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A PSYCHOANALYTICAL  
INVESTIGATION OF  
T. MAFATA'S  
MOSIKONG WA LERATO

by

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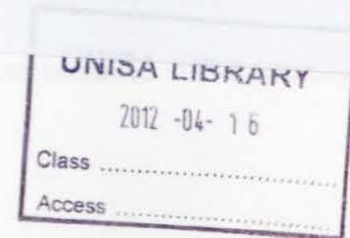
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## DECLARATION

I declare that : A psychoanalytical investigation of T. Mafata's *Mosikong wa lerato* is my own work, 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.

SM Moeketsi

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## SUMMARY

This dissertation is the study of the applicability of psychoanalysis to indigenous literature with special reference to a Sesotho novel, Mosikong wa lerato by T. Mafata. The first part contains the relationship between psychoanalysis and literature where an attempt is made to show that any form of literature is a reflection of the state of mind. This is followed by the contributions made by Freud, Jung and Lacan who emphasize the view that, the structure of literature is analogous to the structure of the human mind.

In the third part, an attempt is made to fit psychoanalytical concepts into the selected text, Mosikong wa lerato, the emphasis placed on the writer and the personality of the literary characters. The final portion includes the summary, observations and conclusion.

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## CHAPTER ONE

### 1. INTRODUCTION

#### 1.1 Orientation

Humankind has discovered that it is important to turn to literature with the aim of interpreting life for us, to console us and to sustain us. Without literature, our world would appear incomplete.

Literary criticism has taken many forms and is still undergoing frequent re-evaluation. Prior to introduction of theories in the literary studies, individual writers had the belief that their own cultural values were the best values and their own belief systems consist of the universal truth. On the basis of these arguments there were no consensus as to what constitute a good literature. As a result, theories came into the scene to interpret the works of literature.

Theories emerged and flourished as a result of the general search for an

increased knowledge and understanding of the systems of meaning governing cultural objects and events. Today these theories are employed by literary critics to analyse and evaluate the work of literature. With regard to their significance, Ryan and Van Zyl (1982:11) provide the following explanation.

literary study, like any field of enquiry, needs a theoretical foundation, that is basic paradigms, methods, assumptions and the like.

From the above excerpt, it does seem eminently reasonable to conclude that theories are there to explain the works of literature. The following questions are worth looking at: are all theories equally applicable to all kinds of literature, i.e. Japanese literature, English literature or African literature? or are only a few theories appropriate in elucidating the works of literature? It is on the basis of this questions that psychoanalysis becomes the focus of our attention in this study.



## 1.2 Reasons for the selection of the topic

Currently very little research, inter alia (Mollema 1992; Moleko 1992; and Motaung 1995) has been conducted as regards the applicability of psychoanalysis in African literature. The aim of this study is therefore, to investigate the applicability of psychoanalysis in African literature with special emphasis on a Sesotho novel "Mosikong wa Lerato" by T. Mafata.

Further I intend motivating other African literary scholars to pursue the research in this field with the ultimate goal of formulating African literary theory which will be compatible with African norms and values.

In an attempt to gain insight into the problems as stated above pertaining to the applicability of psychoanalysis to indigenous African literature, we have to take a closer look at what problems contributed to researchers avoiding psychoanalysis as the mode of criticism that can analyse the works of African literature, thereby attending to other theories only.

Firstly, it has been observed that African literature poses many problems since the techniques, methods and standards of criticism were developed largely within Western contexts, and further African critics argue that it will

be a literary crime to analyse, evaluate and interpret African literature in terms of Western standards because these standards were developed in the Western tradition and can therefore be applied to interpret Western literature to Western readers only.

Secondly there is a general belief that language and cultural differences pose a problem for the accommodation of Western critical standards. African critics further emphasise the view that African literature should be confined to African culture only so that it can be analysed by means of African languages, using African devices that would be familiar to African readers.

It is on the basis of these arguments that I have decided to study this topic in order to highlight the view that African literature is the product of both African and Western traditions and standards applicable to Western literature are also applicable to African literature, and psychoanalysis as a theory, also has its place in the interpretation of African literature. Psychoanalysis conceptualized within the context of African experience will have a meaningful contribution to the study of African literature.

### 1.3 Psychoanalysis and Literature

This section is intended to illustrate the view that psychoanalysis has a place in literary studies. Currently, the scholars of literature make use of psychoanalysis as a standard of criticism to interpret the works of literature. Fowler (1987:192) remarks that the relation between literature and psychoanalysis is an ancient one. An outstandingly important authority in this regard was Aristotle who accounted for the effects of tragedy in his deployment of the term catharsis - the expression and discharge of repressed emotions.

In his investigations, Aristotle discovered that the audience become depressed by the spectacle of the sufferings in tragedy. These discoveries promote the view that everything that is literary finds its origin from psychoanalysis. Jefferson and Robey (1988:145) contend that the relation between literature and psychoanalysis is found in the language in that they both use language as a medium of interpretation. Further, Grabë (1986:88) makes the following observations:

The point of contact between psychoanalysis and literature must obviously be the nature of language utterances. The process of interpretation also makes psychoanalysis relevant to the study of literature.

From the passage above, the implication is that, like a doctor who is speaking to the patient, the writer is speaking to the people (society) who are equivalent to the patient and the medium is language in the identification and interpretation of the problems.

In a way then, a proper definition of literature can only be accounted for on its psychoanalytical origin. Any form of literature is a reflection of the state of mind. However, when we read a text, we construct a mental picture of the relations with the text, relations with the writer, relations with culture and with an appearance of ourselves as writers, the relations that come out form the relations with our past. Our past and present frustrations are employed by psychoanalysis to help us to see more clearly that literary works are products of human imagination.

Psychoanalysis explains the work of art regardless of whether that art is communal or individualistic, and at the same time reveals factors that make



a person artistic (Jung 1990:175). Literature on the other hand provides a lively image of human nature. It moulds the wisdom of the community into some patterns that can be transmitted to other generations to come. Further, the relationship between psychoanalysis and literature is its insistence on the view that the activities of an artist is influenced by the forces of unconscious. The life history of an artist can be illustrated by the external events of his/her life such as his/her feeling, and experiences in life. Whatever the particular form of art may be, psychoanalytical theory takes its material from the domain of human experience. Further arguments in favour of the relationship between psychoanalysis and literature are articulated by Ryan and Van Zyl (1982:184).

... psychologist looks through the text rather than at it. Literature is for psychology a set of signs which indicates if read correctly a second tapestry of signs which in turn charts psychological activity controlling the "doing" of literature .

It does seem reasonable to conclude that psychoanalysis serves as a searchlight in that it permits specific qualities of the text to be explained by means of psychological concepts. Different kinds of meanings are realized in the text and these meanings are explained by means of the



psychoanalytical approach. Unlike the Formalists who disregard the meaning in the text, psychoanalysis sees the meaning as important because no text can exist without the meaning. The literary text appears to our emotions and imaginations and this is not confined to a specific literature, but to all the literatures of the world, Western and African literature alike.

Psychoanalysis has taken many forms and it is still undergoing frequent re-evaluation. From the point of view of the classical Freudian criticism, the work of literature was perceived as symptom of a particular artist. This led to the view that literary work is similar to fantasy in which a literary character is treated as if he is a living being. This approach rests on the assumption that the purpose of work of art is what psychoanalysis have found to be the purpose of the dream. Freud regards dreams as the main means of exit for the repressed desires. His theory of dreams is reinterpreted as a textual theory (Selden 1989 :86).

Freud's disciple, Carl Jung, on the other hand sees a dream as an involuntary and automatic process. He goes on to say that a dream

is usually obscure and difficult to understand  
because it expresses itself in symbols and  
pictures ... (Fordharm 1990:97)

In order to understand a dream, its context must first be established. Both individual in dreams and the artist at work produce the archetypal images to compensate for any mental impoverishment in man and society.

The post-Freudian critics argued that the form of art gives pleasure and regulates anxiety, the focus which changes the position from the text to the reader leading to psychoanalytic reader-response theory. Coyle et al (1991:768) yield this illustration by the emphasis on the move from classical to post-Freudian principles of reading. A reader is given a role in order to get involved with the text as opposed to the Formalists who reject the reader's involvement in the production of the meaning.

Lacan changes the position from Freud's idea of wish to the idea of desire. He relates his views on language to views propagated by Ferdinand de Saussure, that language is a system of signs determined by their differences from each other. He sees signifiers as endowed with unconscious desire. According to him a text no longer entertains regressive wishes but engages with the present desires encompassing both the past and future experiences. However, language which is the bedrock of psychoanalysis becomes the place where personal and cultural meet, where there is the displacement of meaning. Both the writer and the reader are dependant on the language, and they use it in the interpretation.

Creation is founded upon the usage and change of words according to the dictates of the circumstances. It is done out of thought of the writer, a concern that is common to both psychoanalysis and literature. A writer creates a world of fiction through the usage of words. The only way to recover meaning is to add up the uses of words and through these words the psychic make-up of the writer is revealed to the reader, and through interpretation psychoanalysis can reveal how literary text can retrieve meanings of various kinds and relates the theory of mind to the cultural context (Davis and Schleifer 1989:227).

Another significant landmark of language was made by Freud. According to him language is a double structure in that the time we think, we speak what we mean and that something else is speaking to us. Therefore, literature is implicated in this double structuring (Fowler 1987:94). The aim of language is to expose the hidden meanings stored in the unconscious. Psychoanalysis therefore is concerned with the actual events that affect the people in their daily lives. It provides the devices that are in themselves literary.

Like Western literature, African literature also needs a theoretical foundation and method of interpretation. Wright (1982:4) insists on the view that the Western critic is duty-bound to penetrate the African text in



order to find out which devices and techniques it best resembles so that he can use them to communicate with the Western reader.

Africans also want their culture to be explained for the modern reader and in addition to this, modern Africans are today living within the tradition of Western culture. Literature therefore becomes the medium of vision through which Africans are made aware of the world around them. It is without any doubt that psychoanalysis has a place in African literature because the desires, wishes and frustrations of Africans are reflected in it.

Today African writers are employing Western devices to explain their literary devices so that non-Africans can understand and appreciate them. They take more time to mediate on the subject, balance the syntax that constitutes the text, and coordinate their plots. In addition to this, they are writing about aspects drawn from human consciousness such as emotional shocks, crises of human destiny, marriage and social position, all of which are sources of problems and conflicts that confront modern man.

One additional point worth stressing, is the notion of Oedipus complex. It is centred around "love", and thematically most African texts revolve around love between man and his wife/wives and love between man and his immediate environment. MacConnell (1986:12) goes on to say that

Oedipus complex is the beginning of morality. It normalizes the relations between members of the family. In the African context, communalization of work opens the world of desire, and culture satisfies the needs of the people if desire is shared. For culture to be shared, it must be communicated between the people who will work hard to satisfy it. It is in this regard that human desire is born.

As Wright (1979:13) puts it, African culture has an influence on the thinking, feelings and actions of men. These aspects are assimilated by the writer into the level of aesthetic experience and give a reader a greater clarity into human insight. In the light of these views, a conclusion is drawn that everything that happens on earth is called literature and psychoanalysis. Literature and psychoanalysis are interdependent. Literature is there, and psychoanalysis steps in with its critical tools to interpret it. Where literature lacks meaning, psychoanalysis provides it.

Psychoanalysis therefore, becomes the mode of criticism in that it acts on the minds and imaginations of readers in such a way that it makes them understand the emotions and behaviour that were formerly strange and unknown to them.



#### 1.4 Demarcation of the field of study

In the preceding discussion, the aims of the study were discussed as well as the background of psychoanalysis and its relationship to literature. Chapter Two discusses the central figures of psychoanalytical theory, their contributions on all issues related to this theory. Chapter Three, which is the main chapter, focuses on the applicability of psychoanalysis in the Sesotho novel "Mosikong wa Lerato", and chapter four is the last and concluding chapter where important observations are highlighted.

#### 1.5. Approach

In the foregoing discussion the place of psychoanalysis was put in a clearer perspective as regards its relation to literature. Some of the concepts need clarification of how they come to be used in psychoanalysis in the interpretation of "Mosikong wa Lerato". In approaching my argument, the focus will be on how psychoanalysis attends to the writer, the characters and other related concepts which form the basis of this study.

Earlier on, it was explained that the text is a symptom of a particular writer. In essence, the text contains all the information that psychoanalysis penetrates in the interpretation. It produces its effects of suspense and grounds itself on the actual events in the lives of the people both unique and universally.

Another subject of investigation is the milieu in which events are taking place. The place or environment expresses the source of pain and discomfort and communicates something in the lives of the characters. Place in the text is indispensable in that it shapes the ideas of the people, and this becomes relevant to psychoanalysis.

Characters in the text confirm that most writers have insight into human nature. They are involved in a day to day conflict with one another and this conflict is not only between individuals but also between man and circumstances, between fate and environment. Because text is based on conflict, it involves characters who make choices for life, and the manner in which characters resolve their problems, exposes the complexities of their soul.

How does psychoanalysis account for diviners, symbols and political conflict, all of which form the basis of our discussion in "Mosikong wa Lerato"?

Psychoanalysis provides answers in that diviners are important in the interpretation of problems that affect characters on the day to day basis. Whenever some of the people in real life have conflicts and frustrations, they employ the services of the diviners to diagnose the causes of their discomfort. The diviners are equivalent to the psychologist or doctor who diagnoses the disease of the patient, and they use language to provide therapy.

As regards symbols, Lacan (1994:6) contends that symbols are related to psychoanalysis in that they attach meaning to objects and establish relationship between man and his fellow man. The young child's entry into symbolic order will fashion him in accordance with the structures proper to that order.

The conception of politics is another area which psychoanalysis focuses its attention on. Personal attitudes, style, motives are of great importance to political psychoanalysis. Some people go into political life to satisfy their private motives and at the same time disguise them in political rhetoric. In the discussion that will follow, the question likely to arise is: is the naming technique of any significance to psychoanalysis? The answer simply put, it has, because name has been a technique that has found its origin in the wish. A name given to a person carries a psychological significance. It is



a prophet about the future of the bearer.

To reach an honest conclusion in our study I would like to emphasize the fact that in real life we seek to avoid discomfort and pain by all means and our main objective is to gain joy and harmony. We read different forms of literary works because we want to derive pleasure from them. Psychoanalysis therefore is there to provide pleasure, to sooth our minds to alleviate and eradicate our discomfort.

To my mind, the art of story-telling has been part of African oral tradition but since the emergence of written African literature these forms of art showed some modifications which have been brought by the art of writing and the use of Western literary techniques.

Written African literature has swallowed up and incorporated different influences from other literatures. Presently an African writer is using Western techniques unaware because he is confronted with different approaches to literature from different Western scholars. In conclusion I prefer to quote Swanepoel (1990:48)

If literature is universal, literary values, too  
are supposed to be universal.

## 1.6. Related Researches

Today there is a growing interest among African scholars of literature to conduct researches into how psychoanalysis interacts and overlaps with African literature. Although very little has been accomplished in this field, researchers such as Mollema (1992), Moleko (1992), and Motaung (1994) have successfully delineated the way in which psychoanalysis reveals the literary secrets of African literature. It is therefore worthwhile providing a short exposition of the research works of these scholars which appear to be relevant to this study.

Mollema's work is based on T. Msimang's novel Buzani Kumkabayi. The discussion centres on how the character Mkabayi, through internal and external influences, chooses to be what she is. Moleko's work is based on T. Mofolo's novel, Chaka. The emphasis here is on Chaka's childhood experiences and on the complex way in which these experiences interact to play a role in determining the attitude he comes to hold. Motaung, on the other hand, analyses the character Mafethe as portrayed in K.E. Ntsane's novel, Nna Sajene Kokobela C.I.D. Here the discussion is based on how the two personalities clash. Mafethe is portrayed as a complete beast as opposed to the righteous Kokobela.



However, although these three researchers analyse different characters from different novels, they seem to have one thing in common: all three base their research on the mental processes, human development and the process of interpretation which are notions characteristic of the psychoanalytic approach to the interpretation of texts.

## CHAPTER TWO

### 2.1 Background on Psychoanalysis

This chapter is intended to provide insight into the psychoanalytic theory; highlight the basic concepts that distinguish this theory from all other theories and consider contributions made by Sigmund Freud and his followers.

To date, psychoanalysis has undergone frequent re-evaluations because the contributors were researching different aspects of human nature. Nevertheless, from the views propagated by different contributors, very little distinctions were realized and many similarities were observed. The discussion focuses inter alia, on Sigmund Freud, Carl Jung, and Jacques Lacan.

Whatever the distinctions of any nature are realized in this theory, what is important is that in more recent times the concept "psychoanalysis" has been used to describe loosely all those schools of thought which took their origin from the works of Sigmund Freud.

### 2.1.1 Freud's Theories

Psychoanalysis like all other theories never existed in a vacuum, but was also developed by intellectuals in a specific situation where the existence of a particular problem was challenged. Psychoanalysis is the branch of psychology that finds its origin from the discoveries of an Austrian psychologist, Sigmund Freud, and may be conveniently dated from the year 1876. Although there were creative writers who had insight into mental processes, no systematic method of investigation existed before Freud.

When Freud formulated this theory, his aim was to lay the foundations for the new ways of looking at human nature from the point of view of conflict. He sought to understand the inner forces that direct human behaviour. Currently, psychoanalysis has had an enormous influence on psychological theories particularly in the field of personality and psychotherapy. As pointed out by Louw (1993:22) psychoanalysis grew out of interest in hypnosis and the treatment of emotional problems by having people talk about their problems.

For Freud, the human mind is the expression of conflicting forces and some of these forces are conscious and others unconscious. Regarding its entire

field of study, Forrester (1991:2) remarks as follows:

psychoanalysis challenges the various philosophies of human subject in the number of different levels - at the level of theory through its theories of action, its models of mind and its insistence on textuality.

It is evident from the above passage that the central point of psychoanalysis is the human mind. Freud sees conflict as an uncompromising aspect of the human condition. It reflects the contradictions that are prevalent in humans as social beings. In his "Beyond the Pleasure Principle" Freud offers the following picture of totality. He says that each human child has to be socialized with the aim of incorporating the norms, values, attitudes as well as the taboos of the society within which he is living. The primary institution that is responsible for the process of socialization is the family that teaches the child the basic roles and motivations. Later on as the child grows up, the more formalized institutions of the community take over the responsibility for socialising the child. It is in this process that the child becomes exposed to institutions such as schools, jails and hospitals where frustrations, disappointments and conflicts are inevitable (Corsin & Wedding 1989:19). In his essay he puts forward the notion of two instincts i.e. libido and aggression both derived from biological principles. These he



refers to as instinct of love and instinct towards death respectively.

The childhood pleasure and pain play an important role in the moulding of the child's psychological make-up. In support of his argument about the human nature, Freud bases his views on the structure of the human mind. He groups the mental functions according to the role they play in conflict, and comes up with three subdivisions, which he refers to as the id; ego and superego (Grabé 1986:92). The id have inherited psychological elements such as drives and instincts. As Freud (1986:107) puts it, the id knows no judgement of value or morality. It is a dark inaccessible portion of our personality and if allowed, it could lead human beings to destruction. It is a biological instinct that includes sexual and aggressive impulses at birth and it represents the total personality.

The superego imposes the moral code that a person learns in the socialization process, and its main function is to suppress the drives of the id. The ego on the other hand directs both the id and superego in order to deal with the real world. Mollema (1992:24) summarizes these subdivisions as follows:

... id (unconscious) is controlled by the ego (conscious) and the superego (morality) in order to be accepted in the community.

It is therefore highly probable that these subdivisions are subject to variation in different individuals. In addition to this, these classifications have attracted literary scholars to a psychological study and the descriptions of characters appearing in novels and drama (Swanepoel 1990: 45).

Further on, Freud noted the existence of the large part of the brain which is not under the direct control of the individual. This he refers to as unconscious. Regarding this notion he came up with the paradox: how can we know of the existence of the unknowable? In explaining this paradox he makes mention of three ways in which we can know of the existence of the unknowable, that is through dreams, through parapraxes, slips of the tongue and free associations (Fowler 1987:193). He suggested that a person in a fully waking state performs an action which had been suggested to him some time earlier though he had totally forgotten the suggestion itself (Freud 1987:18). Freud sees symbols as the means whereby the prevented wishes from the unconscious id are allowed to be visible in the distinguished form in the consciousness when they would otherwise collide with the moral needs of the superego.

All these illustrations by Freud clearly show that memory is the purifying structure and that the large part of what we know is in fact stored (Fowler 1987:193).

Freud's Interpretation of Dreams is considered to be his most important contribution and the significance of dreams as the royal road to the unconscious (Brenner 1974:150). Here Freud is so much concerned with the fact that, behind the consciousness there is the realistic picture of the influences that determine human behaviour. He asserts that the dreams and symptoms have the same structure. They are both the end products of the compromise between two sets of conflicting forces in the mind. He introduced two concepts, namely the manifest dream and the latent dream thought. The manifest dream, he refers to as the conscious experience during sleep and the latent dream content as the unconscious thoughts and wishes which threaten to waken the sleeper, or that which is lying behind the dream. Freud (1986:38) notes that the manifest dream is like a literary composition which needs to be interpreted.

The dreamwork enforces the task of interpretation upon the dreamer. What is important, according to him is that dreamwork does not take the interpreter into consideration as regards the connection or associations of a dream, but it is concerned with what happens to the dreamer himself.



Dream images become metaphors as they are woven through the web of associations, explanations and amplifications which they evoke. Images appear in dreams should be understood according to their psychological meaning to the dreamer. A dreamer may experience different reactors in as far as the emotional qualities are concerned. They involve personal associations to support their explanations (Freud 1986:113).

Dream interpretation is regarded as Freud's record of his own self-analysis. It is in this study where he further formulated two new concepts of infantile sexuality and the Oedipus complex. At the beginning of his investigations, Freud used the word "sex" to be understood in the ordinary everyday sense, but as time goes on, he decided to use the word for any pleasurable sensation relating to body functions and this he preferred to refer to as the desire.

On the notion of the Oedipus complex, Grabé (1986:93) provides the following explanation.

boys inevitably perceive their fathers as competitors for the love of their mothers and have experienced fantasies about killing their father and possessing their mothers.



The central principle of the Oedipus complex is that mental life represents an uncompromising conflict between conscious and unconscious parts of the mind. The conscious part consists of the biological, instinctual sexual drives forcing for release. He further explained the Oedipus complex as an "erotic attraction of the male child for his mother accompanied by hostility towards the father"(Grabe 1986:93). Regarding the concept of sexuality Freud extended this notion to cover many aspects which could not be classed under the reproduction function. He accorded sex the status of the master motive in behaviour.

Freud's psychoanalysis sees the relationship between the author and text as similar to that between the dreamer and his text. The aim is to reveal the author in terms of his conscious childhood wishes, the emphasis being on the role played by drives in accordance with the changing model of the psyche in which the pleasure principle conflicts with the reality principle. Some authors have gone through shocking or pleasant experiences and they use their imaginations together with their adulthood life experience to create the works of literature. In real life situation we seek pleasure at all the times and avoid pain. Grabé (1986:100) goes on to say that the source of pleasure derived by the reader from the text is "the transformation of the unconscious wishes and fears into culturally acceptable meaning". The reader is in search of guarding against fear at all times when he reads a

text.

The structure of an individual as described by Brown (1987:29) is seen by Freud as the product of the struggle between the external world, the id and superego. The personality of an individual is regarded as an interlocking set of attitudes which has been internalized by that individual in order to deal with the types of situations to which he is exposed. The personality of an individual develops out of interaction between biological factors and changing circumstances in which a person finds himself. Everything that happens to an individual, in some way changes the natural endowment and contributes to the ultimate personality structure. It is in this process that an individual acquires certain characteristics. The characteristics which he produces are adopted because of their functional value to him in childhood. These characteristics give him the best results in terms of power in the environment in which he is living.

### 2.1.2 Jung's Theories

Carl Jung is one of the disciples of Freud. He left Freud because he felt that Freud put more emphasis on sex than anything else. He had a sound knowledge of religion, philosophy, myth and symbolism of many cultures.

His investigations are concerned with the human psyche, its significance, its range, its structure and dynamics. In his investigations, he discovered that the psyche is the part of the conscious and unconscious, a place of experience and meaning. Everything made by man has its origin or beginnings in the psyche. The psyche is not an entity in the world similar to other entities, nor a particular location in the world. It is the marginal texture that is given through the manifestation of things. As imagined intentionally, psyche is that "between" out of which personhood and one's world emerge and in which they are founded (Brooks 1993:172). He introduced three interrelated levels of human psyche, namely the consciousness, personal unconscious and the collective unconscious. He explains the conscious as the area of experience which an individual is aware of at any given moment, and this awareness provides an individual with the sense of survival from day to day. As pointed out by (Brooke 1993:14) the feature characteristic of the consciousness is the power to



distinguish between opposites i.e. me and not me, male and female etc. To Jung no one is reflectively aware of one's ego functions and there has been a general move in psychoanalysis to admit that ego is partly unconscious.

In explaining the second notion of personal unconscious, he says, the personal unconscious is that portion of the psyche which consists of ideas, memories and experiences that have been suppressed. These are formed in the personal complexes which are believed to structure the experience that enters consciousness in accordance with all elements that the individual developed in his upbringing. Jung introduces the concept "shadow" as the other side of ourselves. This he refers to as the personal unconscious, the emotions and desires that are incompatible with social standards and our ideal personality. The collective aspect of the shadow is expressed as devil, witch or something similar. Jung stresses the view that the shadow is a moral problem which challenges the whole ego personality and constitutes a social phenomenon which cannot be underestimated.

Jung views collective unconscious as the portion of the brain which is inherited by the individual within the society in which he is living. The contents of this type of instincts are archetypes. Jung deviates from Freud in his approach to collective unconscious. Davis and Schleifer (1989:278) make it clear that in human race and as well as in individual people the



collective unconscious consists of archetypes or fundamental patterns and forms of human experience such as spirits, re-births, etc.

Relating personal relationships, Jung distinguishes between two different attitudes in life or two methods of responding to circumstances in which an individual finds himself. He comes up with the actions of introvert and extrovert types of people. An introvert attitude, he says

is one of withdrawal, the libido flows inward and is concentrated upon subjective factors, and the predominating influence is "inner necessity" (Fordham 1990:30).

He emphasises the view that such an attitude must be repeated a number of times before it could become part and parcel of an individual's way of life. An introverted type is unsocial and lacks confidence in relation to other people. Defining the notion of the extroverted type he says:

is characterized by an outward flowing of libido, an interest in events, in people and things, a relationship with them and the dependence on them (Fordham 1990:29).

This type is well adjusted to life and finds no difficulty in fitting in with time and environment. The introverted type is therefore unadaptable, likely to fall to pieces when he/she experiences problems, or can be described as schizoid.

On the development of personality, Jung comes up with the notion of individuation. This he regards as the central theme of psychoanalysis. He describes individuation as a case of ego development in which "one becomes a unique individual as one realizes and responds personally to those archetypal and hence universal potentials that are one's inheritance" (Brooke 1993:20). Where an individual starts realizing the "self" is then that the goal of individuation is achieved. In the process of the individual's adaptation to life, there are some degrees of pain and pleasure giving a persona a sense of identity and autonomy. The development of identity is a compromise with the society and this compromise links the identity of the individual with the needs of the society.

As regards the dreams and their interpretation Fordham (1990:97) describes the dream as:

an involuntary and spontaneous psychic product, a voice of nature and is usually obscure, and difficult to understand because it expresses itself in symbols and pictures.

It is therefore important to note that in order to understand a dream, its context must first be established with the aim of finding out its entire relationship with the dreamer and his life so as to reveal the importance of different images that it offers. Many dreams are important for interpretation than a single dream in that with many dreams important images become clearer as they are emphasized by repetition, and the mistakes which were observed in the previous dream are corrected by the next dream. This applies to the literary works in that the action of the character must be repeated before conclusions can be made that such an action is part and parcel of that character's life.

Events in the environment have a close relationship with the dream. Fordham (1990:99) discloses that the figures appearing in the dream represent the aspects of the personality of the dreamer. He goes on to say that some dreams have personal significance and arise from personal unconscious and those are related to the dreamer's family, friends, as well as daily happenings. Jung put more emphasis on the collective dreams

which he says require mythological analogies and histories for one to understand them. He cites an example of this type as recorded in Genesis 41, where Pharaoh's dreams were interpreted by Joseph. These are collective dreams because they were the voices of the gods speaking to the people of Egypt, and they came through Pharaoh because he was both the land's representative and the god of the people. Dreams bring hidden conflict to light by showing an unknown side of the characters. This happens when an inoffensive person dreams of violence. Sometimes dreams seem to be clear warning of danger.

The notion of self, was Jung's true centre of the human psyche, which for him comprises the totality of all the psychic process that is conscious as well as unconscious. Redfearn investigating Jung's works came up with the following description of self:

1. a primary unity analogous to oriental concepts of unity of oneself and all creatures and things.
2. The totality of the individual,
3. the experience of or intimation of, such a totality, an experience of wholeness (Brooke 1993:95).

For the sake of mental health, a distinction must be drawn between I as a subject and I as an object, and that there must be a good relationship



between "I" and "me" as between I and other people. He deviated from Freud in the sense that he (Jung) believed that interpretation does not depend on how language works with the id, but how symbols convey meaning. Jung uses symbols in a definite way. He uses a word symbol making a distinction between "symbol" and "sign". He says that "a sign is a substitute for or representation of the real thing, while symbol carries a wider meaning and expresses a psychic fact which cannot be formulated exactly (Fordham 1990:20). He sees the Oedipus complex as having its origin from the primitive love for the mother and only becomes tinged with sexuality during pre-pubertal phase. Jung insisted on the castration complex as a symbolic sacrifice of infantile wishes which has nothing to do with literal castration. Where Freud perceives neurosis as local disturbances rather than as the reaction of total personality, Jung values conflict in neurosis as an aspect of personality. He is more concerned with future objectives than the past history. The "present" is to him the key to neurosis (Brown 1987:49).

Regarding the literary work, Jung believed that the act of creation finds its origin from unconscious. The work of the poet is interpretation of the contents of conscious, of the experience of human life with its repeated series of sorrows and joy. The work of art always takes its materials from the domain of conscious human experience.

### 2.1.3 Theories of Lacan

Jacques Lacan also contributed greatly towards the development of psychoanalysis. From his earliest discoveries he expressed dissatisfaction with the limits of classical Freudian psychoanalysis. Initially, his intentions were not to repudiate Freud's authority, but to interpret him as he was supposed to be interpreted. In so doing he attempted to reintroduce all the Freudian psychoanalytic concepts into his theoretical developments. He based his theory on Ferdinand de Saussure's notion of language as a system of signs determined by their difference from each other. Saussure explains the sign as a bounding of signifier and signified, and Lacan on the other hand sees each signifier as endowed with the unconscious desire. He views discourse of psychoanalysis as a model for any kind of speech where there is no final or fixed meaning either latent or manifest (Coyle, Garside et al 1991:771).

Freud and his followers operated with a fixed distinction between conscious and unconscious meaning, and Lacan re-evaluated this view and came to the conclusion that both the conscious and unconscious are inseparable. The unconscious carries the marks of the signifiers impressed upon it, and the text no longer carries the past wishes but becomes concerned with the

present desires encompassing both the past and future experiences. For Lacan the subject of psychoanalysis is based on the unconscious rather than the ego.

From his studies, Lacan came to the conclusion that unconscious is structured like a language and can reveal meaning only in the connection among the signifiers. He insists that for the reader to read and understand a text, he must follow the path of signifiers. He sees the psychoanalyst as a specialist in linguistic matters both at the level of theory and practice. He insisted on the idea that the working material of the analysis is speech and that the function of the analyst is to listen and intervene. In his discussion of a language, he analyses the function of speech around three paradoxes. He outlines these paradoxes as follows: The first paradox is "When the subject's speech has given up trying to get itself recognised - i.e. psychosis" the subject experiences a severe mental disorder in which there is a loss of touch with reality. Some symptoms related to psychotic disorder include personality disorganization and hallucinations. As regards the second paradox of the relation of speech and language, he comes up with the notion of neurosis, which he describes as a speech driven out of the concrete discourse that orders the subjects consciousness but finds its support in the natural functions of the subjects, or in images. The neurotic behaviour he explains as a weakness of the nervous system which produces



tensions, anxieties and complaints. Lastly, relating to the third paradox he finds that the subject may lose his meaning in the objectification of discourse. Here we find the total alienation of the subject in the scientific world (Forrester 1991:149).

Lacan considers Freud's notion of wish as subjective and decides on the notion of desire as intersubjective and future oriented. As pointed by Coyle, Garside (1991:770), in Freud's theory the wish:

is directed towards the re-activation of memory-image associated with the past satisfaction or frustration in which the mother's role is decisive.

On the notions of condensation and displacement Lacan sees these two function as being related to metaphor and metonymy respectively. He defines these two functions according to Jakobson, as two intersecting axes of the language. Metaphor has to do with the vertical dimension of an utterance in which related units may substitute one another and metonymy on the other hand is related to horizontal dimensions of an utterance in which a given unit is situated in a particular position in relation to other units.

Metaphor in Lacan's system is related to the process of repression which



excludes the original term from the spoken or conscious discourse. Metonymy on the other hand is the linking of one word to another, and is related to excessive chain of desires which act like the motor of the language driving signifying chain forward into meaningful combination (Davis & Schleifer 1989:358).

Symptoms are structured through metaphor and the desire through metonymy. Roustang (1990:125) clarifies this position as follows:

The desire appears when the ego refuses to respond to the demand for love whereby demand sees the object it was seeking disappear and finds itself confronted with a void. It is the void that transforms demand into desire and causes desire.

Freud's system of desire is two fold: i.e. the desire that is satisfied by dreams and the desire that is life-force. Lacan has a different view in this regard, that is, characteristic of unconscious and at the same time does not in any way have the relation with the objects in the external world. The desire is related to language, thus to signifiers, and is defined by its cause.

In his further developments towards psychoanalysis, Lacan produces three words which he believes are indispensable to contemporary psychoanalysis,

and he refers to them as identification, symbolic, and relativist. He explains identification as man's relation to nature, and the symbolic he explains as the language in the analytic practice, and lastly relativist as an allusion that covers interhuman relations (Roustang 1990:26).

It is in Lacan's re-interpretation of Freud that he finds the notion of "real" to have the significant role in the development of humankind. Initially the notion of real was used to designate the structures that can be separated from imaginary relations, and now lately the concept designates what psychotic in his hallucinations takes for reality. Because symbolization is believed to be impossible on its own, Lacan transfers symbols into reality and sees them as real.

Psychoanalytical theory, whether Freudian, Jungian or Lacanian rests on the understanding that sexuality is an important factor in the construction of the subject. Each school has its own story to tell in the development of psychoanalysis, but what all schools have in common is that they discovered in the human mind the structural images which indicate that the present is determined by the past in terms of the subject's sexual history.

From the preceding discussions, it is evident that psychoanalysis attracted literary scholars to employ psychoanalytic concepts in the interpretation of

literature. Much has been said about mental and linguistic processes. To put more emphasis in this regard, Elizabeth Wright, as quoted by Coyle, Garside et al (1991:764) comments as follows:

Jakobson in linguistics pointed at the links via metaphor and metonymy and Lacan went further with his re-interpretation of dreamwork's mechanism as identical with certain classical tropes. This certainly makes psychoanalysis literary.

The literary text is the form of expression where mind is speaking to mind and the point of contact between psychoanalysis and literature is how human mind functions. What the individual contributor has discovered in the theory regarding infantile pleasure, conflict, sexuality can be taken as the truest expression of his own psychic make-up. Our way of looking at things is governed by what we are. Because we as individuals are constituted differently we see things differently and express them differently.

## CHAPTER THREE

### 3.0 A PSYCHOANALYTICAL INVESTIGATION OF MOSIKONG WA LERATO

#### 3.1 A brief summary of the novel

The novel Mosikong wa lerato deals with the relationship between Lesedi and his wife, Mmalekupa. The events take place in Lesotho in the Patsuwe district. Lesedi is the main character who marries Mmalekupa according to Western rites. At the beginning, the relationship between Lesedi and Mmalekupa is sound and harmonious, but as time goes on, Mmamolepe's behaviour changes these smooth relations. She confides in Mmalekupa that Lesedi is having an extra-marital affair with Mmamotjodi, Lesiba's wife. Jealousy becomes the way of life between Lesedi and Mmalekupa and as a result, there are continual arguments and insults in their life. Lesedi's life becomes complicated when he becomes the target of everybody in the village. Members of Dinare (tribal police force) are after his blood because they understand that he looks down upon their colleague (Lesiba) by having



an affair with his wife. Their attitude towards Lesedi leads to a fierce battle and unfortunately for them, they are badly assaulted by Lesedi.

Chief Mokotla, instead of conducting a disciplinary hearing to weigh the views from both sides, sympathizes with Dinare and views Lesedi's actions as a sign of contempt. He is also assaulted by Lesedi. Mmalekupa deserts Lesedi and her parents also feel that Lesedi no longer loves their daughter and that he should be severely punished for ill-treating their daughter. Lesedi's problems are finally solved by the intervention of the head of the police and school inspectors who, after conducting a hearing, find Lesedi not guilty of all allegations which were made against him.

Moretlo and his collaborators are suspended from duties, and Lesedi who is reconciled with his wife, is promoted to the position of head of the school.

### **3.2 Application of psychoanalytical concepts to the novel**

In the preceding chapters some concepts which show mutual relationship between psychoanalysis and literature were outlined. In this chapter, the

discussion is the application of psychoanalysis on the selected Sesotho novel Mosikong wa lerato by T. Mafata. Most important is how psychoanalysis relates to the writer and the literary characters. Much attention will be placed on the characters with the aim of illustrating how these characters in their struggle to satisfy their wishes, engage in conflict which delineates the workings of the human mind.

### 3.2.1 Psychoanalysis and the writer

As pointed out in Chapter One, a text is seen as a symptom of a particular writer, and this leads to the psychoanalysis of the writer. There are forces which operate in the writer's psychic make-up which are reflected in his text. Mafata is a member of society who consciously and unconsciously puts his fantasies in writing with the aim of redressing social ills in the society within which he is living. He is writing about aspects drawn from human consciousness, namely emotional shocks, crises of human destiny, marriage and social positions. All these are sources of problems and conflicts that confront modern man.

Mafata's childhood frustrations, pains and pleasure come to be reflected in

his text. Jung (1990:134) stresses these views as follows:

Our way of looking into things is conditioned by what we are. And since other people are differently constituted, they see things differently and express them differently.

This passage illustrates the view that what really disturbed Mafata in real life is manifested in the form of art. He has an extensive knowledge of human nature and the ability to express what he thinks from the structure of his mind. In the story, he analyses the personality of his characters as people of his own time with needs and desires. He is a Mosotho by tradition and he gives an account of Basotho social organization as reflected in the marriage between a man and his wife. His views are relevant to his state of mind and provide a convenient analysis of the modern-day conditions which have changed the status of African women.

Mafata speaks about divination bones and what comes to mind are the traditional herbs which form the basis of African culture. The claim that unconscious is structured like a language, reveals that the writer's feelings and thoughts find expression in the language he uses. Pulo ya mokotla (diagnostic process) comes in the form of a poem.

*"Batho ba ne ba tlile ho mpona,*

*Thokolosi e hlola e ba fapanya,*

*Bana ba nenana sa ntja le katse,*

*Ba batla lesedi ba batla qamako:*

*Ka nka kgetsi ka dihela sekgantsho,*

*Ka re monga mosadi a o budulele,*

*Ka siba la letlaka ka hlakola faatshe,*

*Hoba jwale ke ne ke tlilo rapela badimo,*

*Ba mphe lebone, ba mphe malebela a ho tiya.*

*Taola tsa me di wele le jwang, banna?*

*Ka diya ka mahlo ho di lekola,*

*Ka thola di wele Hlwele ya Morarana-*

*taba di le mpe sothong la batho ruri.*

*Phalafala le Kgolo, Tshwene le Namahadi,*

*Nku, mpheng lesedi, badimo ba utlwe thapelo ya ka-*

*Phelo bo matsutla thokolosa e kene le kae?*

*Thato ke dife, re etsetse ba Thesele lediba?*

*Tlhaka ke dife, re sesetse ba Letlama dinoko?(p.1)*

*(People came to see me, because*



tikoloshe is complicating their lives.  
 Children hate each other like cat  
 and dog. They want light and assistance.  
 I emptied the bag and flipped the coin  
 and told the husband to blow into the bag  
 because I was going to pray to the ancestors  
 so that they could give me advice and skills.  
 How did my divination bones fall?  
 When I looked at them I found complications  
 everywhere. Phalafala, Kgolo, Tshwene,  
 Namahadi and Nku, give me advice so that  
 my ancestors can hear my prayers.  
 Life is full of pain and I do not know  
 which herbs I should use.)

Every poem tells a story and its artistic organization delineates a particular thought. The diagnostic process is divided into three parts. The first part comes to Lesedi in the form of a dream, and serves as an actual examination of the complexities of the human psyche. The second part relates to the analyses of the dreams, and the third part of Pulo ya Mokotla relates to the resolution of problems by the school inspector and policemen. The poetic language employed by Mafata enables the reader to probe

deeply into his psychic make-up. Because poetry is culturally determined, the language used reflects the needs of the people whom it addresses. The poet (Mafata) resorts to old forms of diagnosing to smell out evil and provide some kind of relief from experiences that face humankind. In this poem, he selects his vocabulary with care. He is possessed by a terrific import of what he wants to say. In the first stanza he uses the word "batho" (people) referring to Lesedi and Mmalekupa. He uses this word as a sign of respect because in African tradition, the diviner cannot reveal the identity of his patients. He wants to come to terms with magical powers, the only means the Africans resort to when they have exhausted all other means of solving their problems. "Ba tlo mpona" (coming to see me) indicates that one who comes to see the diviner is helpless and needs therapy, and in this regard, special arrangements are made to see the diviner because he is a specialist in this field. Further, Mafata uses symbols such as a mountain, river, bird and a cloud to delineate something in the lives of characters. These symbols appear according to the manner in which his psychic make-up interprets them. In this instance, he has established a bond with the reader to interpret what he wants to convey.

### 3.2.2 The personality of characters

In this discussion an attempt is made to trace the character traits, conflict, neurotic symptoms and psychoanalytical structures as related to important events in the text. The literary character is treated as if he is a living being within the fantasy, with a complex of his own (Jefferson & Robey 1988:146). The characters are involved in the conflict and the manner in which they resolve this conflict exposes the complexities of the human mind. All characters give meaning to life, each in his/her own fashion. A few characters are selected to show how mental life contributes to conflict in the story. They are, among others, Lesedi, Mmalekupa, Lesiba and Mokotla.

Lesedi is the main character. He has worked his way up the social ladder from the bottom with the result that he becomes a successful teacher in the community. His performance in general finds expression in

*Ha utlwahala dipuo tse monate motseng tse rorisang  
titjhere e ntjha.*

(Good news praising the new teacher spread in the  
village).



Jung views the collective unconscious as that portion of the brain which is inherited by the individual within the society in which he/she lives. It is obvious that, in his childhood socialization, Lesedi managed to internalize cultural values which have brought him in harmony with all members of the society. When he arrived at Patsuwe, pupils were in complete ignorance because they were taught by ineffective and inefficient teachers. His arrival changes the status quo so that best results in the history of the school are achieved. Lesedi's social standing in the community becomes a focal point through which everybody wants to emulate his behaviour. He is an extrovert in that he develops sound and healthy relations with everybody in the village. He is sociable and confident at all times because he mixes freely with people, regardless of sex and social distance. This good behaviour makes other people draw negative conclusions about him.

In the process of social interaction where different personalities meet, conflict is unavoidable. This view is echoed by Freud who sees conflict as an uncompromising aspect of the human condition. It reflects the contradictions that are prevalent in humans as social beings. Conflict in Mosikong wa lerato begins with desire the aim of which is gratification. It is activated by the incompatible personalities of Lesedi and Mmalekupa. The personalities of Lesedi and Mmalekupa play a large role in the survival of their marriage. The meeting of two personalities is like the mixing of two



chemical substances. If there is any positive interaction, there will be happiness and joy. If two personalities are incompatible with each other, there will be a disruption of the marriage. Gossip and jealousy are contributory factors which put Lesedi at the centre of the conflict. Mmamolepe's behaviour changes the healthy and harmonious relations that exist between Lesedi and Mmalekupa. She confides in Mmalekupa that Lesedi is having an extra-marital affair with Mmamotjodi, and this is revealed in:

*Mmannyeo, ke o loma tsebe, batho ba motseng  
mona ba bua monna wa hao hampe, ba re o  
tsamaya a peallaka le basadi feela hara motse (p.  
12)*

(Colleague, I am telling you a secret. People in the village are spreading the rumour that your husband fraternizes to married women in public).

This passage presents the beginning of conflict. The views by members of the public that Lesedi's behaviour is unacceptable, egg Mmalekupa along the path, carefully instilling fear and arousing anger. Whilst Mmamolepe is busy telling Mmalekupa about the rumour, Manko arrives on the scene. The arrival of Manko disturbs the conversation and this action shows how the structure of the human mind operates because Mmalekupa wants to

know more about what Mmamolepe is telling her. Jealousy about what she hears, makes Mmalekupa to take the decision that her mind forces her to take. Because she is driven by jealousy, she imagines pictures that represent information in her mind. Her subjective mind provides her with all kinds of information such as, e.g., indeed Lesedi is having an extra-marital affair with Mmamotjodi. This situation reveals how the mind can make an unsubstantiated and invalid decision on what appears to be facts.

As Freud puts it, the drives or wishes strive for instant discharge regardless of what they will meet within the world (Jefferson and Robey 1991:146). This happens to Mmalekupa. On hearing the news about her husband's "behaviour", she tries to suppress her feelings but feels that she cannot cope with such conditions. She is in a state of ambivalence in that her mind alternates between love and hate towards her husband. These two sentiments, viz. love and hate cannot in anyway be reconciled. Therefore, she must make a choice in repressing one of them, which in the long run will cause her subsequent psychotic disorder. Her ego does not control her id in a proper manner and therefore everything that she thinks of is allowed free expression. She gets angry and leaves for town. Her departure on the other hand makes Lesedi angry because his mind tells him where Mmalekupa is going. Freud says that we read the past in order to make sense of the present and future. Lesedi too, relates the past arguments that

he had with his wife with her present behaviour, and the manner in which she is dressed makes him believe that his wife is having an affair with someone unknown to him.

Mmalekupa comes back home by car, which Lesedi, in his unconscious mind, calls Kgolabolokwe (an insect/beetle). This moment is regarded as the stressful episode in Lesedi's life. Witnessing his wife talking to the car driver makes him depressed, tense, uncomfortable and finally he experiences frustration. His ego is on the verge of disintegration because his mind tells him where Mmalekupa comes from. Mmalekupa takes a long while talking to the car driver and Lesedi in his conscious mind feels that his wife is doing this deliberately to hurt him. Driven by anger, Lesedi leaves for the bedroom carelessly, without wiping the mud off his shoes. In the midst of confusion he breaks Mmalekupa's flower pot. The conflict between his id (wanting to cry or beat his wife) and his superego (that men control their lives) is resolved by the repression of withdrawal. Lesedi has a very strong ego which controls the demands of his id. He does not resort to violent means of solving his problems. Instead he avoids what is harmful to him because his superego was developed from childhood, and showed him the necessary conventions which must be followed in life.

Jung (1991:18) stresses that when the ego is too weak to cope with the



impact of archetypal material, it disintegrates into fragments resulting in psychosis. Mmalekupa relates to these states of affairs. She causes unnecessary complications in her life because her ego is in the state of collapse. She has a contradictory character, and in this instance, she cannot be related to any normal woman. She is uncertain in that sometimes she is loving as indicated in:

*Ka la maobane pele ba ya moalong wa bona ... ho ne ho le kgotso e kgaphatsehang, Mmalekupa a kgutletse bothong ba hae bo tlwaelehileng, le ha jwale metsotsong e jwalo Lesedi a ne a se a na le ho se thapolohe mmele kaofela esere bohloko ba ho kgarumellwa mafeela ba mo ja tsome a sa thabile (p. 16)*

(Yesterday night before they went to sleep, peace was reigning in their home. Mmalekupa was back to her normal senses but Lesedi was still not feeling free because he knew that his wife's behaviour might change while he was still in the happy mood).

Sometimes she is as dangerous as a snake. This image is exhibited in



*Empa jwale hoseng ha yena Mmalekupa wa maobane a se a tsoha molomo o lekana le nko ... ka mora ho kgahlela lemati le ka ntle o na ila a bonahala a habile seemelong sa dibese. Ho tloha hlohong ho isa leotong o ne a apere bofubedu mohatsa Lesedi (p. 116)*

(But in the morning Mmalekupa's character changed dramatically. After slamming the outside door, she headed for the bus terminal being fully dressed in red clothing).

Mmalekupa fails to understand how her behaviour appears to others and how other people judge her. In many instances, when something serious in the life of a person is about to happen, natural elements act in an unfamiliar manner as a kind of warning. From the passage above, she is wearing red clothes, and the redness of her clothes signifies the danger facing her. In the bus men are discussing issues which affect relations between men and women in marriage and she is cautiously listening to them. Controlled by anger, she concludes that these men are referring to her. Her mind influences her to see things the way she wants to see them. The more consciousness Mmalekupa possesses, the more she becomes prone to mistakes. She ends up arguing with one of them. Lacan as

quoted by Davis & Schleifer (1989:300) emphasises the importance of linguistic elements in determining the material offered by the addresser to the addressee, and stresses the priority of the signifier in determining the meaning. The usage of words portrays the personality of the speaker, and this finds expression in

*Eseke yare ha o ntso itseba hore methapo ya hao e  
lahla mollo, yaba o tsamaya o re batho ba re o  
sephoqo (p. 25)*

(Knowing that you are mentally disturbed, you keep on saying that people claim that you are a fool).

With the usage of words Mmalekupa goes on to portray her personality

*Le na le eng na diphiri ting? (p. 25)*

(What are you thinking of, you hyenas).

The word "diphiri" is an offensive one used to provoke anger in a person at whom it is directed. Mmalekupa says these words motivated by negative emotions, and in this way, the repressed feelings of her anger find release. As the name implies, Mmalekupa fears nobody and does not respect any situation. Her arrogant behaviour is further illustrated as follows

*Tlee! Mmalekupa a mo tabola metwa ... O a "nngwapa" a botsa ka setebele ... Mmalekupa a be a se a le monwaneng a o kokona. (p. 25)*

(Mmalekupa cut his face, and he unleashes a powerful fist. She grabs his finger and chews it).

The argument ends up in a fierce physical fist fighting, and Mmalekupa's eye is battered. She fights men because she has a poor ego and her superego has not been developed to distinguish between good and bad. Montoe, a traditional Mosotho, cannot tolerate a woman arguing with him. Anger and personal interests make him hear what his mind tells him to hear. He overhears Mmalekupa saying something about "phoqa" (meaning frustrate or let down). He immediately draws conclusions that Mmalekupa said "diphoqo" (fools) and that this word is directed at him. In this regard, his ears hear sounds which appear to be other than what they really are. This is the result of ways in which the mind interprets information. It is at this moment that everybody in the bus, including the bus conductor, becomes involved. The cause of the fight in the bus is how the individual mind interprets what is presented to it.

In town Mmalekupa cannot get her clothes from the dry cleaners because she forgot the slip at home. According to how her mind interpret this, it is Lesedi who made her forget the slip. Her forgetfulness is blamed on



Lesedi, the one whom she thinks is the cause of her misery. Jung (1991:18) argues that as far as ego relates to centres of psychic energy, the ego may become detached from them and the contact with the self is lost and life loses its meaning. Life becomes meaningless for Mmalekupa. She suffers from a psychotic character disorder because she can no longer see where the truth lies. Eventually she ends up without transport back home because she took a lot of time rationalizing about unimportant issues. She tries to construct conscious mental images of her past with the aim of exploring possible causes of her actions, but all in vain.

While Mmalekupa is still thinking of her way back home, a man, unknown to her, arrives on the scene. According to Freud, sex is accorded the status of the master motive in behaviour (Corsini & Wedding 1989:69). Immediately this man sees Mmalekupa, he desires her sexually and starts indulging in erotic fantasies about her. Driven by sexual instinct, he sees his chance to develop an erotic relationship with her and the aim is to entertain his sexual feelings. His psychological make-up causes him to see things the way he wants to see them. He sees the battered eye and immediately draws conclusions about Mmalekupa's personality. He inflicts more pain in Mmalekupa when he says



*Hona jwale ha o le moo, o nahana hore monna wa  
hao moo a leng teng o mong (p. 28)*

(Whilst you are here, you think your  
husband is alone where-ever he is.)

What this man says provokes what Mmalekupa has heard from Mmamolepe "about Lesedi and Mmalekupa". Without any waste of time, Mmalekupa engages in visual illusions by drawing a complete mental picture of what Lesedi is doing at home. In front of her, she sees the picture of Lesedi and Mmamotjodi in her house. These actions portray her as an introvert who concentrates upon subjective factors. She does not have confidence in herself. She arrives at home in a state of confusion. She is ill and her illness is in fact nothing but the product of certain weaknesses in herself. There is mud all over and some utensils are lying scattered on the floor and she exclaims:

*Maria Mofereko, mme, ekaba meleko e setseng e  
etsahala ha ka ke ya eng? (p. 18)*

(What the hell has been taking place in my  
house?).

Faced with this situation the earliest memories are unearthed. Immediately, she remembers what Mmamolepe and a man she met in town said. This

state of affairs makes her draw the conclusion that Lesedi was with another woman in her house. Lesedi on the other hand is attracted by the condition of her eye, and he also concludes that the man who brought Mmalekupa by car is her lover.

Jealousy moulds their minds to the extent that they interpret incidents in the way they want them to be. As a result of her abnormality in her personal disposition, Mmalekupa finds herself in trouble with her husband at all times. She no longer conforms to the collective ideas; that is why she finds herself not only in conflict with the society but also in disharmony with herself. She has become completely neurotic and finds herself confronting Lesedi with

*Kgale ke o jwetsa hore o matha le basadi mme o  
hana ... kajeno ha o bona hore ke siyo o tlisa lehure  
leo la hao mona ha ka (p. 29)*

(I long told you that you have love relationships with other women and you denied it. Today when I am not home, you bring that harlot into my house).

What she had suppressed finds release. With these words she is confronting Lesedi face to face, and because she does not respect any

situation, she ends up insulting him. In Lesedi's mind, the insults serve as an indication that Mmalekupa no longer loves him. The wishes which were denied outlet, build up tension which creates displeasure and demands release (Jefferson & Robey 1988:146). Lesedi too, is experiencing anger. In uncontrollable rage he unleashes a powerful fist that closes Mmalekupa's remaining healthy eye. Lesedi's actions symbolize something in the life of Mmalekupa. Lacan considers the notion of metaphor as the vertical dimension of an utterance in which related units may substitute one another (Davis & Schleifer 1989:358). The flower pot that Lesedi has broken stands for his house. The existence of this flower pot signifies peace and stability. Now that it has been broken is a clear indication that there will be a complete disintegration of the family unit. The image of the flower is traditionally and collectively an association with growth and flourishing, a personal flourishing process (Whitmont & Perera 1991:32). The survival of this flower signifies the presence of love, joy and unity, in the house. Its pleasant smell feeds and refreshes the partners minds, but its destruction symbolizes the fading away of love. Mmalekupa's flower is damaged and the way she understands its value, shows that Lesedi no longer loves her and she relates the damaged flower with the "new relationship" that Lesedi has established with Mmamotjodi. As Freud (1986:410) puts it, desire invests signifier with meaning. This explains the view that Lesedi assaults Mmalekupa as an indication that their marriage has completely broken



down.

On her way to Kobetu, Mmalekupa collides with caves and bumps against the trees. Her clothes are torn to pieces and are blood stained. Her parents interpret her condition as an indication that Lesedi ill-treats their daughter. Also their minds reveal to them that blood is thicker than water, therefore Lesedi deserves punishment. They do not investigate the matter but jump to conclusions that Lesedi no longer loves their daughter. All this conflict is caused by the manner in which the human mind operates.

At this moment Lesedi has become a victim rather than the master of his experience. He has become subjected to all kinds of worries, unable to attain happiness. At this point Lesedi experiences anxiety. Freud (1987:282) describes anxiety as a particular state of expecting danger even though it may be an unknown one. Lesedi too is in a stressful state and has an unresolved conflict within himself. He has worked to be successful but does not taste the fruits of his labour.

He loses contact with reality as a result of severe disturbances of emotions and thoughts. Mafata uses symbols metaphorically. A cloud that hangs over Lesedi's head is a symbol of dreadfulness. It instils fear in the hearts of the people. This cloud implies that as he is in conflict with many people;



without doubt revenge is imminent. Lesedi is in darkness about his ultimate circumstances in the world. After assaulting his wife, he finds himself alienated from himself, alienated from his wife and alienated from the entire community. He is in complete isolation like the stars which are drifting apart, leaving the sky entirely devoid of anything.

### 3.3 LESEDI'S DREAMS

When misfortune befalls an individual, an indication of such misfortune comes in the form of a dream. According to Jung, dreaming is a universal experience, an experience of life that is recognized to take place mentally while asleep (James & Hall 1983:22). Lesedi experiences problems in his marriage and these problems are reflected in his dreams. In chapter two, reference was made to Fordham's (1990:97) disclosure that a dream is related to events taking place in the environment of the dreamer. This is true because all the dreams that Lesedi dreams have a close relationship with him and figures appearing in them relate to events in the environment. The continual arguments, insults and recent assaults plunge Lesedi into a state of depression. He is feeling unhappy and exhibits symptoms such as loss of interest, inability to enjoy any experience, sadness, loss of appetite

and sleep disturbances. While still fantasizing about the world around him, he falls asleep and dreams. Although his dreams are clear, the symbols appearing in them are incomprehensible to him and that is why he looks around for someone to interpret them for him. Freud (1986:38) draws a distinction between the manifest content and latent content. According to him, the manifest content is the story of the dream, the conscious experience during sleep, and the latent content as that which is lying behind the dream, the repressed desire which the dream expresses. Lesedi's dreams are outlined and analysed below.

### 3.3.1 The first dream

*A bona motse wa habo o alehile maotong a thaba ya  
Qoqolosing, mme yena bophelo ba hae bohle a jakile  
moo, a eso ka be a leka ho hlwella tlhorong ya thaba  
eo ho tseba bokahobdimo ba yona (p. 4)*

(He saw his village spreading at the foot of the mountain. A sense of guilt developed in him because he had never made any attempt to climb and reach the top of that mountain).

### 3.3.1.1 Analysis

This mountain is related to the marriage of Lesedi and Mmalekupa. To climb a mountain involves a lot of hard work, especially to reach its top. This story revolves around marriage and to achieve joy and happiness in marriage is like reaching the mountain top. The real happiness cannot be achieved because Lesedi and Mmalekupa have never attempted to climb the mountain to achieve the desired results, but are still crawling at the bottom of the mountain where there is sorrow and pain. This situation is clearly reflected in their continual arguments.

### 3.3.2 The second dream

*A bona wona motse oo wa habo o se o ritsitse pela  
noka e kgolo, mme yena a phetse moo nako e telele,  
feela a eso ka ba a itshwenya ka ho tshelela ka  
nqane ho yona ho ka latswa lehlabathe la yona ka  
maoto esita le ho ka latswa lehlabathe le ka mose  
wane ho yona. Le mona ya nna ya eba boiqoso*  
(p. 4)

(He saw a river next to his village where he stayed for a long time and remembered that he had never attempted to swim across that river. A feeling of guilt also developed).

#### 3.3.2.1 Analysis

Freud says that the dreamwork imposes the task of interpretation upon the dreamer himself. It is not concerned with what occurs to the interpreter with a particular element of a dream, but with what occurs to the dreamer (Ryan and Van Zyl 1982:190). A river serves as a border between two



regions. Happiness and success which everybody wants to achieve are at the other side of the river. To achieve these, Lesedi must swim across the river, something that needs hard work. Lesedi realizes that he has never swum across this river, let alone trying to reach its bank. It is obvious that from the bottom of his heart he has done nothing to tackle the problems affecting his marriage. Instead of joining hands with his wife to cross the river, they blame each other. This becomes clear where Lesedi sells a cock without his wife's permission, and his wife on the other hand gives away a traditional blanket, without Lesedi's permission. They do not attempt to solve their problems. That is why they have never attempted to reach the banks of this river.

### 3.3.3 The third dream

*A bona seolo se ahilweng ka makgethe le tsebo e  
batsi; moo badisana ka lehala la botjha ba bona ba  
se thebotseng ka melamu. Ha se ka ha eba boiqoso  
ba letho mona, ha e se ho se boha ka tjheseho e*

*kgolo* (p. 4-5)

(He saw an anthill which was properly built but whose structure was badly damaged by the youth.

He felt no guilt here but enthusiasm).

### 3.3.3.1 Analysis

An anthill is an image of a structure of indestructible substance, hardness, labour and great value. It has come to represent a central core of personality, the immortal self. Labour, hard work and cooperation result in the individual attaining what he/she aspires to achieve in life. The desire to achieve rests with cooperation between husband and wife. In this instance, Lesedi and Mmalekupa are two poles apart. The lack of cooperation, is expressed in their continual arguments which end in the destructiveness and frequent insults. An anthill is further interpreted as the family unit where each member of the family is expected to perform certain roles. Lesedi is expected to act as a family head and Mmalekupa as his subordinate. Their roles, if performed accordingly, would produce good results. But instead of complying with the norms as set out by their community, each one goes his/her own way because he/she has not yet made the necessary preparations to climb the mountain and swim across the

river; tasks which are readily available to them.

### 3.3.4 The fourth dream

*Ha bonahala monna maotong a thaba a leka ho e hlwa. Ha a le hodimonyana ho yona, monna eo a ema ho hotetsa peipi, ha a qeta yaba o lahlela thutswana ya mollo faatshe hara mofero. Lelakabe la hlaha la rarolohela hodimo ka mora hae. Yare ha monna eo a re o a kgutla o ilo e time, ha be ho se moo a ka hlahang ka teng (p. 5).*

(He saw a man trying to climb the mountain. When he was just about to reach the middle of the mountain, he paused and lit his pipe. Thereafter he threw a stick of match on the grass and there was fire all over. He tried to extinguish the fire, but in vain).

### 3.3.4.1 Analysis

Freud (1986:435) has this to offer in the interpretation of this dream

When my ego does appear in a dream, the situation in which it occurs, may teach me that some other person lies concealed, by identification behind my ego .

A man appearing in this dream is Lesedi, but behind him is Mmamolepe. Lesedi has made up his mind to reorganize his family. He and his wife have reconciled and are ready to climb the mountain and are thus ready to solve their differences. The fire that burns the grass stands for Mmamolepe. She is transformed into fire because fire destroys everything that stands in its way. Mmalekupa has been destroyed by the so-called "uncouth" behaviour of Lesedi. She has become dehumanized. The conflict in her house, repeated gossip and intervention of peace officers are the manifestations of fire which broke out when a man in the dream was trying to climb the mountain.



### 3.3.5 The fifth dream

*Serobele se ne se bile se dutse lekaleng, se nkile  
lesiba le lesweu la kgoho. Hang ha fihla  
setsokotsane, sa tsukutla sefate seo, yaba serobele se  
lahla lesiba, mme se a baleha (p. 5).*

(A sparrow was sitting on one of the tree branches carrying a white feather. Immediately the whirlwind came from nowhere and violently caused the tree to tremble. The sparrow threw the feather away and flew to safety).

#### 3.3.5.1 Analysis

Dream images become metaphors in the sense that one thing is described in terms of the image of another because they are woven through the web of associations (Whitmont & Perera 1994:28).

A white feather symbolises peace. This dream is closely related to the fourth dream. Peace was reigning in their house. *Setsokotsane*, meaning

whirlwind, came unexpectedly and ruined whatever was in its way. Like a whirlwind that shakes an object everywhere, Mmalekupa becomes a victim. She becomes the butt of everybody in the community. Montoe and his colleagues assault her. A man in town wants to form a relationship with her, and Lesedi adds more pain by assaulting her. She ends up deserting Lesedi, like a bird flying to safety when a whirlwind was threatening its life. On the other hand, Lesedi also becomes the victim. This is evident in the fights he fought with six people in two days.

Symbols play an important role in dream interpretation. Various theories, whether Jungian or Freudian, assign symbolic values to aspects of dreams. The semiotic and symbolic become the communicable marks of an effective reality.

While Lesedi is dreaming and experiencing narcissistic disturbances, Lesiba at this moment is making preparations to confront Lesedi face to face. In chapter two, Jung's attention was focussed on explaining the personal unconscious as the portion of the psyche which consists of ideas, memories and experience that have been suppressed. Lesiba is no exception in this regard. He feels insecure in his marriage as a result of the experiences which entered his consciousness during his stay at the mines. This insecurity finds expression in

*Lebaka la ho ja matsatsi ao e ne e bile la ho batla ho alosa metsamao ya mosadi wa hae, ka ha a ne a ithutile melomong ya metswalle ha ba ntse ba qoqa kwana merafong, hore "basadi" ba sala ba matha le bomahlalela hae ha banna ba ile mosebetsing (p. 29).*

(The aim behind the extension of leave was to scrutinize her demeanour because he learnt from his friends in the mines that women "hang out" with jobless people when their husbands are away).

On the other hand, he has courage in that he is willing to engage in such a risky operation, not knowing the consequences. He is eventually badly assaulted by Lesedi. Lesiba's social standing is therefore the metonymy of his social degradation while on the other hand Lesedi's social status is the metonymy of his progress in life.

In the preceding discussion, it was mentioned that a name is an indicator of the future of the bearer. A name carries a psychological import in the minds of the people giving it. A Sesotho proverb says "*Morena ke kgetsi ya manyala ohle*" meaning the chief listens to all cases. Therefore, the name of Mokotla comes to be associated with his position. In another instance, Mokotla comes to mean something useless and this is confirmed in the

manner in which chief Mokotla runs the affairs of his people. He is biased when he conducts disciplinary hearings and this is illustrated in Lesedi's remarks

*O hlokomele hore tsamaiso e bodile motseng wa rona ... Dinare ba iketsetsa ntho eo ba e ratang ka batho. Ba itjhapela batho ... Bomadimabe ke hore morena Mokotla ke yena modulasetulo wa kgotla lena le kgopo (p. 35).*

(Be careful, the running of community affairs is stinking. Dinare do as they please. They assault people without any reason and what is surprising is that chief Mokotla is the chairman of the tribal police-force).

Mokotla therefore, does not represent the aspirations of his people. He is one-sided and gives credence to the Sesotho proverb "*madi a llelana*" - meaning blood is thicker than water. Chief Mokotla, is Lesiba's uncle. He sees Lesedi's actions towards his nephew as a sign of contempt. This is how his mind interprets what he sees. Because blood is thicker than water, Mokotla without looking into this matter as the village-head, draws conclusions that Lesedi has caused injury to his nephew, and that he therefore deserves punishment. His mind leads him to a situation which



results in his downfall. He is mercilessly beaten by Lesedi. The human mind, if not properly guided, can lead a human being to destruction.

In this story, the cause of conflict is determined by factors such as inferiority of social status, inadequate physical endowment and political affiliation. In every situation, everybody has the freedom of speaking from a particular stance to defend his ideology. Lesotho's division according to political parties has a significant role in the behaviour of its inhabitants. Two political parties are distinguished, namely the Basotho Congress and the Basotho National Parties. Sears Peplau et al (1988:536) remark that individuals become members of political parties with the aim of satisfying private motives. The conversation between Moretlo and Lesedi reveals how the human mind operates. The way Moretlo responds to Lesedi's remarks indicates his interests in politics as well as the interests of his party members. At the beginning Moretlo presents a positive attitude to Lesedi, an image which makes him appear acceptable to the community. In this way, he wants to bring Lesedi nearer to him so that he can extract all the information available from Lesedi and present it to Chief Mokotla. The claim that the unconscious is structured like a language, reveals that the feelings, thoughts and desires of Moretlo find their expression in the language he uses

*Monna, tlohela taba tsa dipolotiki, o tla re bolaisa batho, kapa wena ha o tshabe Dinare?* (p. 8).

(Man, leave politics aside because it will land us in trouble, or are you not afraid of Dinare?).

These words are aimed at probing deeper into Lesedi's mental make-up so that Mokotla and his associates can know where to start in their preparations to teach Lesedi some lessons of life. His position as a head of the school enhances his status in the political life. He is a power-hungry "politician" motivated by the feeling of inadequacy. Being a member of Dinare provides protection and security in his position. His political ideology has twisted his perception of life in that he no longer experiences order instead he promotes chaos. Whatever he does is aimed at satisfying the chief and Dinare. His actions portray him as a person with low self-esteem, unhealthy and ill-balanced. According to Freud, an attitude is an expression of desires. A negative attitude towards Lesedi is an expression of Moretlo's unresolved conflict within himself. This conflict ultimately brings him face to face with the authorities. The fear of the future makes Moretlo develop a false self. He lacks backbone in that he does not know where he stands. When he is with Lesedi, he presents a positive image and in Lesedi's absence he speaks ill of him. This behaviour is evident where he becomes a convenor of the meeting where Lesedi's so-called "uncouth" behaviour is discussed. In Sesotho where the behaviour of a person is

discussed in his/her absence, an appropriate term used is "*ho retla motho*" meaning backbiting him. Forrester (1991:244) refers to the situation of this nature as "gossiping" and describes this notion as transgression of rules where people talk about someone who is not present. Moretlo is the main contributor in the discussion

*Ha morena a mo nyatsa hodima ketso e mpe ya ho  
rathaka batho ka selepe ke moo a seng a kgantshetsa  
morena dipotongwane (p. 51).*

(When the chief condemns his action, he threatens  
the chief with might).

Moretlo chooses words which have a strong emphasis with the aim of arousing emotions and harming the personality of Lesedi. He is therefore unconsciously striving for recognition, but at the wrong place.

Moretlo's personality is further portrayed when the head of the police probes deeply into his mental make-up.

*Ntate moretlo, ke batla ho tseba ho na le moo ho ngotsweng teng bukaneng ya melao ya botitjhere hore ho tsamaya mekete ya badimo kapa hona ho apara kobo ke phoso (p. 90).*

(Mr Moretlo, is there anywhere in the teacher's code of conduct where it is written that attending traditional feasts and wearing a blanket constitute a transgression of regulations?).

The manner in which this question is asked exposes Moretlo's way of thinking. He is revealed as a head of a school without any knowledge of the rules regulating daily activities at his school. Even when he is requested to pin point houses which Lesedi frequents, he fails to do so. Moretlo lacks backbone, and he is quick at taking decisions which he cannot justify. He occupies this position to satisfy his personal and political motives.



## CHAPTER FOUR

### 4.1 SUMMARY

In this study, the applicability of psychoanalysis to literature was discussed. Views advocated by the practitioners of psychoanalysis viz. Freud, Jung and Lacan were also outlined. Freud was regarded as the central figure whose views were later developed, and expanded by Jung and Lacan. Although these contributors were from different schools of thought, they have been shown to share a similar view viz. that there is a correspondence between literature and psychic processes. They view the structure of literature as analogous to the structure of the human mind. Psychoanalytical concepts were also applied to the selected novel Mosikong wa lerato in an attempt to support the view that psychoanalysis can also be fully accommodated in the evaluation of African literature.

## 4.2 Observations

In the preceding discussion it was observed that psychoanalysis is concerned with the writer and literary characters as objects of its study. Relating to the writer, it was revealed that there is a relationship between the writer and his reader, as in the case of a psychoanalyst and his patient. The reader unconsciously reveals all that is stored in the psychic make-up of the writer. How are the writer's feelings and thoughts revealed? It was found that when the writer finds himself in a certain situation, the situation itself evokes his fantasies where the connections exist between his life history and his work. Mafata created his own world the way he wanted it to be.

The writer's fantasies were limited to three categories of time namely the past, present and future. Rimmon-Kennan (1987:5) has this to say in this regard.

Mental work is linked to some current impressions, some provoking occasion in the present which has been able to arouse one of the subject's major wishes. From here it looks back to the memory of an earlier experience in which the wish was fulfilled and it now creates a situation relating to the future which represents the fulfilment of the wish. The past, present and future are strung together on the thread of a wish that runs through them.

There is no doubt that Mafata's psychic make-up is the product of three interrelated categories of time. His individual mind was revealed to reflect the community's mental structure within which he is living. His work is the result of the influences in life, his development and the relationship he had with other people, which Hinselwood (1987:49) stresses as follows:

the idea that there is an influence operating in a person's life without him knowing about it is familiar; yet to get an idea of what that influence might be in a personal sense is difficult.

We have understood the literary characters in the way that we understand

the world around us. These characters have the same attributes as those of real people. It has been observed in our discussion that there are certain characters that we like, and others that we dislike. Why did we dislike other characters? The hatred and dislike were conditioned by the memories of our past, which were the memories of painful experiences. When we came into contact with them in the text, our past memories were stimulated and influenced our judgment in the process of interpretation.

Traditional psychoanalysis was only concerned with the writer, reader and characters, but today an attempt is made to portray them in terms of literary devices and techniques to artistically reveal how their mental structure operates. In the process of employing other devices, we came to realize that there is an interplay of different theories in the psychoanalytical evaluation of our text. Psychoanalysis alone, would be inadequate to satisfy all the requirements of the critical practice, and therefore, it has to borrow ideas from other theories to further its objectives. In this regard, there is no doubt that psychoanalysis is also loaded with different theories.

Many procedures and techniques employed in the analysis of Mosikong wa lerato can be traced back to New Criticism which believes in the moral and spiritual importance of literature. A text is the property of the writer, and when you analyse a text, you want to probe deeply into the writer's psychic



make-up. On the other hand, Formalism and Structuralism also gave a helping hand in the evaluation of the selected text. Formalism with the notion of defamiliarization contributed in the unmasking of what lies behind symbols and dreams, as well as its insistence on artistic employment of words. Relating the structuralism, all that appears is a sign, and all signs are subjected to interpretation. The structure of literature is in some sense, the structure of the human mind (Rimmon-Kennan 1987:3).

The concentration upon the Oedipus Complex has helped bring about the beginning of morality and conflict of the generations. This conflict has now been transmitted to the present-day life. It is important in our lives because without it we cannot construct and interpret reality.

An attempt has been made throughout this study to fit psychoanalytical concepts into the selected text. Dreams, symbols, desires and fantasies have been matched with the events in the text. These concepts held the text together and gave it its structure. A reconstruction of the writer's objectives and attitudes has been objectively determined in the same way as Freud (1987:115) puts it:

Just as a child at play creates a world of fantasy distinct from reality, so the adult, be he the successful artist or the unhappy neurotic, creates fantasies and day-dreams distinct from ... the facts of real life.

Because life consists of individuals in interaction, these individuals portray the structure and dynamics of the human psyche in their struggle for survival. Therefore, everything that happens under the sun is psychoanalysis (MacCannell 1986:5).

#### 4.3 Conclusion

The text under investigation is centred around love and how the structure and dynamics of the human mind influence the relationship between husband and wife. What is stored in Mafata's mind is the conflicting forces which portray his Christian beliefs and African tradition. He seems to be at the cross roads where in one instance he is protesting against the way Westernization has eroded African values and attitudes. In another instance his Christian elements unconsciously resurface to an extent that they influence his world-view in that the Western norms become the only

means of resolving problems affecting Africans, as if African tradition is negative and valueless.

According to Mafata, Lesedi stands for Westernisation and Lesiba for African traditions. The way he portrays Lesiba, clearly reflects the negative mentality of African men in general. When he comes to Lesedi he uses polite words which arouse sympathy, with the aim of depicting him (Lesedi) as a perfect character without human weaknesses.

This attitude in Mafata is projected in anti-Africans who subscribe to the view that Africans cannot positively contribute anything towards the development of the present-day life. The positive attitude in Mafata finds its expression where he artistically reveals the importance of dreams as the communication method between the living and the dead (forefathers). He shares the African belief that when misfortune befalls an individual, such misfortune is reflected in dreams.

Another point worth stressing is how the present-day conditions have changed the status of African women. In the past, women were taught to be respectful and obedient to their husbands, and that, intrusion of Western culture into African culture has had an enormous influence on African women in general. African women are fighting against male domination,

something which is contrary to the values and norms of African culture. The culture of the Basotho which finds its expression in their proverb "Molao o tswa ntlokgolo o ye ntlwaneng" (the subordinate learns from the superior) has diminished in that, African women have become heads of households and their husbands are taking the role of subordinates as revealed in the relationship between Lesedi and Mmalekupa.

There is no longer social distance as regards sex, and this is evidenced in the brawl between Mmalekupa and Montoe, Mmalekarapa and Lesedi. Mafata wants to emphasize the view that Africans are becoming normless everyday because the traditional values which used to hold Africans together are no longer observed. He (Mafata) as a representative of his community, acts like a judge in the court of law. He is observing the manner in which events are unfolding before his eyes. He wants to stress the view that, when you plant wheat, expect to reap wheat. When you plant grain, you should expect grain, but when you plant a thorn, you cannot expect to reap mielies, but expect to reap a thorn.



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**RESEARCH PROJECTS**

Moleko, M. 1992. The psychoanalytical study of the character Chaka as potrayed in T. Mofolo's novel CHAKA. Vista University. P.T.A.

Mollem, A. 1992. A psychoanalytical Evaluation of C.T. Mosimang's Novel Buzani Kumkabayi. Pretoria. Vista University.

Motaung, M. 1994. Psychoanalitical Study of the character Mafethe as potrayed in Ntsane's novel "Nna Sajene Kokobela". P.T.A. Vista University.