Motiki helped him. They pulled the fishing rod and the fish hook came out with a piece of a blanket. They thought that the owner of the blanket was still in the river.

4.1.11 Motanyane

Motanyane is a brave man. Motiki and Tefo were afraid to help Maleke to pull the fishing rod because they thought that Maleke's fishing rod had caught a snake.

Motanyane threw himself into the river. He wants to make sure what Maleke's hook has caught. He finds that there is a body of a human being in the river. He cannot pull it out because it is heavy and it is trapped between two rocks.

The people fastened Motanyane with one end of the rope. When he reached the corpse, he gave the people outside the river a sign and they started pulling him out of the river. He came out with the corpse. They found that it was Papiso's corpse. Motanyane

reported that there was another corpse which was still in the river. That one was big and heavy.

4.1.12 Tsela

Tsela is a strong man. He is also brave. When he hears that there is a corpse in the river, he does not hesitate to go and fetch it. He voluntarily throws himself in the river. They fasten him with a rope around his waist. After a long time, he comes out with Tledima's corpse.

4.1.13 Papiso

Papiso means "parallel" or "near". When the murderers of Tledima were busy throwing his body to and fro before they could throw it in the river, Papiso was at the edge of the river. He slipped and fell in the river. He was drowned because he could not swim. Papiso was accidentally thrown in the river.

4.1.14 Molafu

Molafu is the reliable source that gave the police the green light on how to investigate the murder of Tledima. His drunkenness revealed everything when he was fighting with Seleso. Molafu claims that he entered the plot just because he loved his chief very much. When they kidnap Tledima, Molafu thrashed him

with a fist. He also took Tledima's tongue and gave it to Mosito to cut it.

4.1.15 Letebele

Letebele was desperately in need of money, that is why he supports the plot to kill Tledima. He is promised money if he can help to murder Tledima. Actually he is not in favour of Mosito and Khati because a year before Tledima was killed, Mosito took Letebele's mealie field and gave it to Khati.

Khati promises Letebele that if he does not help to murder Tledima, they are going to kill him. Even though he is one of the murderers, we can see his humanity. He says that his conscience does not give him a chance to walk free as he sees Dipuo and Papiso's wife because as a human being he feels guilty.

4.1.16 Senyane and Bohata

These are sincere friends of Tledima. As people are celebrating on Christmas day, Senyane and Bohata give Tledima much whisky. The two did not drink much but they pretended to be drinking.

The two play a major role in killing Tledima. Tledima does not suspect that something can happen which is against him because he trusts the two. Bohata says that he is invited to Baterefala

just to take Tledima near the place where they planned to kill him.

4.1.17 Khosi and Pokane

They were the most powerful pair identified by a common concern for justice and compassion. They recognised Mosito's leadership qualities. They both had patience because Mosito once ill-treated them, but in turn they did not ill-treat him. When he was in gaol, they visited him.

"Khosi le Pokane ba ya ikopela hore ba mpe ba dumellwe ho felehetsa Moruti Motete ba yo geta bosiu le yena teronkong ... ho kgothatsa morena wa bona le motswalle wa bona la ho qehela."
(Khaketla, 1983:187)

Translation:

Khosi and Pokane asked for permission to accompany Pastor Motete so that they could be with him for the whole night in the cell ... to encourage their king and friend for the last time.

They represent brotherhood and brotherly love. They serve as the link between Mosito's earlier life and his rise to kingship. Since it is known that they are Mosito's advisors, they have once expressed their dissatisfaction when Mosito was about to lodge a complaint as he would be one of the unpaid chiefs.

Khosi and Pokane represent all the virtues that stand opposed to evil things. They are both dissatisfied with the way things are

within their society. Khosi and Pokane are a problem to their society because they rejected its proposals and on the other hand, the society is a problem to them because it produces an excessive number of criminals and corrupt people.

4.2 CHARACTERS CAST IN GROUP

The three old men namely, Khati, Sebotsa and Maime are characterized by their unity of purpose and identity of action and sentiment. The three of them are against Pokane and Khosi. They believe that Pokane and Khosi are the people who are misleading Mosito because they (Pokane and Khosi) are educated. They all wish to share ideas with Mosito and even to advise him. They all believe that Mosito must shift from his late father's dwellings and build a new home. They all want Mosito to doctor the village so as to protect it from lightning.

These old men have the same thoughts and they speak the same language. When Mosito was reluctant to accept their advice, they were all for the idea that Queen Mmathabo would help them in that regard. Their suggestion was right because at last Mosito agreed to murder Tledima through the help of Mmathabo because she forced Mosito to murder Tledima.

They were all for the idea that Selone was the powerful medicine man. They are the first people to be doctored by Selone. They all thought that if Selone doctored them, they would be

respected. They commented on the crisis the situation would be if Mosito did not take their advice. They are featured most prominently in Mosito's killing of Tledima.

What we can say further about this group of characters, is that Khaketla used onomastics to reveal them to his readers. Altman defines literary onomastics as a more specialised literary criticism in which scholars are concerned with levels of significance of names in drama, poetry, fiction and cosmic symbols as they relate to theme, structure and other literary considerations (Neethling, 1985:88).

We should ask ourselves why Khaketla chose names such as Khati, Sebotsa and Maime. The name Khaketla chose for a certain character reflects the personality or circumstances of that character, thus a name in itself could be communicating something about a certain character. These names are communicating information about their personality traits, behaviour and actions.

The technique of naming in fiction is a very old one. It goes back to the Bible with names like Joshua, Emmanuel and others. Most of our cultural facts, values and norms are drawn from observable phenomena and are kept alive by different idiomatic expression and proverbs. They formulated an idiomatic expression saying: "Bitso lebe ke seromo or Bitso letle ke thoriso" meaning that a bad name is an omen or a good name is a praise.

4.2.1 Maime

Maime means a medicine used for causing a chief to be lenient in his judgement (Mabille, 1979:221). Actually Maime is the name of the medicine. Medicine is used to help people to recover from sickness but if it is not taken carefully, it can kill a person. Maime had a huge voice and what he was saying was very difficult to be rejected.

"Lentswe la Maime la tetemisa marulelo a ntlo,
yaka holane ho e tla sefefe se seholo." (Khaketla,
1983:36)

Translation:

Maime's voice shook the roofs of a house as if
the huge storm was about to come.

Mosito once rejected Khati's and Sebotsa's advice, so they called Maime in. Maime advised the king and at last Mosito accepted that advice.

When the murderers of Tledima were in gaol, Maime became heavy for the police and at last he became the state witness. All that he said was accepted as truth and he was released.

4.2.2. Sebotsa

Sebotsa is derived from the verb stem -botsa which means the one who asked a question (Mabille, 1979:395). Sebotsa for instance

will close his eyes and when he opens them, will ask a question that Mosito could not answer.

4.2.3 Khati

Khati means a skipping rope. Khati made Mosito a fool because he led Mosito to the skipping rope, thereafter he made Mosito jump that skipping rope. Khati convinced Mosito to dance to his music. Mosito's fall does not occur when he was sentenced to death, it begins when he too takes the first step in accordance with Khati's advice, to doctor the village.

We find that Khaketla portrays his characters very well. He divides his characters into two groups, namely those that present progress and those that present tradition with forces of darkness. Pokane and Khosi are upright because they stand for progress and goodness.

They are the embodiment of Mosito's enlightenment. They deserve to be called human beings in the mist of all other people who have allowed the beast in them to grow out of control. The word "human being" in its sense of someone with an elevated sense of compassion, a strong degree of moral integrity and social responsibility, is used to describe them. They were human beings not only in their appearance and knowing how to talk, but human beings in all their ways. They were human beings in good times and in difficult times.

The tradition and some of its darker aspects are represented by Khati, Sebotsa, Maime and Mmathabo. Khaketla portrayed these characters as beasts. Their behaviour is also of beasts for they eat each other as they killed Tledima.

Khaketla gives us a picture of a confused society that runs into dead-ends for its leader follows the path that lead them to nowhere. Characters like Senyane, Bohata, Molafu, Papiso and Letebele are spineless. They joined the plot to kill Tledima just for the sake of the money.

Characters like Seleso and Thulare are upright in their work. They stand for the good. They know that Mosito can give them money to bribe them if they wish but they want justice to be done. They are honest because we see them taking Mosito the chief and his servants to the court of law.

All these characters present an interesting image of Mosito. They are two sides of Mosito's personality. He is a man of progress because of his education. On the other hand he is the guardian of his people's beliefs and customs. In other words his one foot is in darkness whilst the other one is in the light.

CHAPTER FIVE

This chapter provides the general conclusion of this study. It takes a look at what we have achieved thus far. The object is to point out what we have attained and to say what the contributions of this work are. It also put forth some suggestions which provide a guide to a reader concerning Sesotho literature.

5.1. GENERAL CONCLUSION

5.1.1. Looking back

Mosali A Nkhola is a well written novel. Mosito comes home after completing his studies in Durban. He marries Sebolelo and installed as chief after his father's death. Many chiefs in Lesotho are reduced and Mosito is one of them. He receives all kinds of advices to fight for his rights. His wife Mmathabo convinced him to employ the services of a traditional medicine man. Mosito gives in inspite of his father's advice to listen tried and sentenced to death.

It appears that Christianity influenced Khaketla, but even at the height of his manifestation of Christianity influence, he did not completely let go of his belief in the value of the tradition of the Basotho people. We have seen how he accepted the Basotho

traditional values and also how he accepted Christianity in his book.

Syncretism in Khaketla's work may be viewed as a toning down of differences and strengthening of similarities so that the time two sets of values that at first appeared to be mutually incompatible are fused together precisely through emphasising their similarities. Yet in the best of circumstances one component may be more important than the other. What we can say in terms of cultural values, is that one component may be considered as a sign of progress while the other represents backwardness.

This basic contradiction is not only found in Khaketla's work, but is also found in most human beings. They normally express it as a mixture of conservatism and progressivism.

Another thing that the old man Lekaota told Mosito is to listen to his conscience. After murdering Tledima, God withdrew Himself and went far away from Mosito. The story of the separation of man from God or God from man, so then God was to be sought with diligence and with acts of worship. Mosito's friends namely Pokane and Khosi continued to give him the spiritual guidance. They directed him to the vision of Isaac whom God instructed his father to sacrifice.

Another important factor about Khaketla is the question of marriage. In the olden days, the parents of a young man wishing to marry, went around searching for a good daughter-in-law for them. But what happened if one of the young people involved did not like the partner chosen for him?

Khaketla gives us a clear picture that he does not want to see the rebellion of the young people suppressed. Chief Lekaota did not choose a wife for Mosito, but he only directed him where to look for a wife. He did not instruct Mosito about whom to marry. He pointed out clear to Mosito to make his choice. Khaketla wants to see these young people both males and females given the freedom licences.

One of the most important consideration in his book is that he places the central character right at the beginning of the story.

Mosito is placed right from the beginning of the story and so are the immediate opposing characters. The conflict is next introduced and the central character is brought face to face with it. We know that this character will be there until to the end or until some crisis removes him.

In the last chapter, Khaketla uses hymns and prayers. Khaketla has a reason why he is using hymns and prayers in the last chapter of Mosali A Nkhola. We do not agree with Moloi when he says that the last chapter of Mosali A Nkhola is irrelevant

because the last few pages of the book are unnecessary moral sermon (Moloi, 1973:184).

Khaketla uses the last chapter of his book to condemn witchcraft and ritual murder. He shows us the picture that if people do not come closer to God, they will end up in gaol or in hell. He uses hymns and prayers to broaden, deepen and sharpen our awareness of life. He takes us through the imagination deeper into the real world, and enables us to understand our troubles. Khaketla's story becomes interpretative as it illuminates some aspects of human life or behaviour. His story with prayers and hymns presents us with an insight large or small into the nature and conditions of an existence. His story with prayers and hymns gives us a keener awareness of what is it to be a human being in a universe, sometimes friendly, sometimes hostile. It helps to understand ourselves.

Here is Mosito's prayer:

"Oho, Tledima nteballe motswalle wa ka. Ekaba thuso ke tla e bona ho mang? Oho, lona dinaledi tsa lehodimo tjhabang, benyang le kganye ka ho sa feleng ... Tosa metsotso e boele morao, hora ena e ntshalletseng e fetohe letsatsi le le leng feela ..." (Khaketla, 1983:187)

Translation:

Oh, Tledima my friend forgive me. From who perhaps shall I receive the help? Oh, you the stars of the heaven, arise, shine and give an everlasting brightness ... Pull the minutes back, this hour which is remaining for my life, let it turn into a day only.

By Mosito's prayer, Khaketla wants to make us aware that we are not perfect. We want to ill-treat other people, to murder them but when the spear is pointed to us we plead for mercy.

Mosito killed Tledima and so he is facing the death sentence, but he pleads for mercy. He did not free (release) Tledima when he was pleading for mercy. Mosito was not like his father. His father did not murder and do justice and righteousness at the same time. It was well with his people because he judged the cases well because of his conscience.

From Mosito's prayer, we can see that he is afraid to face death. What Khaketla is saying about Mosito's last hour, is that the people shall not lament for him. His friends Pokane and Khosi spoke with him from the beginning. They spoke to him about his prosperity, but he refused to listen. He did not obey the voice of his late father.

Mosito is a shepherd who was supposed to have looked after the flock of sheep. He murdered, scattered the flock and had driven the sheep away.

Khaketla's heart is broken within himself because of his Christianity. He does not wish to see an evil thing, such as murder. For the land is full of murderers because of the curse the land mourns. Mosito's curse is evil and his might is not

right. Mosito's way shall be to him like slippery path in the darkness.

Another Khaketla's artistic work is found in his titles. His titles are short and to the point. The titles of his novel are its controlling ideas. They are not a summary of a particular chapter in the story. Khaketla's titles captivate the reader because they are interesting.

For example, if we look at the title 'Sefi se a pitla' (The trap catches) we wish to know more about that trap which is in that chapter. If we read what is contained in that chapter, we find that the trap that Khaketla is talking about is Mmathabo's tongue. Mmathabo convinced Mosito to employ the services of a traditional medicine man. At the beginning Mosito resisted to take the advice from the former chief Lekaota's advisors but at last Mmathabo trapped him and Mosito murdered Tledima.

The title 'Lebone le a tima' (The light becomes off) is also interesting. Khaketla is not telling us about an ordinary light. If we read that chapter with an understanding, we find that the 'light' is (lebone) is hope.

After receiving a death sentence they made an appeal at a High Court with a hope that their appeal will succeed. But unfortunately their appeal was rejected. Their hope that they might be freed, was evaporating.

Before we conclude this chapter, we would like to focus our attention on the role of symbols in Khaketla's work.

Symbols are exploited by various writers in Sesotho for specific purposes. In most cases they use physical objects that represent something. Khaketla uses symbols which he clearly created in his world of imagination which on the whole colour his work of art. This symbolic pattern becomes the background on which Khaketla's story unfolds.

He uses symbols as communication elements intended to simply represent or stand for a complexity of person, object or idea. The symbolist's criteria are applied most successfully to the novel Mosali A Nkhola by Khaketla. We consider Khaketla as the heir of the symbolist. He wished to liberate his novel from its expository function and its formalized oratory in order to describe instead the fleeting immediate sensations of man's inner life and experience. He evokes the ineffable intuitions and sense impressions of man's inner life.

He also uses symbols to communicate the underlying mystery of existence through a free and highly personal use of metaphors and images that though lacking in precise meaning would nevertheless convey the state of mind and hint at the dark and confused unity of an inexpressible reality. Khaketla is greatly influenced by Christian values (Bible), thus the plot within his novel is

developed and orchestrated by the sensitive manipulations of harmonies, tones and colours inherent in carefully chosen words.

Khaketla emphasized the essential and innate qualities of the medium of his novel as based on his convictions of the supremacy of art over all other means of expression or knowledge. This is based on his idealistic conviction that underlying the materiality and individuality of the physical world was another reality whose essence could best be glimpsed through the subjective emotional responses contributing to and generated by his work of art. Khaketla uses symbols to clothe the ideas in his novel in a sensuous form and stress the subjective symbolical and decorative functions of an art that gives visual expression to the inner life. He uses symbols to evoke subjective states of mind by visual forms. He sought images that probed the emotional and irrational aspect of human experience in opposition to the prevailing neoclassical and realist modes of representation.

Khaketla arouses emotional response in the reader by a prolific use of symbols which infuses the mind with the particular in order to suggest the general. This awakens the imagination and creates visual pictures in the reader's or listener's mind. We may argue that some symbols chosen by Khaketla for his novel, will bring us closer to an understanding of our culture. For example, in the symbolism of the black sheep, we had to do no

more than see a black sheep or visualize it in order to think of death.

Sheep are among the most important animals that people have tamed because they provide both food and clothing. According to The World Book Encyclopedia Vol. 17 (1992:280), long before people began to write history, shepherds watched the flock of sheep in the fields to guard them against attack by wild animals. This shows that sheep are animals that need protection. They cannot protect themselves against their enemies.

Among the Basotho, sheep are used for payments of fines, lobola, sacrifices and ritual ceremonies.

Sheep are taken as the link between the ancestors and their descendants. Sheep are a symbol among the Basotho. They symbolize wealth, status and above all they are a link between ancestors and their descendants.

Selone instructed Mosito to slaughter a sheep. Its chyme mixed with blood was placed on the late chief Lekaota's grave. Thereafter they did not eat its meat. It was thrown in Sejabatho. The flesh of a human being is not eaten when he is dead. Here Khaketla is associating the sheep that Mosito slaughtered with a human being.

Sheep was used to be the link between the ancestors and their descendants. Mmathabo told Mosito that among his flock of sheep there was a sheep that must be slaughtered so that it could be the link between the ancestors and themselves. Here Mmathabo was referring to Tledima. Christ was associated with a sheep because He was killed to save the world from its sins.

Black colour symbolizes darkness. Darkness is equated with evil, ignorance and backwardness. Khaketla says that the stone that they took out of the snake's stomach, has a black colour. The sheep that Mosito slaughtered, was deep black in colour.

By the black colour Khaketla is symbolizing the evil actions that Mosito was about to perform. His characters are metaphorically represented as beasts. Their behaviour is also of beasts for they do not have the conscience not to kill each other.

To show really that darkness is evil, the Bible says that when the darkness was upon the face of the deep, the earth was without form. God saw that light was good and He separated the light from the darkness. In darkness people cannot see one another very well.

Blood is considered as the source of man's power and activity. If a state of mental inequilibrium exists among the Basotho, they will slaughter an animal to spill blood. The Bible says that it is through the blood that the world is redeemed of sins. In

Mofolo's Chaka, the blood cleanses the Amazulu world because the chief has sinned and it is through the blood that the people are freed of the sin (Kunene, 1989:112).

Khaketla says that Selone vaccinated Khati with a razor blade. Khati bled as if he was nose bleeding.

The blood of the sheep that Mosito slaughtered was placed in a dish. That blood was never cooked as Basotho cooked it after slaughtering an animal. It was mixed with medicine. The stone that they took out from the snake's stomach, was surrounded by a red line. That red line symbolizes blood. By blood Khaketla was symbolizing the blood of innocent Tledima.

The snake is regarded as the most wise animal. It has been said that Satan came in the form of a snake when he came to Eva in the Garden of Eden. It is the most poisonous animal. Khaketla used a symbol of a snake in his book. Selone was using a dead snake to make his patients believe the lie he was telling them. Mosito rejected the suggestions of the old men, because his late father had advised him to listen to his conscience. At last Mmathabo advised Mosito to kill Tledima and we see Mosito following Mmathabo's advice. Even in the Garden of Eden God told Adam not to eat the fruits of the tree which was in the middle of the field, but Eva told Adam to eat the apple from the tree which was in the middle of the field.

By the snake, Khaketla is symbolizing Mmathabo because she betrayed Mosito to kill Tledima.

A dream is a story that a person watches or appears to take part during sleep. For The MacMilan Encyclopedia (1993:380), dream events are imaginary, but they are related to real experiences in the dreamer's life.

We would like to venture with Kunene (1989:193), who says that in African societies dreams are taken as communication between the ancestors and their descendants.

Mosito had bad dreams as well as nightmares. He saw the corpse of Tledima whom he killed turning about angrily at him. The first day after Mosito was sentenced to death, he could not sleep during the night because Tledima visited him.

"Mosito, Morena ka, ha ke o thusitse hakaale
ka sebete o fumane borena boo o neng o bo
llela, ekaba o tshoswa ke ho bona ke o
etetse ho tla o lebohela ha o fumane moputso
wa hao." (Khaketla, 1983:177)

Translation:

Mosito, my king as I helped you so much
with the liver you got your kingship that
you have been longing for, why do you fear me
because I am here to rejoice with you as
you received your reward.

It is clear that Tledima appears in a dream not to rejoice with Mosito because he is no longer the king. Mosito is like a creature sentenced to death. Tledima is there to ask for his

reward, that is to make Mosito suffer. During that frightening dream, Mosito called the name of God. He asked God to forgive him. Suddenly Mosito heard Tledima's voice warning him not to call the name of God because he does not know it. If he knew the name of God he should have forgiven him (Tledima) when he was pleading for mercy when Mosito was cutting his tongue.

During that painful dream, Mosito saw that shadow of Tledima stretching its hand and handing the liver which was still licking blood over to Mosito.

"Nka phahlo ya hao Morena, hobane ke wena
o fetotseng bana ba ka dikgutsana pele ho
nako ya bona." (Khaketla, 1983:178)

Translation:

Take your parcel king, because it's you who
made my children orphans before their time.

In the end, these nightmares became walking experience as Mosito relives an outstanding period in his career as a king. He saw the shadow of his late father and heard his father's voice. Mosito cried aloud and said:

"Oho ntate, ke tla etsa jwang?" (Khaketla, 1983:184)

Translation:

Oh father what am I going to do.

In Mosali A Nkhola, Khaketla used dreams to purge Mosito's mind of its guilt. But we feel that it was too late for Khaketla to

use dreams to purge Mosito's mind, because he was already sentenced to death.

We feel that Khaketla is a moralist writer, in other words he does not only use dreams to convey a message to Mosito as done in the story, he does not only want his character Mosito but his readers also not to miss the moral point or message of the dream. These were not ordinary dreams since they were the ravings of a diseased mind trying to purge itself of the guilt that has undermined its proper functioning.

For Khaketla, culturally among Basotho, dreams serve as communication with the world beyond. In other words there is no arguing with dreams. One simply has to do what they say.

Among Basotho, water is generally regarded as a blessing, as a bringer of prosperity and plenty (Kunene, 1989:111). Yet the water can be destructive if it is flowing in torrents that wash away the rich top soil. Water is regarded as a symbol of life. Christians use water during baptism so water is indeed a symbol of rebirth, new life and vitality.

For Pretorius and Swart (1982:41) willow trees with their branches hanging down usually symbolize mourning or condolence. The writer may use the image of willow trees to symbolize death.

Mosito and Selone took the sheep's stomach and threw it in the river. There were willow trees in and near the river. Here Khaketla is saying that we must open our eyes because the dead person is about to follow that stomach of a sheep. Today Sejabatho (man-eater) is eating a sheep, what is it going to eat tomorrow?

Within a short period of time, Mosito, Selone and the others, murdered Tledima and threw him in the very same river.

Khaketla used the river to symbolize the grave. We can also say that he used the river as a means of transport. He used the river to transport Tledima out from the village to somewhere else. The murderers of Tledima were not mourning the death of Tledima but they were mourning their own death.

We would like to state that symbols are like food. Food is of different nutritive value. Some is rich in proteins and vitamins, it builds bones. Some is highly agreeable to the taste but not permanently sustaining. Some may be adulterated and actually harmful to our health.

Khaketla used different symbols to give the readers something more than pleasure. He used symbols to sharpen our awareness of life. He is illuminating some aspects of life by his symbols.

He used these symbols to moralise, in other words he was trying to educate the readers as to the ethics or rules of good behaviour. Christianity serves as an important aspect in Khaketla's novel. However, he always remains within artistic limits.

The title of Khaketla's book, Mosali A Nkhola, is relevant to his work of art. When Mosito and his new advisors such as Khati and Sebotsa were in gaol, sentenced to death, Pastor Motete visited them. We hear Pastor Motete asking Mosito a question:

"Mosito, ngwanaka, ke ka baka lang o sa kang wa mamela dikeletso tsa ntatao?" (Khaketla, 1983:182)

Translation:

Mosito my son, why didn't you listen to your father's advice?

Mosito raised up his head for the first time since the Pastor entered the cell. Earlier when chief Lekaota was asking Mosito about Sebolelo's educational standard, Khaketla says that Mosito answered his father with his head facing down. We said by looking down, he was digging his grave. Now his grave is ready, and he is only waiting for someone to put the soil in. He is waiting for the hang-man.

Mosito answered Pastor Motete by saying:

"... Mosadi wa ka a tla a nkgola! (Khaketla, 1983:182)

Translation:

... My wife brought calamity upon me!

Mosito blames not himself but the wife for the misfortune that had befallen him.

What is painful truth in African society today is that, Basotho are depicted as being backward. The reason is that we kill one another and claim that is our culture to kill a person in order to get some parts of his body to make the mixture of medicine.

Now is the time to learn from other nations, but in so doing, we must not sacrifice what is ours. What we can do is to preserve our heritage and unite it with the light and learning of the modern world.

5.1.2 Future research

We finally conclude this study by emphasizing that Mosali A Nkhola is an outstanding novel that Khaketla wrote. This study makes us believe that we have tried our level best to analyze Mosali A Nkhola. It is our hope that this study will stimulate further analysis of Mosali A Nkhola by students of literature.

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