

THE REDISCOVERY OF THE ORDINARY

IN THE WORKS OF M.A. KEKANA AND D.H. BOPAPE

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by

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DEDICATION

To my parents and Neo.



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DECLARATION

I declare that: **THE REDISCOVERY OF THE ORDINARY IN THE WORKS OF M.A. KEKANA AND D.H. BOPAPE** is my work and that all the sources used or quoted have been indicated and acknowledged by means of complete references and that this dissertation was not previously submitted by me for a degree at another university.

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CHAPTER 1

1. INTRODUCTION

This study focuses attention on the works of M.A. Kekana's Nonyana ya Tokologo and D. Bopape's Rena Magomotša. It will dwell on the rediscovery of the ordinary, which is the revision of what is already and ordinarily known, taking or showing a new trend and coming up with a new or unexpected dimension in life. This brings about a reversal of moral opinion which leads to conversion of moral beliefs into new ones. Hampshire (1983:13) says,

The clarification of intuition,
and the discovery of connections
between them, are likely to lead
to one to revise some moral opinions
which have previously been uncriticized.

Torture, as a moral intuition, can be cited as an example. It can be criticised, but if it is being applied to criminals for instance, it would not be criticized, for it will reduce or stop crime. Therefore, it is expected and a known fact that torture should not be carried out, but on the contrary, and taking a new

It was a taboo, more especially in Black cultures for adults to discuss sex with children, but now children ask questions about sex, discuss it with parents, teachers, they even read books about that, even see that on televisions. There are calls now that sex education be introduced at schools. The way in which the story is told in Nonyana ya Tokologo and Rena Magomotša clearly depicts its own intentions, making it an analytical story, which is designed to deliberately break down the barriers of the obvious in order to reveal new possibilities of understanding and action, (Ndebele, 1991:50). These two novels have highlighted the ordinary, which will be shown later that we will be (re)discovering something out of the known (ordinary).

Ordinary moral beliefs, norms, values and others can be rediscovered and reaffirmed, as they go hand in hand with one's way of life. Some people deny the remarkable stand of change (rediscovery of the ordinary), because they resist change and it is not advisable because things are changing of late. This is motivated and expatiated by Ndebele (1991:53) when he says,

They will attempt to apply tradition and custom to manage their day to day family problems: they will resort to socially acquired behaviour patterns to eke out a means of subsistence. They apply systems of values that they know. Often those values will undergo changes under certain conditions.

The antagonist, Tšhaledi in Nonyana ya Tokologo was under pressing conditions of manhood, but, however, denied his values to undergo a change. More of these will be seen as the research unfolds.

1.1 AIMS OF STUDY

The aim in researching this topic or addressing it is to show the instances of morality and conflict, that is, how the "said" moral instances or beliefs send conflicting signals to people or characters. These will be depicted in the works of M.A. Kekana and

D. Bopape. We also aim to show how the ordinary, e.g. father-figure, subserviency, chauvinism and others, will be rediscovered and re-evaluated.

Scholars such as Arthur (1981:2) assert that,

Whatever you think is right
 is right for you. He tries
 to show that one should not impose
 his moral belief on others.
 Nonetheless, future results
 helps with judgement. But,
 however, these can send
 conflicting signals to various
 people.

Within a single lifetime a person may pass through more than one large reversal of moral opinion, and be converted from one set of moral beliefs to another. This change or rediscovery, is inevitable and remarkably proper and appropriate in a person's

life, if it fails, conflict follows in one's way of life. This will be exemplified in the two novels to be used.

1.2 THEORETICAL FRAMEWORK

Theoretical frameworks are the basis of literary study, a sine qua non under which literature operates. This study will therefore operate under two theories, viz., Feminism and Onomastics which will complement each other. The reasons for using these theories are the feminists' struggle against patriarchy and to show the effect of names on characters.

1.2.1 Feminism

Feminism is a theory which is woman oriented. It fights for woman's rights. This theory has started about two decades ago when women became concerned about oppression on them, imposed by men. Feminism encouraged women to be critical and engaged themselves in struggle against sexism and patriarchy. Such criticism made feminism to become a newly born brand or branch of literary studies. In literary studies, feminists have felt like academic outcasts, hence they operated at the outskirts of academic terrain

and marginalised, as such, they had to fight for their rights. Warhol and Herndl (1991:ix) supports these by saying,

Self-consciousness is one
hallmark of contemporary
literary scholarship, and
feminist criticism is no
exception.

Feminist writers such as Patricia Meyer Spacks, Ellen Moers, Adrienne Rich, Marge Piercy and others, have supported these feminist views.

The reason to adopt or use this theory in this study is its appropriateness to Nonyana ya Tokologo. We are fully aware of the fact that not much has been done in Northern Sotho along the lines of feminism. Male dominance in this novel will be shown as the study unfolds.

Another reason for adopting this theory is that it tallies well with the topic, the rediscovery of the ordinary. Ordinary norms,

morals, attitudes and so forth, are being rediscovered, taking a new trend in literature and even in life.

1.2.2 Onomastics

This is a naming theory which also fits well in both novels. This theory will show how names are given, used and functional to characters, hence names are important to individuals.

This will also help to trace personality traits in characters.

Alvarez-Altman and Burelback (1987:11) say onomastics is

A study of the origin and history of proper names. From a Greek term meaning "names", onomastics is concerned with the folklore names, their current application, spellings, pronunciations, and meanings.

Application and meaning of names will be handled, and shown how they form an individual character in both novels. Diactinic family of names will be used in this study.

For instance in Nonyana ya Tokologo, this name says something about that character, before even reading about the story, such names are functional and have a bearing on individuals.

1.3 SCOPE OF STUDY

This study comprises of five chapters. Chapter one will give the introductory part of the study, stating the aims, scope, theoretical framework. A summary of Kekana and Bopape's novels will be given.

Chapter two develops the theoretical frameworks for this study. Feminism and Onomastics (naming theory) will be used as the basis of this research. These theories will show how they contribute to the rediscovery of the ordinary in characters, morals, norms and values.

Chapter three will look into moral conflict in characters in both texts. It will also highlight how ordinary moral, norms and values are being rediscovered, taking an unexpected direction.

Chapter four will tackle the names, characters (onomastics) looking into how these names affect the behaviours, and how they reaffirm or take a new unexpected direction from the ordinary.

Chapter five presents concluding remarks.

1.4 SUMMARY OF NOVELS

1.4.1 Nonyana ya Tokologo

This novel talks about Taamane, the main character, a lady who wanted to live like a free bird. She therefore did not want to be controlled by anyone, let alone her husband. Kekana (1985:93) shows Taamane saying,

Nna Taamane ke nonyana,
ke fofa le go kotama mo
ke ratago.

(I Taamane, I am a bird, I
fly and land everywhere I like.)

The lady was interested in modelling and beauty contests, which were her talents. After some time, she married Tšhaledi then later had children. The problem started when she still wanted to continue with show-business life, which her husband dislikes.

His argument is that she cannot do those things anymore because she was married and a mother. She did not want to take heed of what her husband advised her and decided to leave Tšhaledi because she thought he was over controlling and oppressing her. She then left him for Max, a wealthy businessman. Max also like show-business life, therefore, Taamane thought they will make a good match. Tšhaledi was left with the children, whom he later took to Taamane's parents. Things did not go her way, Max was killed and she was left alone. The only solution for her was to reconcile with Tšhaledi who still loved her so much. She later admitted guilt and Tšhaledi forgave her. They went to fetch the children and lived together as a happy family.

1.4.2 Rena Magomotša

This novel talks about Magomotša and Dinkanyapa boys, together with their parents and the old man, Lenangana. Later these boys had a split, due to their territorial misunderstandings.

Magomotša regarded older people as unpopular to younger people, because they regard them as minor. But, however, they were surprised to be joined by an old man, Lenangana, who befriended them and called himself "legomotša", i.e. someone who deviates from other people's life style, such as magomotša who deviated and adopted their own style, such as not talking to girls, not wearing shoes or jackets.

Magomotša organised themselves for meetings to discuss their own way of living such as those mentioned above, and set different principles which they will adhere to in their daily activities. At some stage, both groups attended a film show where later violence erupted amongst them. Magomotša deviated again, they set another principle of saving money rather than buying sweets. These prompted them to collect bones and sell them. They sold some bones to Mokgokgo who did not pay them, but promised to pay them later.

Lenangana then came up with an idea of a concert in that village, which obviously needed money, which they had to raise. They then started saving more for that event. They eventually thought of Mokgokgo who owed them some money. He refused to pay them and they then decided to steal his peaches from a tree and sell them to get money for the concert. Lenangana also helped them with some sponsors to augment on what they had. Some parents were concerned about Lenangana's friendship with the boys.

Lenangana later organised a big athletic event which became a success. This has taught Magomotša to do something in life, mix with other people and reduced idling in the streets and crime in youth. Magomotša won the competition and were eventually joined by Dinkanyapa making a strong group of Magomotša and called themselves Rena Magomotša, i.e. guys who live their own life style.

CHAPTER 22. DEVELOPMENT OF THE THEORETICAL FRAMEWORKS

This chapter develops the theoretical frameworks which will guide the analysis of the two subsequent chapters. The tools to be used are feminism and onomastics (naming theories), which will be used to complement each other. The reasons for using these theories are to show how feminists struggle against patriarchy and the use of names to show how names can influence the behaviour of characters.

2.1 Feminism

Feminism is a concept which denotes or carries a political stigma. In essence, it is a theory which is anti-patriarchal in feminist perspectives and embodies the political struggle and oppression of women by male dominated society. It is a transformation of a patriarchal society and a movement of concerned women about male domination which emerged in the late 1960s. Jefferson (1982:204) states that,

Feminist criticism, then,

is a specific kind of

political discourse: a
crucial and theoretical
practice committed to the
struggle against patriarchy
and sexism.

The impression in the above quotation is that patriarchy and sexism being the order of the day, have led women to form feminist movements. Women see themselves as the ones who bring "light to this world", thus, they find themselves as duty-bound to ensure that life is preserved and protected at all costs. Gender oppression is expressed in many ways, viz., socio-cultural traditions, politics, economy and attitudes of all sorts marshalled by women's subordination. All these spheres of oppression need to be revisited so that society can be healed of all women related oppression. This feminist critical revolution has had a great impact where institutions such as literary, academic and culture have noticed and sensed a desire for the re-examination and change (if not an end to it) to patriarchy. The assumptions of literary study were then bound to change, due to the promulgation of

powerful movements like women movements. Meena (1992:71) asserts that feminism is,

A broad term for a variety of conceptions of the relations between men and women in society. Feminists question and challenge the origins of oppressive gender relations and attempt to develop a variety of strategies that might change the relations for the better. Feminism does not just deal with issues of justice and equality but also offers a critique of male-dominated institutions, values, and social practices that are oppressive and destructive.

One can say that social practices are dynamic, as life takes a new dimension, therefore, patriarchy is also bound to change in response to the above quotation.

The feminists are for the idea of women's liberation rather than being mobilised for the national liberation struggle, which opposition politics did in South Africa during the 1980s. Feminism wants to challenge the patriarchal relations of domination and marginalisation of women from decision-making structures in societies. Due to self-realization and self-defined interests, the feminists embarked on the close look of the role women play, which happened to be the precondition for the formation of masculinity. This can be observed when menfolk use women to achieve their political status in the name of the struggle for everyone, e.g. such as empowering women. Through literature, the feminists are trying to fight disempowerment and misrepresentation of women and other levels of spheres of life.

The re-examination of patriarchy is on par with values, morals, norms and others, which are ever changing, making a path-breaking dimension on life in totality. For instance, it has been known

that women should stay at home but, this has changed, "women no longer belong in the kitchen". Today, women, like men, are working; therefore they should not face more oppression, from home and work. The rediscovery of the ordinary features in here, where the known norms, ethics and others, are rediscovered and changed. In one way or the other, the feminist theory leads to the consideration of women's rights. Women, as human beings should have certain protective rights which suit them and are to their advantage. For example, they must have the right to divorce, abortion and so forth, which we agree with, (hence women are also human beings).

Therefore, the condition of women in a society can be analysed through feminism, which is a body of knowledge committed to doing away with women oppression. Some of the most creative and remarkable insights into the complex nature of patriarchy against women, emerges out of the feminist's readings and writings of novels, drama and others, an example of such, is the novel Nonyanya ya Tokologo, to be used in this study, is available to the feminist approach. This novel is available to the feminist because it is a protest literature which scrutinizes both men and women in their

daily lives. It targets sexism and patriarchal power structures so that they can be transformed. Such a novel brings forth the feminist's ideology and women concerns. This will be clearly identified in this novel where the author used her characters to develop this ideology. The feminists are against men who make decisions for them without involving them and handling them as partners. Warhol and Herndl (1991:58) say,

Feminism has come to occupy a contradictory place with regard to the family and to the familial drama at the heart of all psychoanalytic and some sociological accounts of gender. Accused by their critics of being anti-family, feminists have become, in the idiom that will be explored here, home-wreckers.

The scenario above is actually what it used to be, that is, women being tied to home situation, but it is gradually being phased out.

There are for instance, some men like Tšhaleli who force their wives to the family situation, refusing them to explore the outside world, engage themselves in other activities outside the family scenario, such as going to work to fulfil their various needs in life. This is what gave the feminists' a path-breaking action for women's liberation.

Feminism fights for women's liberation across the spectrum, in society, texts, as authors, readers and others. The feminists endorse the feminists' culture of resistance in this chain of dilemma to them. Men's marshal has ignited the feminist resistance and defiance, thus empowering them uncautiously. This culture of oppression stretches far back from the industrial revolution which brewed structural changes in social relationships. During the industrial revolution era, women were the worst of the oppressed; this has made scholars, philanthropists, philosophers, and others to become more concerned about women abuse and oppression. Walker (1990:125) indicates that,

The realm of the domestic has

become an increasingly important

focus of scholarship for those concerned to understand the continued and transformed nature of female subordination within male dominated societies.

As a result, the proponents of feminism such as Patricia Meyer Spacks, Ellen Moers, Sandra Gilbert, Susan Gubar, Kate Millet, Jane Marcus, Julia Kristeva, Toril Moi, Virginia Wolf and others, came up with the feminist theory, which was intended to strongly back-up and support women's course of liberating them from oppression by male dominated society.

These proponents undoubtedly promulgated that the feminists have a bewildered proliferation of facts which assisted them to intensify their struggle against patriarchy. We also noted that "feminists are always engaged in an explicitly political enterprise, always working to change existing power structures both inside and outside academia", (Robinowitz and Richlin, 1993:2). This reflects on rediscovery of the familiar, something which Ndebele calls the (re)discovery of the ordinary, blowing the winds of change from

The above idea further strengthens the feminists stance and their goal by turning the unturned and difficult situations like oppression. The reality of the matter is that, as Donovan (1989:36) says,

The growing realization that Renaissance "humanism" needs to be questioned, that man alone is not the centre of the universe, but that woman is there with him, may signal a change in human thought of great significance.

The above quotation alludes to the fact that God made a man, and a woman to help him (man), to live together, share ideas and most of all, not oppress and abuse her. This theory will be used to minimize patriarchal oppression to women.

2.2 Literary Onomastics

Onomastics is the scientific study of names of characters or people with their attributive elements. Names play a significant role in our daily lives, activities, social, personality and so forth. For instance, a name Sello, "Cry", has a bearing or an influence on the bearer. The bearer of this name will always cry or complain to show or depict his personality traits, influenced by that name, it might also mean that the bearer was born during hardships. Alvarez-Altman (1987:1) has this to say,

Literary onomastics is a more specialised literary criticism in which scholars are concerned with the levels of significance of names in drama, poetry fiction and folklore. These includes names of places, characters, cosmic symbols etc., as they relate to theme, structure and other literary considerations.

The idea is due to the fact that linguists, literary critics, philosophers and others, had various opinions on the status of names as aspects of a study. This study will only look at the personality traits of characters in both novels and leave out place names. Mills (1986:19) indicates,

Proper names are mere labels which denote but do not connote, to the view that proper names are abbreviated or disguised define descriptions.

The above quotation reflects what is at stake, i.e. the importance of names in this study. Alvarez-Altman (1987:11) further defines onomastic approach as,

A study of the origin of and history of proper names.

From a Greek term meaning "names", onomastic is concerned

with the folklore of names, their current application, spelling, pronunciation and meanings.

Literary Onomastics can be studied within three general classes, viz. families or classes of names, typologies or functions and the techniques in naming characters. The families or classes are anonymical, diactinic, mythological, etymological, chimerical, biblical, typonymical, paronomastic, hagiographic, national identity, etymological-multilingual and historical. The techniques are polyanthroponymical, synedochic, evocative, encantory, name symbolism perspectivistic and alienative. So, this study is only going to look into and handle the diactinic family or class of names, which deal with the personality traits of characters, trade identity, etc. The naming technique to be handled will be the name symbol-perspectivistic, as it concerns what names can reveal.

2.2.1 Aims of using Onomastics

The aim of the naming theories is to show the importance of names in characters, also to judge the aesthetic emotion in reading and

analysis and observing how the author instills his artistry in his/her writing. The usage will also aim to reveal out how names can send impulses through actions to readers, hence the Northern Sotho proverb, "Leina lebe ke seromo" where characters act according to their names, which will be influential to them. Readers then come to terms with their characters through such names. For instance, the name "Kelelagobedi", i.e. someone who flows both ways, can be influential to the bearer. Such a person or character can side with character A and after a series of events, sides with character B, flowing both ways. Alvarez-Altman (1987:12) sees another aim as to:

See how names reveal
the success or failure
of the writer balancing
freedom and control.

The success or failure can also be found or looked into the character itself in order to judge it. It will also be shown how names can depict morality through their influence in characters.

2.2.2 Families or classes

As already mentioned, there are different classes of names such as the anonymical, diactinic, chimerical and others. This study will only look at the diactinic names as personality traits will be looked into. Diactinic names are type of class name that shows the transmittance of intellectual potentiality and light to characters and their attributes, as such, showing the impact and influence names can have on their bearers. Amongst other categories, in this family, are trade identity, abstractions, personality traits, label names etc. Personality traits portraying characters will be handled in this study because they are dominant and relevant in both novels to be used.

2.2.3 Functions of names

It has been investigated by linguists, philosophers, critics, and others, that names often carry the burden of symbolic image. Names are used to convey some extra meaning, to perform some allusive function. For instance, the name "Mojalefa", that is an heir, conveys extra meaning that of inheritance of his/her parents' wealth to the bearer, and the reader as well.

Amongst other functions, names can portray a character's social status, personality traits, respect or disrespect, negative portrayal, economic status, and so forth. Names sometimes give pleasure and strength to us, for instance, if a child or character is named "Kgoši", i.e. a chief or king, such a child or character will feel honoured when it grows up and will be influenced by such a name. Most if not all, names are encompassed by characterization hence it is the revelation of characters through what they say, do, their actions, behaviour, mannerisms and so on. Names also develop our culture and revive generation.

2.2.4 Naming techniques

The author here gives his characters various names, using artistic techniques in order to delineate them. This will mean "the manner in which an author shows the qualities, actions, sayings and reactions of the people in his novel and how these cause characters to behave as individual human beings. It will further embrace the way in which an author creates relationships among the various characters in his work and purpose for which they were created", (Serudu, 1995:7).

Naming of characters was indicated by Cohen (1973:177) as a:

Means whereby an author establishes the illusion that the persons created by his words are indeed people or like people with traits and personalities which a reader can recognise and analyse.

For instance, in a book called Megokgo ya bjoko, meaning tears of the brain, a character called Leilane can be well understood by a reader due to his personality traits such as shunning happiness, etc. There are two major naming techniques, viz., expository and the dramatic techniques. The expository method is a direct narrative statement where the characters are being described by the author or his spokesman. This method has sub-phases such as name-giving, where a name of a character has a bearing or influence on him, and the name-giving extended or metaphorization, where the character's name is extended or associated with a living or non-living object or phenomenon. Another technique is the dramatic

technique or method, where the character's personality trait, behaviour, actions, attitudes and others, are considered, in order to judge their personality properly. What the character says, does, self-praise, identification and contrast, forms the gist of this method. For instance, a character who always shouts at others will simply be depicted as not being polite, and this makes part and parcel of such character's personality trait.

2.3 Conclusion

In conclusion, and in summing up the two theories, namely, feminism and literary onomastics, it can be indicated that both of them are relevant to this study, hence this study deals with feminist's concern in literary work and their names, how they contribute to the topic. Feminism can be summed as that theory which is concerned with the women's liberation in the society and the struggle against patriarchy. Nancy (1995:4) has this to say,

Feminism is a politics
directed at changing existing
power relations between
women and men in society.

This simply means that power should be shared equally amongst both men and women, no one should lead at the expense of the other. Feminism parallels itself with the dynamic changes in the society, which are met with anger from men, but, however, this is bound to change as life, culture, morals, changes. The feminists strive for social equity, greater flexibility and of course, individuality. The feminist bring forth the idea of the rediscovery of the ordinary, which is a new trend in life and literature, that bring changes as time change. For instance, Mandell (1995:vii) says,

Gender ideologies creates in
everyday and institutional practices
no longer condemn women and
men to restrictive pattern of
behaviour.

It stands to say things that were restricted for women or men, now can be done by anyone or by both men and women (together). For instance, in the past women were to look after their children, something which does not happen now like before, it could rather be men or both men and women who should nurture the children for various reasons. Mandell (1995:vii) again says,

women are no longer assumed
to be more passive, unassertive,
carrying, kind and helpful than
men.

These assumptions are things which men knew belong to women, and in this case we are busy rebuilding and in the process (re)discovering the ordinary. The traditional gender stereo-types and roles are overwhelmingly regarded as ideological, as irrelevant and no longer match the political, economical and social reality of women's experiences and their being. The feminists agrees that if you educate or liberate a woman, then everybody will be educated or liberated, which is true. Mandell (1995:xxi) consolidates this by saying,

While it may be unsettling
to have long-held ideas
challenged, the process of
rethinking women's lives
can also be profoundly
liberating, not only for
women but also for all

those with whom they
eat, sleep, work and play.

The feminists also want to let men be aware that women have always engaged themselves in a work situation. This is another field where women feel deprived. Some men feel threatened by working women, which makes them feel that women should stay at home, and this attitude has changed. The instances of working women will be seen in the novel Nonyana ya Tokologo. The feminist protest cannot only be found in social, political and economic stratum, but across the spectrum, for example in academic literary works as well. Through protest literature, the feminists are able to air their views about sexism and patriarchal power structure on them. In their protest literature and struggle, the feminists need the oppressor and the oppressed to be aware of such activity so that it might stop or change the attitude about patriarchy. Such aspects of feminist ideology are rendered through their reaction of perseverance.

On the other hand, there is literary onomastics. It is regarded as a scientific theory of naming. It is assumed that names play an

important role in human beings, for instance, in social, politics, personality and so forth. Thus, "literary onomastics is a more specialized literary criticism in which scholars are concerned with the levels of significance of names" (Alvarez-Altman, 1987:1). It comprises three general class, viz. families or classes of names, typologies or functions and the techniques in naming characters. This research has opted for the diactinic class for its relevance to the topic. This class deals with the personality traits of characters, trade identity, etc. This theory has also landed its mark on the functions of names, which some of them are to carry a symbolic image, to convey some extra meaning to the bearer.

The concept symbolic-perspectivism has also been purported as a relevant technique because names turned to be symbolic, which will be largely dealt with in Chapter four.

The two theories will complement each other in this study simply because the type of names given to women imply and indicate some deficiencies, indeterminancies (in women) and men use this to their advantage. They (men) also treat, ill-treat and oppress women because of the sense, and meaning they get in their names. The

coalition will help societies especially men to (re)discover what they have been wittingly or unwittingly ignoring.

CHAPTER 33.1 Feminism and moral conflict in Nonyana ya Tokologo

This chapter will handle the moral conflict in characters showing how morals "disappear" and how new ones, which breed the rediscovery of the ordinary, in both texts, viz., Nonyana ya Tokologo and Rena Magomotša emerge. It will also highlight how ordinary morals, norms, values, and others are being rediscovered, (re)developed and re-evaluated, taking unexpected direction to bring about a new culture in life. Ndebele (1991:53) says that literature,

Can only provide a very
compelling context to examine
an infinite number of
ethical issues which have
a bearing on the
sensitisation of people
towards the development
of the entire range of
culture.

Reacting to the above quotation, one could say that this new modern trend of culture brings about a large reversal of moral opinions which leads to (re)thinking of moral beliefs. The society is thus compelled to re-examine a number of ethical and moral issues which change the human attitude towards the entire range of cultures.

Moral conflict, and controversies, reinspection and re-evaluation of norms, attitudes, values, and others, will be treated in respect of the underlying theory of feminism, in M.A. Kekana's novel. Bopape's novel depicts the moral conflict and controversies, norms, behaviour, etc., which might be taking a new direction. A feminist novel is a form of protest literature which is directed to both men and women in life. Such a novel protests against patriarchal power structures and sexual inequalities. Both the oppressor and the oppressed are being alerted to scrutinize patriarchy for the betterment of the oppressed and putting forward a feminists' ideology (about their empowerment to dish down patriarchy).

Ferminism is anti-patriarchal in nature and embodies the political struggle and oppression of women by a male dominated society in the name of culture. This has made the feminists to resist the culture of subordination and kindness. Tšhaledi, the one who became Taamane's husband, in Kekana (1985:1) says,

Hei kgaetšedi! o rata go re
 bontšhang naa. O tla gobatšwa
 ke selo se sa Makgowa ge o ka
 itlwaetša go fela o ithekga ka
 lebati la sona. Tloga fao.

(Hey sister! What do you like
 to show us. You will be
 hurt by that thing which
 belongs to Whites if
 you can make it a habit
 to lean against its
 door. Go away from there.)

Tšhaledi's warning to the lady who seems to be heading for danger; expected a positive response from Taamane, which it was not. Her response was, "keletšo ya gago ga se ye e hlokegago gobane ke be ke se na maikemišetšo a go ithekgela sa ruri mono lebating" (Kekana, 1985:1). (Your advice is not appreciated because I did not intend to lean against the door forever). Such a response to a man in our culture is not expected, more especially when Tšhaledi in turn is trying to help. Incidentally this is the man she will end up marrying later after help. This makes us (re)discover a new trend in life,

that is, women resistance as a lady responding to a man the way she feels in an un-familiar occurrence in our lives. Taamane feels that she has the right to respond the way she likes, however, this does not mean she disrespected Tšhaledi or belittled his advice. It has been morally known that a lady should be polite when talking to a man (at least society request this), this is in conflict with Taamane's behaviour. Others will say she is morally wrong, unfortunately it is not because she has the right to respond the way she feels.

Another perspective from Tšhaledi's warning is that as a man he feels a woman is not expected to stand next to the door in a train. The impression given here is that it is only men who can lean on the door of a moving train. This trend is being reversed as we (re)discover that even women can do what men can. It might also be that Tšhaledi feels jealous that he is not the one (brave one-man) who is leaning on the train door but a fragile and beautiful woman; hence his warning. We might be getting a signal that such a man is very 'strict'.

A new culture also emerges, a behaviour which has been coded as morally correct, now takes a new dimension, of not being wrong, but something else viz. unacceptability. Such unacceptability compels us to examine a number of ethical issues surrounding us. Hampshire (1983:5) asserts that

The justification is not to be found in the utility of the particular conventions, customs, and practices, or even in the utility, generally speaking of having some such conventions, customs and practices. It is to be found in the fact that they have become an essential element in the subject's way of life.

Reacting to the above quotation, one could admit that Taamane has her own way of responding in an unfamiliar manner, which shows that a behaviour that has been uncriticised, is now taking a new direction of acceptance.

In Nonyana ya Tokologo, Taamane intends to join a show-business career. She chose this career for economic purposes and regarded marriage as a drawback. Unfortunately for her, she gets married to Tšhaledi, the same man she never wanted to take his advice earlier and that's where oppression at its best started. First and foremost,

Tšhaleledi knows Taamane's behaviour, attitude, mannerisms, interests, he marries her knowing very well the type of a person she is. What he has in mind is that she will change or he will change her lifestyle. It never happened and thus resulted in moral conflict and controversies in this text.

He takes it to be morally wrong for a married woman to involve herself with show-business life and disapproves of that. She tells him about her first beauty contest which he dislikes a great deal. Kekana (1985:27) shows Tšhaleledi's feelings about that, where she says

Sefahlego sa Tšheledi sa
bontšha khuduego ge
a kwa seo.

(Tšhaleledi's face showed
anger when he heard
about that.)

This quotation clearly shows that Tšhaleledi disapproves Taamane's interest of engaging herself in show-business life. She bravely respond to his disapproval by saying, "O ra gore o šetše o nkgethela se ke swanetšego go se dira goba se ke sa swanelago go se dira?",

(Kekana, 1985:27). (Do you mean now you already want to choose for me what to do and what not to do.)

In a male dominated society, it is unacceptable to respond to your husband the way she does. To our minds this is a sign to show that the men's world is being overturned and (re)discovered and a new era dawns (where women seem to be taking a centre stage) of women directing change in society.

In the light of what Taamane says, most people, and preferably men, will blame Taamaane's actions. There is nothing wrong in what she said or did, it is her democratic right to protect her interest and that does not at all show disrespect to her husband. To show that she loves and respects him, she invites him to accompany her to the show in Edgardale. Tšhaledi's actions show the type of contradiction we live with everyday, because he marries her knowing what she does. This also calls for men to search themselves for their own (re)discovery. Society takes it that as soon as one (woman) is married, she will do whatever her husband tells her. Maybe this is the reason he marries her (that she will change or he will change her).

What has been normally taken as being approved or disapproved by the society, now changes through the rediscovery mission and re-evaluation. Hampshire (1983:6) says,

It might be concluded, for example, that certain practice, with its injunctions and prohibitions, involved discrimination against women as such and was unfair and unjust.

This is what transpires in Tšhaleli, he acted oppressively to Taamane's interests. This reckons one to admit that life and culture are controversial and dynamic in the sense that life becomes a continual interesting sense of abstract thinking. For instance, Benstock (1987:150) asserts that,

The perceptions that were once taboo have become purifying and exemplary.

This simply depicts that moral aspects are now being re-evaluated, bringing a new blend of life. Tšhaledi is having a conventional belief that a woman is a minor and thus should always be subservient, which everyone in the novel is against. Taamane's aunt, Sibongile sided with Taamane by trying to convince him about his patriarchal standpoint. For Tšhaledi, the home is the sole happiness for his wife. The feminists regard a home as a legitimate space for oppressional accomplishment. Kekana (1985:51) says

Gape a ile matšatši ale
 mosadi a bego a khunamela
 monna a lotšha thobela
 sebata sa maatla le bohlae
 bja go feta bja mosadi. A
 ile le tšhireletšo yeo e bego
 e fiwa mosadi bjalo ka
 mofokodi yo a šalago ka mo
 gae a yo seelwa ke monna.

(Gone are those days
 when a woman used to
 kneel down to a man
 and greeted him in

more honour of strength and
cleverness than a woman.

Those days are gone with
the protection which was
given to a woman like a
patient who stays at
home to be supported by
a husband.)

The above quotation shows the feminists' reaction against patriarchy it also shows how Taamane is, how she feels and thinks. They can no longer endure male dominance, but, however, this does not mean that they want to put themselves in man's shoes or disrespect them. This is another trend in life, where those known norms and values are now taking a new direction, which was not fully explored by literary scholars. The reality of the matter is that, today, women have also joined the labour force in order to help men to raise their families properly. In the process, this theory is a way of helping society and men to re-discover that which they have been doing wrongly, that women request the same respect they give men.

Nonyana ya Tokologo shows traces of a feminist novel which protests against the pesky patriarchy. This novel targets patriarchal power

structure in order to transform it for the betterment of women who used to be marginalised by the oppressive gender species. For the feminists and in reality, life is a joint venture which takes two to venture and rediscover each other, hence a unification of a man and a woman. This stresses communication amongst partners through a pleasant recognition. Kekana (1985:51) support this by saying,

A tlile ka šiši matšatši
 ao monna e rego ge
 e le hlogo mosadi ya
 ba molala; mme hlogo
 e šišinyega ka thušo
 ya molala.

(The days have come
 in abundance when
 a man is the head,
 the woman is the
 neck, then the head
 can be shaken with
 the help of the neck.)

The head and the neck are inextricably bound together, they are inseparable, the one without the other is incomplete. This is the feminists' stance; togetherness is strength and deprivation leads to a great fall. Historical and cultural stance have also contributed in the feminists' oppression. It has been taken that men belong to public sphere of productivity whereas women belong to the private unproductive sphere. For these, women were home-wreckers, i.e. they belonged in the house and men open to public scenario where they could work productively as wage earners. This has restricted women from the labour market. Mandell (1995:247) says,

Men, unencumbered by
domestic responsibilities,
were "free" to work in
factories and gradually
became associated with
public, wage-labouring
activities.

Unfortunately, this historical phenomenon of oppression is bound to change or be rediscovered. It has been absolutely depressing and oppressing for the feminists. Such gender inequality is gradually

being phased out by various disciplines and institutions. The women, like men, should be allowed to work where everyone feels comfortable.

Kekana (1985:63) further says

Taamane wee, o ko lebale
 ka tša bobontšhi ga se
 mošomo o le noši mo lefaseng.
 Le gona go sa dutše go
 ntekane ge o sa šome,
 ga se kgopolo ye e tlilego
 le nna ya gore o swanetše
 go šoma. Dula gae moratiwa,
 ke rata gona.

(Hey, Taamane, forget about
 modelling, that's not the only
 job on earth. It is still fine
 for me if you do not work, it
 was not my idea that you
 should work. Stay at home
 darling, I like it that way.)

This further shows the subtleness of patriarchy. The husband refuses to allow his wife follow her heart and mind, in her career of her interest. He wants to confine Taamane to a 'private sphere', which is wrong. Now morality and conflict set in, in the sense that it has been morally known that husbands take the control in the home situation, the conflicting idea is that the control is shared by both wives and husbands. His word is no longer final, it is met with an opposition, showing the rediscovery of the ordinary, a wife responding in an unexpected way to her husband. Such actions precipitate anger and resistance by the feminists in order to fight for their rights. The realm of female subordination to male dominated society now changes. Hampshire (1983:165) supports this by saying,

Moral considerations are
 an open set, new ones
 arise, and old ones
 disappear, in the natural
 course of history.

Many of the moral claims
 that persons recognize are
 changed or modified as
 time passes.

Reacting to the above quotation, one could say it purely shows a new trend in life, where known and old moral considerations are being re-evaluated and changed while others even disappear, i.e. the rediscovery of the ordinary or literary renaissance. Taamane is very talented in as far as show-business activities were concerned. Her ambitions and success are slowly being washed away by her husband, showing or motivating the fact that behind every successful woman, there "is a man pulling her down". She is forced to fight tooth and nail for her interests to such an extent that she started to prefer show-business life than marriage.

The feminists' aim is to fight and intensify their struggle against patriarchy. Taamane also fights to the bitter end for her rights. For instance, in Kekana (1985:63) she says,

Fela o tsebe gore ke
eme felo gotee ka
bobontšhi, o ka no dira
se o se ratago.

(You must still know that
I'm still on the same

stance of modelling, you
can do whatever you like.)

The above quotation shows women resistance, if it was then, Taamane would have succumbed her interests. Such oppressive behaviour compels or brings about changing times in women behaviour. For men, women resistance brings about conflict because men takes women to be minors.

Initially and traditionally, it has never been expected of a woman to talk like that to her husband. Due to ordinary morals of worshipping men, which are hanging, this now happens and it does not necessarily mean that she disrespects her husband, but she is trying to show him what she disapproves. She is also trying to show us that we cannot keep on living by the past practices. As a society we have to change and allow women to do what will make them happy and live better.

Donovan (1989:20) supports this by saying;

The feminists often emphasize
that they are not simply
seeking more room for women
in the present social order. They
want a new social order
founded on "humanistic" values.

From the above quotation, the feminists only want oppression to be done away with so that they no longer feel as minors in society.

Donovan (1989:36) further asserts that

The growing realization that Renaissance "humanism" needs to be questioned, that man alone is not the centre of the universe, but that woman is there with him, may signal a change in human thought of great significance.

Both quotations show a concern against patriarchal power structures which flourishes at the expense of the feminists, which is inhuman. Taamane has to stand boldly on her feet. She blatantly tells her husband that she does not belong to the kitchen, and this is another moral aspect, conventional of course, which was ordinary and now rediscovered, giving a new outcome. She later divorced her husband and wants to pay back his lobola money. Kekana (1985:69) says

Ba gaTseke ba tla go
 bušetša sa gago, a sa le
 gona. Ditsela tša rena
 a di fapane ka tsela
 yona yeuwe.

(The Tseke family will refund
 you your lobola money,
 it's still there. Let our
 roads cross that way.)

What she says, shows that women are tired of oppression, they are moving away from the role of motherhood and kindness and this has strongly shocked men. The feminists no longer have the power to provide men with unconditional emotional support that they normally had. Through the rediscovery of the ordinary, this trend could easily be understood, as defamiliarizing the familiar; thus giving a new insight to life and literature. This makes it obvious that feminism and the rediscovery of the ordinary sends signals for the re-examination of patriarchal domination and relations to women.

Kekana (1985:71) is trying to show the (re)discover the ordinary through Taamane's father in the following manner,

Mosadi ge a ka ba
 le tšhelete ga a ke
 a tseba gore monna
 ke eng, ga a mo
 hlomphe.

(If a woman has money,
 she does not sense a
 husband, she does not
 respect him.)

These words are spoken by Taamane's father. This shows the traditional belief of our parents. Being as old as they are; gradual transformation brought by transition, should be highlighted to them. Such a belief that women should not work as well, has run dry. It has changed and women are not doing what has been alleged they did, in terms of respect. Taamane has been pushed too far by her husband and all she is left with, is to leave him. She takes her children to her parents who also disapproved of her actions. On the same breath, she is having no choice, but to divorce him. The ordinary in this case has been rediscovered. The ordinary here is to take one's word and the rediscovery is the resistance to accept the imposed ordinary

subserviency. It is known, and in most cases, men leave their wives first, in this case, she is the one who made the first move.

The belief that money makes women disrespect their husbands as stated earlier is traditional, as such the old man wants to preserve the old at the expense of his daughter's happiness. This goes without saying that it is men who have problems with what Taamane wants to do. It is men who should be subjected to this idea of things/times changing, hence they should be forced to discover the ordinary facts that men and women should try to pull together so that they make this society a better place to live in.

There has been an outcry that the political struggle to redraft morality requires full feminist engagement, as this will diminish misunderstanding amongst both men and women. As a matter of fact, redrafting of morality will lead to the rediscovery of morality. Besides Tšhaleli, old parents such as Lesiba, were against redrafting of morality.

To a certain extent, Lesiba still believes that women are inferior and thus belong to the second sex, which should always be subordinate. He was also against Taamane's interest of show-business. The way in which communication transpires between Taamane and the old man also

shows his attitude to downscale her. On one occasion he says that he does not like women who equate themselves with men in a dialogue.

On the other hand, Sibongile, as a feminist supports Taamane at all costs in her interests or career. Taamane's father, Tseke, sides with Tšhaleli, he blames her for telling Tšhaleli to look for another lady, which is unfair for Taamane because she has rights and choices to carry on her own, that also shows oppression on her. Taamane's father is also against her wish and interest of joining show-business. This is shown when (Kekana:71) says,

Gona ke mošomo wa
 selwana mang wa go
 hlwa mosadi a
 šadišitše mebele ntle.

(What kind of job
 where a woman's
 body is always
 exposed.)

The above quotation shows that not only Tšhaledi is oppressive to Taamane, but also her father too is against her wish of modelling. Her mother also clamps her down by not supporting her. She was against her divorce to Tšhaledi, without looking at the cause of the problem.

3.2 Moral conflict in Rena Magomotša

The uncertainties of culture bring about change in our lives. Disappearance and change in moral beliefs, behaviour and norms rebuild our culture from various angles of life. What traditionally seemed to be right, might not be acceptable after this re-evaluation. There are a number of moral conflicts and moral controversies in Bopape's novel, which land themselves on the rediscovery of the ordinary. These rediscoveries will open our horizons of expectations, broadening our minds in life, open new trends for research as well.

Somehow traditionally surprising, Bopape (1987:1) says,

Ya go šala ...

Ya go šala ke direng

ka yona Mma?

(The remaining one ...

What must I do

with the remaining

one mummy?.)

Malesele's mother has sent him to the shop. It has been our tradition that he would bring the change back to his mother, but, however, surprisingly, he wanted to keep it, that is why he asked his mother such a question. This shows that what has been known, that is, the child should always bring back some change, the ordinary belief that children should return change when sent to buy something, has been rediscovered, bringing an unexpected outcome.

This also teaches us that children want some rewards and incentives for whatever they do, just like any other human being. Today children know their rights and we as parents, are daily bombarded by needs and awareness. Bopape (1986:1) further makes us aware by saying

Le gona ge re sa

fiwe ke lena tšhelete,

re tla fiwa ke mang?

(And if we are
 not being given
 the money by you,
 who is going to
 give us some money?)

The awareness of children's rights such as the expression of one's knowledge is being instilled in us as parents because children cannot be taken as naughty in any way; for it is the parents' prime duty to support their children. It has been proven in this novel that children also have a sense of appreciation and responsibility and most of all, sense of choice. Bopape (1986:4) says,

Batho ba bagolo ba
 bantši ba be ba sa
 rate Lenangana ka ge
 ba be ba re ke tsotsi
 fela go rena bana ...
 Go rena bana Lenangana
 o be a le bjalo ka Krisemose.

(Many old people did
 not like Lenangana

because they regarded
 him as a culprit, but
 to us kids ...
 To us kids Lenangana
 was like a Christmas.

The children referred to in the above quotation befriended Lenangana because they saw him as a well behaved man, whereas the parents did not like him. It is obvious that children cannot choose friends, because they do not have a sense of choice and still small, according to parents, they have to be alerted at all times, but, however, in this case, those children had a proper sense of choice, which became a lesson to the parents. The old man, Lenangana, ultimately, became a talk of the village, liked by everybody for what he did for the community.

Bopape (1986:5) confirms this by saying,

O tsebe gore go batho
 ba bagolo ge o le ngwana,
 o ngwana e bile ga go
 na seo o ka ba botšago sona.
 O tsebe gore ge o le ngwana

ga o nagane selo ka fao ga
 go selo seo o kago se bolela.
 Batho ba bagolo ke bona ba
 go naganelago le go go botša
 seo o swanetšego go se dira.

(You must know that old people,
 if you are a child, you are
 a child and there is nothing
 you can tell them. You must
 know that if you are a child
 you do not think anything
 therefore there is nothing you
 can say. Old people are
 the ones who think for
 you and tells you what
 to do.)

In most cases, old accepted morals pick up conflict because they resist change and cause some controversies. The ordinary here is that children should listen to parents, now it is being rediscovered that parents should also listen to children. This brings about a

misjudge by parents, and thereafter gets an unexpected result, which are the direct object of change. Hampshire (1983:162) says,

We tend to have
conflicting and divergent
moralities imbedded in
divergent ways of life.

Life is diverse and dynamic, moralities for instance, in the texts used, will be in conflict with each other until the suitable one is reached. A new trend of acceptance has now emerged, through the closer look at the children, who cannot, of course, be expected from them. That is why they should be treated with care and respect, this is also achieved through the rediscovering of the ordinary as exemplified in the following example,

Molao ke molao! Molao
ke molao banna! Ge e
le gore molao ga o
laole batho, gona selo
seo ga se molao gomme
ga go thuše selo go hlwa
re re ke molao, (Bopape, 1986:14).

(The law is the law!
The law is the law guys!
If it does not control people,
then that law is not the law
and it does not help to still
say that is a law.)

The ordinary is that it is obvious that children "know" no law, while the rediscovery is the assumption that children now know the law and incline themselves to live under it until they grow up.

A group of four boys, together with Lenangana were in a meeting, when one of them stressed that they should abide by the law they set for themselves, such as no one should be late, otherwise there should be a punishment for that, and so forth. Such a noble idea cannot be expected from a child in primary school. This depicts a new trend in the understanding of laws of our society. Children are unique entities which need to be understood and respected for what they are. Ray (1976:134) states,

A newborn child is
only potentially a human
being and must be given

his own sexual, social and
 spiritual identity by the
 human community into
 which he is born. This
 endows the child with
 an "intelligent" soul, the
 capacity for knowledge
 and will, and convey to
 him the cosmic grains
 linking him with the
 cosmic order.

The apt idea here is to bring forth the acknowledgement of children by
 parents, to accept them and nurture their potentialities. These boys
 used to help passengers with their luggages from the bus stop, and in
 turn got paid with some few cents. They saved that money for a
 particular purpose, instead of buying sweets or anything, which is a
 common thing with children. That commonality has now taken a new
 dimension and Bopape (1986:25) says,

Re thoma ka yona
 tšhelete yeo Lenangana
 a re filego yona. Ga re

ye go reka malekere ka
yona eupša re a e bea.

(We start with the money
Lenangana gave to us. We
are not going to buy
sweets but we save it.)

A new high level of thinking emerges about children. Their intelligence can no longer be underestimated like before. There is a split between the group of boys, others called themselves Dinkanyapa and others Magomotša. As time went on, a fight erupted amongst the two groups of boys. Madimetša, Malesela's younger brother, wanted to join his brother's group, Magomotša. What amazes us is that he also wanted to fight instead of Magomotša protecting him. Bopape (1986:49) says,

Nna banna ke ile
go lwa le mang banna?

(Guys with whom am
I going to fight?)

This is a warning or lesson to the reader or parents not to underestimate the strength of an individual. There is a deviation from the ordinary norm that the old must protect the young ones. Children are aware of their rights such as their rights to learn, express their views and so forth, which have changed their behaviour, attitude, moral belief, and social status. All these are currently being revisited. The rediscovery of these ordinary aspects gives a new culture of upbringing, literature and life.

A new outcome and concern is raised here by one of the boys. Bopape (1986:71) says,

Batho ba bagolo bona
 monna ga ba re selo!
 Ga ke gane ke selekile
 eupša o tsebe ge o selekile
 motho yo mogolo a ka se
 be a re o go kgala ka go
 bolela nago, bakeng sa go
 dira bjalo yena o a go
 papatla.

(Old people are just
 otherwise! I do not
 refuse that I have
 done something naughty,
 an old person cannot warn
 you by talking to you,
 instead of doing that, he
 smacks you.)

In the light of the above quotation, children are concerned about the parents' behaviour towards them. Through the rediscovery of the ordinary, they want to bridge that gap between themselves and the parents, by showing their parents that they know their rights and will fight for them. There is now that moral conflict and controversy in human's minds which breeds a new ground for literature, life and researches.

Bopape concludes his novel by showing the unification of parents and children, teachers and pupils, the old and the young and everybody in the community. This has been achieved by using Lenangana, the old man, who was then regarded by many parents as a culprit. This man organised athletics in the village which got chance to bring the community together. Bopape (1986:111) indicates that,

Diphadišano tše bjalo ka
 tše tša lehono, di bile di
 thusa go re kopanya.

(Competitions like this ones
 of today, helps to
 unite us.)

The ordinary here as initially being perceived by parents is the culprit, Lenangana. The rediscovery is that he is a mediator, peace-loving citizen, whom it was not expected to be and did what he has done. The rediscovery of the ordinary can reveal that a bad person can also be good at some stage and in real life, a person can repent and refrain from being bad. This novel therefore shows the children's struggle against parents and the acknowledgement of their rights by the parents. This is shown through the rediscovery of the ordinary, where known ordinary norms, values, attitude, behaviour, morals and so forth, change to suit the time and life in which we find ourselves. Ndebele (1991:53) supports this by saying that literature,

Can only provide a
 very compelling context
 to examine an infinite number

of ethical issues which have a bearing on the sensitisation of people towards the development of the entire range of culture.

The move from one continuum of conventional culture to the next shows the development of the whole range of culture through the changing phases of culture itself.

We can finally conclude that the two novels emphasize female struggle against male oppression. This is depicted through the rediscovery of the ordinary from the feminist perspective in Kekana's novel and from the rediscovery of the ordinary's perspective itself in Bopape's novel.

3.3 Concluding remarks

As a concluding remark on feminism, it can be thus maintained that feminism is a struggle against patriarchal power structures. This theory has itself on the interests of the feminists and putting its ideologies on women issues. Also, as a political movement, feminism fights against patriarchal domination in the society. It also wanted

to transform gender relations for the feminists' survival in all walks of life. Kekana (1985) is such a feminist who managed to destruct the patriarchal temple through her novel Nonyana ya Tokologo.

There are various instances shown in her novel where patriarchal stigma has been dealt with. Culture has also been on the disadvantaged side of the feminists, i.e. patriarchal side, but, however, that is changing. In Kekana's novel, the main character, Taamane, has been oppressed by her husband, Tšhaledi, on the contrary, she was never disillusioned by her husband's behaviour. These two partners had varying interests, this, he knew right from the onset. He then capitalised on marriage at the expense of her interests. She liked show-business life, which he disapproved on married women. This was the source of conflict in this novel. He ultimately wanted to oppress her, deprive her of her interests.

The only choice she was left with was to divorce him and left him with the children, whom he later took to her parents. She did all these in a subtle way, counting her facts and steps. Her actions are regarded as the rediscovery of the ordinary because she has blown the winds of change in patriarchy. Every known ordinary morals, belief, attitudes, have been handled in an unusual manner, thus bring a new dimension on literature and research.

Taamane is a woman of substance who defies rigid categorization. She tries by all means to survive through all odds, even if nearly everybody seem to be against her and oppress her; hence it was not only Tšhaledi who oppresses her, but her parents too.

Bopape's novel also shows the struggle against oppression on children, through the rediscovery of the ordinary. A ground-breaking fact is that today's children know their rights, which is also supported by the children's Bill of Rights. The children in Bopape's novel Rena Magomotš'a are so concerned about their co-operation with the adult sector. For them, adults are taking them as inferior or minor; this is what makes them go insane. Parents, on the other hand, asks themselves questions about these children, which they cannot answer to their satisfaction.

Culture is dynamic, manners, behaviour, morals and so forth, are being re-evaluated because of this paradigm shift. This also causes moral conflict and even moral controversies, which leads to new morals, sets of behaviour and disappearance of other values in life. Children differ with their parents because of these changes which need to be dealt with properly. There are several instances in this novel where those children with their parents, such as their resistance to leave or mix with old people such as Lenangana, whom they refused to leave

and instead saw him as their Christmas, someone who brings joy to their hearts and memories. It is not usual for a child to violate the parents' advice, but the rediscovery of the ordinary makes us aware of such trend in life, and does not at all, tells us that children no longer respect their parents. The crux of the matter is that they have rights too, as human beings. Parents in this novel regarded those boys as insensitive, irresponsible, not knowledgeable, etc. These warns parents about children. For instance, they regarded them as careless, by befriending Lenangana whom they ultimately saw as an important person in the community. This old man managed to unite everybody in the village through athletics competition.

CHAPTER 4

This chapter focuses attention on the application of Onomastics by assessing how names can direct and affect the flow of events within a text. We will also try indirectly to bring aspects of feminism within this chapter so that we check how women characters, because of their names are treated by men.

Onomastics or naming theories is a science of naming characters, people, places, etc. This theory serves as an analysing tool which helps to depict the characters' mode of living and how these develop other aspects of a text. As the various families or classes have been mentioned in chapter two, only one class viz., diactinic class will be dealt with because it helps us to find out about the personality trait of a character. Therefore, names are important asserts of characters, hence they designate and shape the destiny of a character.

Onomastics, like characterization, reveal characters through their names, coupled with what they do. For Serudu (1995:7) characterization is explained as

The manner in which an author
shows the qualities, actions

sayings and reactions of
 the people in his novel
 and how these cause
 characters to behave as
 individual human beings.
 It will further be taken
 to embrace the way in
 which an author creates
 relationships among various
 characters in his work and
 the purpose for which they
 were created.

This drives us to the assumption that by their names (characters)
 dialogues and actions, we shall know them.

An enormous insight into the life of characters is thus provided by
 the things they do and say. Onomastics as a tool of literary
 criticism will share more light on revealing how the ordinary, that
 which is always taken for granted like women oppression and child
 abuse is rediscovered. In fiction, names are studied in order to
 assess how they are suited through their arrangement in the whole

structure. The purpose of names, according to Alvarez-Altman (1983:11), is to

See how names help
create the characters
in a work of fiction
and connect them with
the literary "strategy".

Onomastics in this study will focus on the personality traits of characters under the diactinic class. Onomastics' nature of dealing with names shares stage with characterization.

4.1 EXPOSITORY TECHNIQUE

4.1.1 Name-giving

In African communities, a name is an important part of every individual and is thus of special significance. A name given to an individual may thus have an influence on him or her and most of all, the influence on behaviour and personalities. This is supported by a Northern Sotho proverb; "leina lebe seromo", i.e. an ugly name makes its bearer to behave according to it. This view is further supported by speakers of other languages such as Southern Sotho speakers like Kunene (1971:13) who says,

In naming a child, the Basotho did not, as a rule choose a name simply because the parents liked it, but for its relevance to a given situation, or for a certain purpose that the name was supposed to fulfil; this in addition, of course, to naming the child after someone, usually a relative.

There was, besides, the belief that when it grew up, a child might act according to its name.

This aspect of **name giving** also shows the artistry of the author to give life to his characters. The title of the novel itself, viz. Nonyana ya Tokologo also tells us about the author's knowledge of naming aspect. The title talks about the main character, Taamane (Diamond) who wants to be free of man's control. She was free on the one hand because she managed to move from one man to the other and on the other hand not her husband clamps down her freedom.

The title of this text which talks about a free bird alluded to the character who wants to be free from man's bondage. She wants to control herself, she wants to go wherever she wishes to go. This is the reason why she does not want to take men's orders and ultimately divorces her husband Tšhaledi.

The most exciting point is that she knows her rights. Moving from one man to the other does not mean she is an easy lady to get; as it is normally known, thus a stunning rediscovery.

Tšhaledi's name Taamane's husband and an opponent has also been used directly to his attitude and way of life. His name contradicts with Taamane's name. The name Tšhaledi is derived from the verb 'go šalela', meaning to be or remain behind. Tšhaledi is very primitive and behind, he still believe that a woman belongs at home, showing that he still resist change. His name has a great influence on him, that is why he tries to stop Taamane from working hence he believes that women belongs at home. He is someone who still behaves in his culture that women should listen and take orders from men. He cannot bear to see his wife disobeying him. He is still as his name suggests clinging to the past.

This has been a heavy blow to her husband because it has been known that she would exactly act like a diamond, she changed that makeshift of mindset. In a world owned by men's likings and dislikes, Taamane's husband wants to control her, he wants to tell her what to do and what not to do. As somebody who wants to be free and do whatever she feels is right to do, she wants to let herself free from this bondage. Like a true feminist, she decides to look at her own interest first and contributes much to what she wants to do. A diamond (Taamane) is something very precious and loved by people for its value. Her name coupled with her beauty influenced her to feel the same way to look well after herself in order to look like it.

Ragussis (1986:7) fortifies this by saying,

The naming of a
 person had the
 meaning of attaching
 the baptized to his
 person so that the
 baptized belonged
 to him.

Her name has got something to do with her being what she is, and what she wants to be but what surprises most is that her name influenced her to act in an unfamiliar way. This further shows the influence that a name can have on the bearer and to reveal the subtle shades like that of Taamane by the author.

4.1.2 Name-giving extended (metaphorization)

Name-giving extended is where a name of a character is being extended by propounding a metaphorical dictum which later intensifies and verifies a particular character about his or her behaviour, mannerisms and so forth. A character might be associated with a certain phenomenon like poverty or a living object such as an animal or non-living object like lightning. The reader will further be helped to judge a character, thus foreshadowing the character and his actions in literary fictions.

A diamond is normally associated with beauty and ultimately with financial value. This at all, does not mean that she was a bad character, thus forming a new trend between what can be regarded as good or bad, which is the backbone of this study. Taamane, for not being good or bad, and still had solid and concrete reasons for her actions.

It is commonly a known fact (in societies) that a lady will always respect a strange person, more especially a man who is of help to her. Unfortunately, this was not the case with Taamane. The way she responded to Tšhaleli's help does not necessarily mean that she disrespected him, but it shows that she heard him and this has also not being expected from her because society or a male dominated society expects her to behave as ordered or requested. Therefore, this shows that habitual happenings now change after re-examination and re-evaluation, thus taking an unexpected direction.

4.2 DRAMATIC TECHNIQUE

This is the dramatization of characters through their outward manifestation. The things they say and the manner in which they utter them, together with their actions, helps to judge those characters.

4.2.1 Dialogue and action

Dialogue and action are also the main important devices of character portrayal. They are important because they can reveal something about a particular character, like Taamane. Serudu (1995:55) asserts that,

Dialogue has always
seemed to me one
of the indispensable

devices for shading
 and particularising a
 character. In real life
 we like to see a person's
 face and hear his actual
 voice before we judge
 what he is up to.

From the above assertion, it is clear that in order to judge a person or character, and to have a clear and full view about her/him, we need to hear and see what he/she does. Serudu (1995:56) further develops this view by saying,

Although in real life
 deeds are more important
 indications of a person's
 character, in the world
 of fiction speech is fully
 as important because
 it can be made to serve
 the author's purpose more
 subtly in revealing fine
 shades of thought and feeling.

An interesting new legitimate stance is being taken by the topic of this research, the rediscovery of the ordinary in that usual things always telling children what to do, may perhaps become unusual. The topic introduces the ordinary beliefs, norms, and so forth, that after some time, they can change. What the character says and does, according to the rediscovering of the ordinary, might refer to the opposite of his actions. This is a new terrain in literature and life which forces culture to change.

Tšhaledi disapproved and refuted his wife's idea of joining show-business life and she reacted with anger. Kekana 91995:27) says,

O ra gore o šetše o
 o thoma go nkgethela
 se ke swanetšego go se
 dira goba ke sa swanelago
 go se dira?
 Tšhaledi, aowa, nna ga ke
 nyake go laolwa ka tsela
 yeo.

(Do you mean you have
 started to choose for

me what to do and
 what not to do?
 Tšhaledi, no, I do not
 want to be controlled
 like that.)

The above quotation reveals Taamane's response to Tšhaledi as a stubborn lady to an ordinary man or reader but it is not the case that she is stubborn. It is being rediscovered that she mainly wanted to continue and restore her interests and not being stubborn. She wanted her husband to understand that she has her likings and as a man he is requested to change and respect his wife's wishes. In response, if stubborn could be attributed to her actions, then her husband is to blame because from the onset, he knew the kind of person she was and neglected that, hoping to change her because she is a woman and because society expects her to listen and do as her husband commands. This also goes along with the type of women oppression by men and society which the feminists are fighting against.

It can be finally assessed that moral conflict can lead to moral change, e.g. requesting men to also listen to them like Taamane did. Her actions differed with the traditional beliefs where women were subjected to a lot of oppression and rediscovering in an unusual

manner that the world is no more like it used to be, where a man's word was final, breeding a new culture.

Others would say that Taamane was a bad lady, but, however, if that might be the case, there is also good spirit in her. For instance, she did not want to pretend and did a good a thing by telling Tšhaledi to stop their marriage. Kekana (1985:29) says,

Ke ra gore re le bale
 ka tša lerato magareng
 ga rena. Inyakele
 kgogwanagae go gongwe,
 nna ke tla šitwa.

(I say let us forget
 about love affair
 between us. Get yourself
 a simple lady somewhere,
 I would'nt make it.)

This dialogue shows her level of maturity, she addressed their problem in a distinctive manner. It is also an unexpected stance, instead, she could have kept quiet or sent someone to address it, rather, she

addressed that on her own, which shows a change in life. Bopape (1987:14) raises the level of maturity through dialogue in the following manner:

Little boys grouped themselves and it is interesting to get a sensible dialogue from them. It is unexpected of them to have such a high level of maturity. The rediscovery of the ordinary teaches us that children can also be accountable and matured. This is detected when they know and admit that they should abide by the laws they formulated in their group, and later in life as well, they will be able to abide by the law.

Taamane wrote a letter to her husband informing him that she has to live somewhere else. The reason for that was that she felt that she has been pushed to the limit. She later gave her children to her parents. Taamane praised herself and tried to reveal her qualities during the course of events. Kekana (1985:93) says,

Nna ke Taamane ke
 nonyana, ke fofa le
 go kotama mo ke
 ratago. Ge motho a

nagana gore o tla mpeela
maelelo o a itapiša.

(I am Taamane I
am a bird, I fly and
land where I like.
If someone thinks
he will put some
limits for me, he is
tiring himself.)

Through this phrase or verse, Taamane was trying to show her innermost feelings. A bird flies and land anywhere it feels. She wants to be like a bird and does not need any limitations from anyone. It is commonly known that men are the ones who praise themselves for their "legendary" achievements. In this case, there is a reversal as it is a woman who praises herself for her own interests which her husband wanted to deprive her. The type of words the writer uses in the above extract viz. nonyana, kotana, ratago really show how determined this lady is. She wants to be left alone to be free to do what she can do best and thereafter goes back home. Like a diamond, she wants to excel, she wants to shine and be seen by all and in the process we think she will be shown using her husband. When people start to ask,

whose diamond is this, the answer will be Tšhaledi's wife (diamond). Isn't it the case that diamond is moved from place to another because of its beauty and use. Therefore because of her ambitions and beauty, Taamane does not want to be at the same place for long. She wants to move, keep going and to do this, she has to be a bird which float freely in the sky. For this reason, no one will need someone like Tšhaledi to put brakes on her freedom or speed.

4.2.2 Identification and or contrast

A character may be identified through what s/he is, constructed from her behaviour, actions, dialogue and so forth. Taamane can be identified as a firm character. She stood firm on her interests in showbiz and modelling. She also fought against patriarchal oppression by refusing to be controlled without care. She always told Tšhaledi that she will never change her stance.

On the other hand, contrast is based on comparison between characters. Taamane can be contrasted with Tšhaledi. Taamane is a firm and confident character because she never changed her mind about modelling where as Tšhaledi was not a firm and confident character. Right from the onset, he knew Taamane's interests. Instead of dealing with them firstly; he decided to marry her and change her later, which never happened until they divorced.

In Bopape's novel, the boys can be identified as mentally matured boys even if they were still small, due to the actions which shown full knowledge and experience in life. These boys can be contrasted with the parents who hated the old man, Lenangana. He was a Christmas to those boys. It was later discovered that he, the old man, was an important assert in the community who brought the community together through sports.

The final assessment of this part is that children are worried by parents who according to them, are been taken for granted about their level of maturity. This ultimately make parents to misjudge them.

4.3 CONCLUSION

In conclusion, so far, a thorough application of the two novels has been provided, linked with the topic and an underlying theory, viz., Onomastics. This theory has been used because this chapter deals with the names of characters in the novels. This leads to characterization or character delineation, which is the revelation of characters through what they say, do, their behaviour, attitudes, mannerism, and so forth. Names in this delineation are of prime importance, that is why onomastics or naming theories got used.

Literary onomastics is a science of naming where names may shape and direct a personality of a character in fiction and ultimately control the destiny of a character. The mode of living of a character can be judged through this literary tool, viz., onomastics. In this chapter, only the diatinic class or family has been used. The reason being attributed to the fact that diatinic class is able to transmit the intellectual rays of light to characters. The personality traits of a character was the only handled aspect in this class.

Onomastics links well with characterization hence both deals with the effect of names on characters. Serudu (1995:7) indicates,

The creation of images
of imaginary persons in
drama, narrative, poetry,
the novel and the short
story is called characterization.

This indicates that the prime aim of characterization is the understanding of characters in fiction. Characterization has two techniques to delineate characters, viz., expository technique and dramatic technique. Expository technique deals with physical appearance, the actions of characters, mental responses and so forth.

Name-giving is an important feature of this technique. Names play an integral part in a character, which might steer his destiny.

Looking at name-giving, a name given to a character might have an influence on him or her. Linking with the topic, an unexpected outcome is found. For instance, Taamane is having different attachment of influences. She was beautiful like a diamond, but however, did not allow other characters to capitalize on her beauty. She moved from one man to the next, as if she was confused, but not.

Instead, she looked upon the satisfaction of her interests. She was for the idea that in life, one must satisfy himself or herself for no one is got to do that, and live his or her mark.

On the other hand, there is name-giving extended or metaphORIZATION. Here the emphasis is on the extension of the given name or that particular name can be associated with a certain phenomenon or object. Taamane was being associated with a real diamond.

The last technique is the dramatic technique, where we looked at dialogue and action of character, a praise poem and an identification and contrast. It is being a norm that dialogue and action depicts the personality of a character, but, however, with the rediscovery of the

ordinary, this is achieved in a different, unexpected manner, which makes or breeds another trend in literature. For instance, Taamane refused to leave modelling, it was not because she was stubborn to take advices from her husband, it was because she looked deeply into her interests which were her talents, and so forth.

A praise in a character shows confidence in him or her. Taamane used a praise to delineate herself. She confidently announced that she is a free bird which does not want to be controlled.

Identification and contrast are other aspects of a dramatic technique. A character can be identified through his actions, behaviour and so on. Contrast, on the other hand, is between characters who might differ in attitudes, behaviour, etc.

CHAPTER 55.1 Concluding remarks

The intended objective of this work has been meticulously achieved through a combination of all ideas and chapters. This study entailed that change is just at our door steps, ours is to challenge it and see what we will come out with. Antonio Gramsci quoted by Daymond (1984: xiv) states that,

The old is dying and
the new cannot be born;
in this interregnum there
arises a great diversity
of morbid symptoms.

The above quotation shows that there is a transformation of society in our land whose cultural tempo is beset on every side by difficulties, contradictions and reversals amongst us. This transformation makes us to live between one order and the next; where the present is exploded and the future is addressed. We have arrived at a dead-end of history and we are beginning to search for the only way out for our existence in life.

The first portion of this study, viz., Chapter 1 has introduced the study and provided an overview of the preceding chapters. Definition of the rediscovery of the ordinary has been given in this chapter, applying it to the novels of M.A. Kekana and D.H. Bopape. The depiction of moral, norms, beliefs, mannerism and so forth, are the points being treated, looking into how they can be (re)discovered. This trend of rediscovering the ordinary brews a fresh terrain for future research.

Ndebele (1991) has tackled the rediscovery of the ordinary in an extra-ordinary manner, which contributed much to this work. To simplify matters, this chapter has also provided a summary of both novels.

Dissimilar or conflicting ideas, norms, morals and so forth, pushes or leads to a reversal or even disappearance of some morals, beliefs and others. This is supported by Hampshire (1983:13) when he says,

The clarification of intuitions,
and the discovery of connections
between them, are likely to
lead to one to revise some

moral opinions which have
previously been uncriticised.

The above quotation is of the opinion that the ordinary and uncriticized morals, beliefs, norms and others, can, after revision, be now criticized and reviewed, while others (will) disappear. This is also alluded to the fact that culture is dynamic and changes.

Feminism and Onomastics have been used as underlying theories in this work, blended with the rediscovery of the ordinary in both novels. These theories have been well developed or unpacked in chapter two.

The second portion of this work, which is chapter two develops both Feminism and Onomastics, with the purpose of seeing how the feminists and Onomastics (naming theories), handle the rediscovered norms, morals, and others. Feminism is a theory which is woman oriented and fights for women's rights. It also carries a political stigma, as it is a theory which is anti-patriarchal (in feminist opinion). It is a struggle of women against the male dominated society.

Most feminists feel that patriarchy should be revised, for it oppresses their vision and life, and others, as the feminists. Their complain seem genuine, because today women help or contribute to the well being of the family, for instance, they are now working. In as far as women are concerned, working (for them), is the rediscovery of the ordinary. It has been known in Black cultures that women are/were "home-wreckers", now that ordinary opinion has been revisited and revised. An example of a working women has been cited from Nonyana ya Tokologo, viz., Taamane.

On the other hand, there is Onomastics, which is a scientific theory of naming. In a world of fiction, names play a significant role in characters, as well as in real life. Names can shape and direct one's personality. This means that a name can be influential and functional to the bearer. It has been (re)discovered that the name Taamane ordinarily suggests that the bearer will always be beautiful, that is; as beautiful, good and likable as a diamond. The name Taamane has influenced the bearer to act in an unusual manner, thus, rediscovery of the ordinary.

Onomastics has various families or classes such as the anonymical, diactinic, chimerical and others. This work has only looked at

diactinic class, which deals with personality traits. It has been chosen because personality traits are related to norms, values, behaviour and so forth, which is the discussion of this work.

Onomastics, like characterization, look into what the character say, do, his personality, and so forth, therefore, onomastics and characterization are inseparable. This has led to using the expository and dramatic techniques of characterization, which can depict the personality traits of a character.

Chapter three has handled moral conflict in characters in both texts. It highlighted how ordinary morals, norms, beliefs and others, have taken an unexpected dimension through the rediscovery of the ordinary. This chapter handled the rediscovery of the ordinary using feminism as an underlying theory in the text, Nonyana ya Tokologo. On the other hand, the rediscovery of the ordinary has been shown in Rena Magomotša and its application of Onomastics was tackled in Chapter four.

As already mentioned that feminism fights against women's oppression, scholars such as Toril Moi, Julia Kristeva and others, are of the opinion that women's position in society is in the hands of men. They feel that the inscription of the female discourse is not appropriately channelled for the betterment of women.

In the novel Nonyana ya Tokologo, Taamane responded, as others could have taken it, in a spine-chilling manner to Tšhaledi. That has been rediscovered that she felt it was her right to protect her interests.

The response depicted that the norms or values which were then cherished, can after some time be negated or criticised. Julia Kristeva, in Moi (1987:110) talks about polylogues analyses by saying,

These analysis lead you to examine the essence of the old codes and to put forward the question of the speaking subject. You show how an acceptance of negative or the fading of meaning can lead to the emergence of a new positivity of meaning, and you demonstrate throughout that the only positivity presently acceptable involves the multiplication of languages, logics and powers.

The cited quotation shows that old acceptable moral beliefs, norms and values can, after being re-worked, re-evaluated or even sifted; change or no longer be acceptable. It will then mean that the ordinary codes, values and others, have been rediscovered. Taamane's response has been rediscovered to be a new terrain of language, where she wanted to protect her interests.

Taamane's opinion to engage herself in labour market, was to help her family, unfortunately, her husband was against that. The rediscovered aspect is that today, women are working, as opposed to an old cultural belief. Nussbaum and Glover (1995:1) says,

In very many others
 throughout the world,
 cultural traditions pose
 obstacles to women's
 health and flourishing
 depressingly many traditions
 have portrayed women as less
 important than men, less
 deserving of basic life support,
 or of fundamental rights that
 are strongly correlated with

quality life, such as the right
to work and the right to
political participation.

The above quotation depicts the women's complain about their status at family circles. For Taamane, working the kind of job she wanted to do, was correlated with quality life for her and her family.

The rediscovery of the ordinary was also found in Rena Magomotša. For instance, children in that novel felt that they were treated as minor, which they did not like. They were discouraged to choose friends, more especially older friends for they had no knowledge, due to their age. They proved their parents wrong by befriending an old man, Lenangana.

The fourth chapter treated characterization, using Onomastics as the underlying theory. Both characterization and Onomastics are concerned with the effect of names on characters. What a character does or say, his beliefs, behaviour, personality traits, tells much about a character. Rimmon-Kenan (1983:59) supports this by saying,

There are two basic
types of textual indicators

of characters: direct definition
and indirect presentation.

The first type names the
trait by an adjective (e.g. 'he
was good-hearted'). The
second type, on the other
hand, does not mention the
trait but displays and
exemplifies it in various
ways, leaving to the reader
the task of inferring the quality
they imply.

The above quotation shows that action and speech are the building
blocks of a character. Onomastics, which is the science of naming
characters or people has various classes or families such as
chimerical, anonymical, diactinic and so forth. This study has used
only the diactinic class because it deals with the identity,
personality traits, which are at stake in this chapter. Action and
speech leads to dramatic techniques, whereas the personality traits
leads to expository technique found in characterization.

In an expository technique, a name given to a character may have a bearing on him, as Taamane has been cited as an example, where she was influenced by her name, and act the way she did. On the other hand, dramatic technique has shown character in action, where their action and speech have built their personality traits. Praise-poem as a means or a device of self delineation has shown, where Taamane praised herself as a bird which fly and land at any time at any place. She has been identified as someone who fight for her interests and contrasted with Tšhaledi due to their conflicting or dissimilar interests.

Kekana is very much applauded for her meritorious work she achieved, Nonyana ya Tokologo. This novel is a path-breaking piece of literary work of art in literature and Northern Sotho in particular, to introduce feminism in African literary circle. Bopape cannot also be left out for his excellent work, Rena Magomotš'a. These novels and research will without doubt propose future research in our literary study. The two will serve as a base, thus shaping and give more light to literature. Davis and Schleifer (1991:47) says,

In other words, literary
study has two not altogether
compatible programmes: to

disseminate what is already
known and to critique the
already known.

The above quotation correlate with the above statement that this
research create "fresh" ideas which will bring about future research.

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