

**INTERTEXTUALITY IN THE POETRY OF**

**H . M . L . LENTSOANE**

**BY**

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Last, but not least , the Almighty God . I felt his presence , inspiration and guidance throughout this study .



**DECLARATION :**

I declare that **Intertextuality in the poetry of H.M.L. Lentsoane** is my work and that sources that I have used or quoted have been indicated and acknowledged by means of complete reference , and that this dissertation or research project was not submitted by me for a degree at another University.

M. P. Makibelo

M. P. Makibelo

## TABLE OF CONTENTS

**SUMMARY :**

This dissertation is an Intertextual analysis of the poetry of H.M. L. Lentsoane .

Chapter one outlines the aim and motivation of study, scope of the study and method of research . It also provides the biographical sketch of H.M.L.Lentsoane which serves as a point of departure for us to understand how his background and personal experiences have influenced him since there is no originality in writing . We also discussed literature review so that we do not repeat what other critics have done with regards to influence and Intertextuality . We went on to define important concepts which forms the basis of this discussion .

Chapter two discusses the theory of Intertextuality which informs this study .

Chapter three focuses on the relationship between texts . We looked at the linkages that exist between O. K. Matsepe and Lentsoane , and between Lentsoane and N.S.Puleng as well as between Lentsoane and Matome Fela. It is in this chapter that the relationship between the "host" and the " parasite" are clearly made .

Chapter four investigated Traditional and Exotic influences which shaped Lentsoane as a writing being .

Chapter five provides concluding remarks , findings and recommendations .

**TABLE OF CONTENTS**

ACKNOWLEDGEMENT.....	(i)
DECLARATION .....	(ii)
SUMMARY .....	(iii)
CHAPTER ONE .....	1
INTRODUCTION .....	1
1.1 Preamble .....	1
1.2 Aim and motivation of the study .....	1
1.3 Scope of the study .....	2
1.4 Method of research .....	2
1.5 Definition of terms .....	2
1.5.1 Allusion .....	2
1.5.2 Host .....	3
1.5.3 Parasite .....	3
1.5.4 Trace .....	4
1.5.5 Supplement .....	5
1.5.6 Meaning .....	5
1.5.7 Influence .....	6
1.6 Literature review .....	6
Studies on the works of H.M.L. Lentsoane .....	7
Mampa (1992) .....	7
Lehong (1995) .....	8
Manyaka (1995) .....	8
Moleleki (1988) .....	9
Manyaka (1992) .....	10
Serudu (1993) .....	10
1.7 Biographical sketch .....	11
1.7.1 Home .....	11
1.7.2 Education .....	12
1.7.3 Lentsoane, the writer .....	13
1.7.4 Public service .....	14
1.7.5 Religion .....	15
1.7.6 Membership of professional bodies .....	15
1.7.7 Recreational activities .....	14
1.8 Conclusion .....	15

CHAPTER TWO .....	17
THEORETICAL FRAMEWORK .....	17
2.1 Introduction .....	17
2.2 Intertextuality .....	17
2.2.1 Historical background .....	18
2.2.2 Definition .....	18
2.2.3 Assumptions .....	19
2.2.3 Methodology .....	20
2.3 Host and parasite in literature .....	22
2.4 The role of influence in literature .....	22
2.5 Conclusion .....	25
CHAPTER THREE .....	26
THE INTERRELATIONSHIP BETWEEN TEXTS .....	26
3.1 INTRODUCTION .....	26
3.2 THEME .....	26
3.2.1 Themes of nature .....	27
3.2.1.1 Nature as an enemy .....	27
3.2.1.2 Nature as a miracle .....	32
3.3 TOPIC WHICH SERVE AS THEME: .....	37
3.4 Narrative Poems .....	50
3.4.1. Incidents .....	50
3.4.2. Setting .....	51
3.4.3. Naming Techniques .....	54
3.4.4. Style .....	55
3.4.4.1. The use of compound Nouns .....	55
3.4.4.2. The use of Ideophones .....	55
3.4.4.3 Repetition of words .....	56
3.5. CONCLUSION .....	58
CHAPTER FOUR .....	60
CULTURAL AND EXOTIC INFLUENCES .....	60
4.1 Introduction .....	60
4.2 Traditional Influence .....	60
4.2.1 Culture .....	60
4.2.2 Language .....	62
4.2.3 Norm .....	67
4.2.4 Values .....	68
4.2.5 Customs .....	68
4.2.6 Oral tradition .....	70
4.2.7. Idiomatic expressions .....	71
• The proverb .....	71

•	Adoption of the full structure of a proverb	72
•	Altering the structure of the proverb	75
•	Adding, substituting and omitting	75
•	Addition	76
•	Addition and omission	77
•	Substitution and omission	77
•	Omission	78
•	The poet's own version of a proverb	79
4.2.6.2	Idioms	80
•	Substitution	81
4.2.6.2	Change of tense	81
•	Idiom with the infinitive formative	82
4.2.7	Riddles	84
4.3	Exotic influences	86
4.3.1	God's might	86
4.3.2	The beginning of life at creation	87
4.3.3	Disobedience of man	87
4.3.4	The mortality of man	88
4.3.5	Christ as the shepherd	90
4.3.6	Resurrection and life after death	91
4.3.7	The poet against abortion	93
4.5	Conclusion	94
CHAPTER FIVE		96
LOOKING BACK		96
5.1.	Introduction	96
5.2.	Findings	96
5.2.1.	Matsepe and Lentsoane	96
5.2.2.	Lentsoane and Puleng	97
5.2.3.	Lentsoane and Fela	97
5.2.4	Influence in Lentsoane's poetry	98
5.3.	Concluding Remarks and Recommendations	98
BIBLIOGRAPHY		99

## CHAPTER ONE

### INTRODUCTION

#### 1.1 Preamble

The purpose of this chapter is to highlight some basic guidelines that have been followed in this study. These guidelines have been reflected under the headings; **aim and motivation** of the study, **scope** of the study and **method of research**. It has also been deemed necessary to define terms which are used very often in this study, and to include literature review as well as the biographical sketch of the author whose works are studied. This study is undertaken with the understanding that there is no absolute originality in writing as such for authors to produce texts, a number of influences that work on them. These influences may include the author's background, personal experiences, or the literary and historical contexts of writing. This view is discussed in more details in chapter two of this study (*Cf:2.4*).

#### 1.2 Aim and motivation of the study

The undertaking of this study has been prompted by the discovery that parts of literary texts exist inside other texts. Traces of works of some writers tend to manifest themselves in the works of other authors. To prove this idea, it has been the aim of this study to present an Intertextual analysis of Lentsoane's poetry. It is also important to point out that Intertextuality is part of a wider theory, called deconstruction. Although research has been conducted in this field in other languages, nothing has been done in Northern Sotho poetry, with regard to the aspect of Intertextuality. It is therefore the belief of the researcher that it will be appropriate and necessary, at this point, to embark on this kind of research since nowhere in Northern Sotho literary studies has Intertextuality and influence been treated yet.



### 1.3 Scope of the study

This study is comprised of five chapters. The first chapter serves as an introduction which deals with the aims and motivation of the study, the scope of the study, definition of concepts, literature review as well as the poet's biographical sketch. Chapter two develops a theoretical framework, that is Intertextuality, which informs this study. Influence has also been discussed in this chapter. Chapter three evaluates an Intertextual relationship between Lentsoane and other Northern Sotho poets such as O.K. Matsepe, N.M. Fela and N. S. Puleng. Chapter four concentrates on the influence of culture as well as the role of exotic influences in Lentsoane's poetry. Chapter five gives concluding remarks, findings and recommendations.

### 1.4 Method of research

Since Lentsoane's poetry has been analysed within the framework of existing literary theory, critical texts have been consulted as important sources of information. For some of the data pertinent to the section on the biographical sketch of the author, oral interviews with the author have been made.

### 1.5 Definition of terms

This section attempts to define important concepts which are often used in this study. The concepts to be defined here are allusion, host, parasite, trace, supplement, meaning and influence.

#### 1.5.1 Allusion

The term allusion, is defined differently by different scholars in these way, according to the Collins Dictionary (1979:14), the term allusion is regarded as an indirect reference to something else. For (Abrams 1985:8) the concept allusion is:

... a reference, explicit or indirect, to a well-known person, place, or event, or to another literary work or passage.

Cuddon (1980:31) concurs with Abrams when he defines an allusion as an implicit reference, perhaps to another work of literature or art, a person or an event. From these definitions it may be concluded that in literature, the term allusion interlinks texts by reference. It is then proper to use it in Intertextuality, as this study purports to do. In this study the term is used when reference is made to the narrative poems of N.M.Fela and H.M.L. Lentsoane. In these narrative poems interlinks are discernible, as far as events styles, setting, naming techniques the use of compound nouns, repetition of words are concerned.

### 1.5.2 Host

The term “host”, generally refers to a person who receives guests in his home. According to Manyaka (1992:6), the concept is biologically defined as a cell or organism that serves as a source of nourishment for another cell or organism called a parasite. In this study, the term is used to refer to the writer or the precursor writer, who might have inspired other writers through his works. Like the organism, the precursor writer nourishes or influences new writers who suck some elements from his art form and use them in their own works.

### 1.5.3 Parasite

The term “parasite” generally refers to a small organism that lives on or inside a larger organism and gets food from it. With regard to literature, Plottel and Charney state:

... Criticism has recognised that each text implies other texts. As Williams Carlos Williams puts it, it be granted that whatever is new in literature the germs of it will be found somewhere in the writing of other

times. Nothing is original or more like one's self as feeding upon the other (1978:xvi)

It is true that a parasite gets something from other organisms. In the field of writing, then a parasite is the writer who sucks from or feeds on texts produced by other writers earlier. As writers, are at times inspired by other writers, the reader can find some words, phrases or even sentences which are originally from the works of the precursor writers, in the works of budding writers. The new writers are then regarded as parasites because they will have sucked from or fed on other texts produced previously or before theirs. This also proves that writers are, themselves, readers before they can actually be writers and, as a result, traces of other writers' works can be recognised in their own writings.

#### 1.5.4 Trace

The term "trace" comes from the French word "*la trace*" which in English could mean to track, footprint, trail or clue. Ryan and Van Zyl (1982:103) view trace as an absence which always announces itself in that which is present, though it is not that which is present. Concurring with this view, Makaryk maintains that:

The footprint serves as a physical reminder of something which is no longer there: as a trace it mediates between presence and absence, between that which remains and that which is no longer presence(1993:647)

It can, therefore, be said that a text contains traces of other texts. This is apparent there are traces of O.K. Matsepe, N.M. Fela and N.S. Puleng's works being found in Lentsoane's works. This will be discussed in more details in chapter three of this study.

### 1.5.5 Supplement

The concept “supplement” is a French term used by the French philosopher Jacques Derrida and means "to take place of, or to substitute as well as addition." Cuddon has this to say about supplement; “each text or term both replaces, supplements and adds to the other (1991:935)”.

### 1.5.6 Meaning

The term “meaning” literally refers to what is meant; it means to denote or to signify. However, different scholars define the concept in different ways. For instance, for Mokgokong (1975:8) meaning is;

That part of our total reaction to the word which is the thought of what the word symbolizes. In other words, we shall maintain that "meaning" is both objective and subjective - the one is complementary to the other.

According to Hirsch (1991:24) meaning is:

always a set of words substituted for a set of words; whether those words (both sets) are 'impression of' the author's intention. The reader's comprehension; or qualities inherent in the language system itself.

For Hawthorn (1992:100) meaning is:

that which is represented by text; it is what the author meant by his use of a particular sign sequence; it is what the signs

represent.

Meaning in literary texts, rests on the choice and organisation of sounds, words and sentences or lines, and also on the relationship between them.

### 1.5.7 Influence

According to Wilde, cited by Bloom (1973:6), influence is simply;

A transference of personality, a mode of giving away what is most precious to one's self, and its exercise produced sense, and it may be a reality loss. Every disciple takes away something from the master.

For Manyaka (1995:42), in literature, the term “influence” implies that there are no texts but only relationships between texts. In the words of Wilde, in Bloom (1973:6);

Influence can also be explained as a literary strategy which helps writers to be more creative in their writings because during the process of writing they need several texts which help them to become better writers thereby giving them ideas, thoughts and creative skills which they later use in their works. Influence helps writers in shaping their work.

Msimang (1981:8) explains influence as the presence of certain elements in a latter work similar to those found in the former work. The role of influence in literature will be discussed in more details in chapter two of this study (*Cf*:2.4).

## 1.6 Literature review

The main business of this section is to do literature review. According to Mertens and McLaughlin, cited by Dube (1996:6), literature review fulfills various purposes which are summarised as follows:

Firstly it informs researchers and readers about the research conducted on the work under study already. Secondly it informs the researcher about the results of the already conducted studies, thereby highlighting gaps and weaknesses. Literature review, in this study, then will help the researcher to obtain more information, increase her knowledge and understanding of the work she is studying. It will also help her to solve problems as well as drawing conclusions and in making recommendations through the findings of the previous researchers. Again literature review will help the researcher to formulate a theoretical framework which will inform this study. Furthermore, it will guide the researcher with regard to what information to collect and what resources are available in helping her increase her understanding about the problem addressed in the study.

An examination of some studies that have already been conducted on the works of H.M.L.Lentsoane, as well as on some works written on influence in poetry and other genres, is made below.

### **Studies on the works of H.M.L. Lentsoane**

Some studies have been conducted on both the prose and poetry of Lentsoane and these studies are discussed briefly in the following paragraphs. Scholars who have conducted research on the poetry of Lentsoane, as well as Intertextuality and influence on other works, are Mampa (1992), Lehong (1995), Manyaka (1995) and Moleleki (1988). Of these scholars, it is Mampa and Lehong who have studied the poetry of Lentsoane, while Moleleki and Manyaka have studied aspects related to influence on the works of other authors. The works of these scholars are discussed

briefly below.

### **Mampa (1992)**

In his masters dissertation, The Study of Themes and Expression in the Poetry of H.M.L. Lentsoane, Mampa examines the theme and its expression in the poetry of Lentsoane and also evaluates Lentsoane's poetic contribution towards the total development of Northern Sotho poetry. Mampa looks at the themes of love and family life, themes on women, social problems and protest, as they are found in the works of Lentsoane.

Under expression, Mampa looks at language and style through which the author unfolds and elucidates theme in his poetry. In his research, Mampa discovered how skilfully Lentsoane uses expressions that are inherent in the language as a result of his rural milieu in which he was born and lived, particularly the oral traditions he learned from his grandmother and the language and culture in which he was immersed.

### **Lehong (1995)**

In her masters dissertation; Language of Poetry in H.M.L. Lentsoane's poetry, Lehong uses the linguistic approach as his framework, but Shklovsky's defamiliarising devices inform his study. She examines aspects of language responsible for transforming everyday language into poetic language. Her study includes a discussion of stylistic deviations which exist in the poetry of Lentsoane. Under stylistic deviation, she examines the morphological, syntactical and semantic levels. She further looks at how Lentsoane uses both figurative language as well as sound values in order to defamiliarize everyday language or to make it unfamiliar.

### **Manyaka (1995)**

In his doctoral theses, The poetry of C.L.S. Thobega, Manyaka uses deconstruction as a theoretical framework. In his study, he reveals that there is, and will always be,

a link between writers themselves as well as between writers and their environment. In the first section of his theses, Manyaka points out that the writer is first the reader before he/she can become a writer. This is revealed by illustrating the relationship between Thobega's works and the works of other writers such as Seboni and Schapera.

In the second part of his study, Manyaka points out a number of factors which he believes, have influenced Thobega to write as he does. These include the traditional aspects which he learned from his grandmother's recitals, Christian aspects which he absorbed from his family as he grew up in a Christian family, as well as some political aspects which he sucked from his father who was a member of the African National Congress.

Manyaka also realises that writers will always write about what is around them, and that readers are able to see the era in which the writer grew up and lived in. Writers write about their experiences and issues which they observe from their communities. This is the case with Thobega, as Manyaka reveals that Thobega, as a poet, writes about his experiences, issues which he has observed as well as those he finds from his environment. The same is true of Lentsoane, as this study will reveal.

### **Moleleki (1988)**

In his masters dissertation, A Study of Some Aspects of K.P.D. Maphalla's Poetry, Moleleki investigates how oral tradition and modern aspects play a role in shaping the work of Maphalla. He does not use any theoretical framework, as it has become a norm in research involving literature in the academic circles these days. Rather than applying a particular literary theory, he chooses to take his own direction. The direction which Moleleki takes reveals two types of influences, namely, influence of oral tradition or the indigenous influences as well as the exotic influences such as those of European culture. Under the oral traditional influence, Moleleki reflects how Maphalla uses aspects of oral tradition such as proverbs, idioms, riddles, fables,



legends and myths in his poetry, in order to shape his works as literary art forms. Furthermore, Moleleki illustrates how Maphalla uses exotic influences such as biblical allusions, biblical stories as well as hymns in shaping his works.

The following scholars have conducted research on aspects pertaining to influence on the prose works of some writers. Both Manyaka and Serudu have studied the prose works of Monyaise and Mmileng, and Matsepe respectively.

### **Manyaka (1992)**

In his masters dissertation, Intertextuality in Setswana: A Case for D.P.S. Monyaise and M.T. Mmileng, Manyaka discusses influence and intertextuality in the works of Mmileng and Monyaise respectively. He looks at the interrelationship between the two writers with special reference to themes, and the use of proverbs and imagery. He specifically reveals how Mmileng uses proverbs in the same manner as Monyaise does. He further maintains that Mmileng uses proverbs in their various forms and, also observes how he, Mmileng, uses these in a way which would clarify Monyaise's way of using them.

When looking at themes and imagery, Manyaka discovers that the two writers supplemented one another. It is, therefore, learned from this discussion that a text gets its meaning in relation to other prior or subsequent texts, and that texts can feed on other texts, and vice versa. In this case, Mmileng has fed on Monyaise and Monyaise has sucked from Mmileng, and vice versa.

### **Serudu (1993)**

In his doctoral study, Some Novels of O.K. Matsepe, Serudu skilfully investigates different types of influence in Matsepe's novel. He reveals how societal and religious influences have helped shape Matsepe's work in as far as style, characterisation and plot are concerned. Serudu goes on to illustrate how the

environment has helped Matsepe to write as he does.

For instance, in narrating a story to the reader, Matsepe takes long before he can actually say what he wants to say.

He does that by bringing in side stories. This reflects his experiences and the kind of environment which have shaped him as a social being, as it is the manner of speaking by Africans, to keep the listener in suspense.

## 1.7 Biographical sketch

The significance of a biographical sketch in literary research is highlighted by Mtumane as follows:

The concept of biography is very important in literary research, especially when the works of a particular author are studied in depth. Among other things, it provides a mirror whereby one can access the author's philosophy and thought processes (2000:9)

The inclusion of the biographical sketch of Lentsoane in this study will afford the researcher an opportunity to examine his background and experiences of life which will, in turn, reflect the aspects of his life that have made him think the way he does and shaped his artistic skill. The biographical sketch of Lentsoane has been given under the headings; home, religion, education, public service, Lentsoane the writer and recreational activities.

### 1.7.1 Home

Herbert Mokadi Lucky Lentsoane is the first son of Thomas Cheleane and the late Mina Masegadike Rebone Lentsoane. He was born on the 27<sup>th</sup> of November 1946

at Ga-Marishane village, in the district of Nebo, in the Northern Province. At the beginning of 1956 Lentsoane, together with his parents, migrated to Johannesburg where they settled at Orlando West Extension. Lentsoane married Ruth Motau on 17 September 1976 in Gauteng.

By then, Ruth was still a nurse, but she is now a qualified teacher at Bosele School for the deaf and dumb. They are blessed with three children, two sons and a daughter. The sons are Mpho Cheleoane (1976) and Kopano Daemane (1980), while the daughter is Relebogile Makutane (1987). In 1977, after the 1976 riots, Lentsoane became tired of life in Johannesburg and its environment. He went back home where he settled at Lebowakgomo township.

## 7.2 Education

Lentsoane started his primary education in 1953 at Marishane Community School where he passed standard one in 1955. On arrival in Orlando West, in 1956, he was refused to proceed to standard two because of his age, as he was regarded to be too young.

Apart from repeating standard one, Lentsoane was also faced with the problem of the absence of Northern Sotho medium schools. He therefore attended lessons that were taught through the medium of Southern Sotho and Setswana. He attended school at Tlhoreng, Thulasizwe, Law Palmer and Belle respectively. In 1956 the family returned to Ga-Marishane where he proceeded with primary education from standard three and then passed standard six in 1961. When he returned to Ga-Marishane, Lentsoane had the problem of understanding Northern Sotho as he was then used to speaking and reading Sesotho and Setswana.

Between 1961 and 1964 Lentsoane continued with his secondary education at Bopedi-Bapedi Secondary School where he obtained the Junior Certificate in 1964 with first class. It is at this school (Bopedi-Bapedi) where his love of Northern

Sotho as well as his interest in writing developed. His teachers Mr. J.R. Masemola and Mr. J.J.R. Masemolo encouraged him and other students to compete against each other. When he returned to Johannesburg, Lentsoane completed standard ten at Orlando High School in 1966.

In 1967 Letsonae could not continue with his education due to financial problems. His parents were only in a position to afford a college certificate (H.P.T.C.) but his intention was to do a degree at university. While working, he studied with the University of South Africa and obtained the B. A. degree in 1973. In 1979, he satisfied the requirements of the degree of B.A. Honours in African languages at the University of South Africa. He also satisfied the requirements for the degree of Master of Arts in 1996 with the University of Pretoria.

### 1.7.3 Lentsoane, the writer

Lentsoane's talent as a writer showed itself while he was still a student, when he competed with his fellow students in writing essays, the best of which were sent to a student's journal, *Wamba*, which was commonly known as *Motswalle wa bana* (Children's Companion). Lentsoane's love for poetry also developed in the early stages of his life. He was inspired by his grandmother, Elsina Makuntane Makgabo, who used to recite praise poems to him. He took pleasure in listening to her pre-literate eulogy recitals glorifying her ethnic group and buttering the prestige of life. The influence of these recitals manifested its results when he started composing his first poem *Sekolo se se phagamego sa Bopedi-Bapedi* (Bopedi-Bapedi High School). This poem was published in the journal *Tšwelopele* (Progress) which made him popular, and many people then encouraged him to compose more poems.

Lentsoane's love and appreciation of poetry was nurtured with the aid of his Northern Sotho teacher, Bernard Mahulo Molaba, who encouraged him to compose a few more poems. He then proceeded with the composition of poems, and to his credit, his first volume *Direto tša Mang le Mang* was published in 1971 when he was busy

with his U.E.D.(non-graduate). Lentsoane also composed his narrative poem *Ga Se Ya Lešaka Le* which was published in 1973. He continued writing and this time Mokgako (a collection of poems) was created and published in 1975. While teaching at Makopane College of Education, Lentsoane had his Kgogamašego published in 1988.

Lentsoane has also tried his hand on prose. His novel Megokgo ya Lethabo, has won the first price in a literary award. Together with three other famous Northern Sotho poets; N.S. Puleng, J.R. Maibelo and M.J. Mojalefa, Lentsoane has published two anthologies, namely, *Direto Tse Nne*, book one and book three. Book two will be released soon. He then published Ihlo la Moreti in 1981.

Lentsoane is not only a writer but a scholar as well. His scholarliness became evident when he was a presenter, on a part time basis, of the programme, “Baithuthi kgothekgothe”, with Radio Thobela (the former Radio Lebowa), analysing set-works for school and university students from 2<sup>nd</sup> October 1991 to 30<sup>th</sup> September 1996.

#### 1.7.4 Public service

Lentsoane started his teaching career at his *alma-mater*: Orlando High School in 1972 under the principalship of Mr. T.W. Kambule. He taught Northern Sotho and History. Having returned to Leboa Kgomo in 1977 (Cf:1.7.1), Lentsoane worked in several schools there. In 1977 he was teaching at Lebowakgomo High School. In 1978 he was promoted to principalship at Tshetlo Secondary School at Ga-Chuene. In 1984 Lentsoane was transferred from Tshetlo Secondary School to Mokopane College of Education, where he was appointed as Head of the Department of Social Sciences and a lecturer in History. Between January 1985 and December 1986 he was appointed as acting Vice-Rector at the same institution.

From July 1987 Lentsoane was appointed Head of the Department of African Languages, lecturing Northern Sotho, at the University of the North, to date.

### 1.7.5 Religion

Lentsoane is a member and a qualified preacher of the Methodist Church of Southern Africa.

### 1.7.6 Membership of professional bodies

Lentsoane has been, and is still, a member of professional bodies. He was an assistant secretary of Mogodumo principals council executive committee from 1952 to 1983. He is also a founder member of the Association of Lebowa Authors (ALA) - second editor of the Association's newsletter ALA now known as *LEBADI (Lekgotla la Bangwedi ba Dipuku)* with H.Z. Motuku, N.S. Puleng, J.R.L. Rafape, G.P. Senyatsi, H.H. Ramokgopa, S.A. Mamadi and E.M. Ramokgopa.

### 1.7.7 Recreational activities

Lentsoane's recreational activities are, listening to music (choral, gospel, classic and traditional), gardening and watching soccer. Apart from serving his community in the education sphere, Lentsoane also has interest in choral music and preaching. He is also a member of the Martin Luther choir under the leadership of Moruti Mokebe Mminele, and he went to Germany together with his choir to present the kind of music they perform here in South Africa.

## 1.8 Conclusion

This chapter serves as an introduction to the study. The researcher has looked at the reason that prompted her to undertake this study. The researcher has also highlighted the purpose of undertaking this research. Then concepts which will be exploited in subsequent chapters of the study have been defined. Different scholars who undertook certain studies in order not to repeat what others have already done have also been considered, as well as biographical sketch of H.M.L. Lentsoane with the

aim that it will shed light on what prompted him to write including factors that have shaped his writing.

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## CHAPTER TWO

### THEORETICAL FRAMEWORK

#### 2.1 Introduction

The objective of this chapter is to give the theoretical framework within which Lentsoane's works will be studied. The theory on which this study is based is Intertextuality. The author of this dissertation understands that this theory is part of a wider theory which is deconstruction. The discussion in this chapter has been handled under the headings; Intertextuality, host and parasite in literature, and the role of influence in literature. Intertextuality has been chosen as it has been discovered that

texts are best regarded as "collages," rewritten or rearranged versions of already existing texts but not as ingenious masterworks of aesthetic text products, (Petoti and Olivil 1994:77).

This excerpt implies that texts are products of other texts written before them. This also strengthens the idea that writers are readers of other texts before they become writers. For his text to have traces of an already existing text, the writer needs to have read the latter. Therefore, the presence of traces of other texts in the works of Lentsoane suggests that he must have read the concerned texts. Chapter three of this study will reveal how traces of other texts are found in Lentsoane's works.

#### 2.2 Intertextuality

Intertextuality is a new literary device which helps to look at literature more differently than before. Theorists of Intertextuality argue for an analysis of texts which takes into account how they relate to other texts, both in the writing and in the



reading.

Intertextuality has been discussed under the headings; historical background, definition, assumptions and methodology in the paragraphs below.

### 2.2.1 Historical background

The term Intertextuality was coined by Julia Kristeva in the mid 1960's. Plottel and Charney (1978:xiv) maintain that the concept of Intertextuality has been coined from the French *tour texte se congtruit comme mosaigue de citation, tout textest absorption et transformation d'unautre texte*, which means that every text builds itself as a mosaic of quotation, every text is an absorption and transformation of another text.

### 2.2.2 Definition

Literary critics have different interpretations and descriptions of the concept of Intertextuality. The following are some of these critics and their views on Intertextuality. According to Hawthorn (1992:151) Intertextuality refers to a relationship between two or more texts which has an effect upon the way in which the intertext is read. Kristeva (1980:36) also defines Intertextuality as the sum total of knowledge that makes it possible for texts to have meaning. She further maintains that a text is a permutation of texts in a given space (1980:36). On the other hand, Cuddon (1977:545) maintains that Intertextuality denotes the interdependence of literary texts, while Manyaka (1995:36-37) has this to say regarding Intertextuality:

In treating intertextuality, scholars are confronted by a major problem. This problem refers to the extent to which a new text uses or alludes to a precursor text or how repeated a new phrase or word or expression from an old text must be

in a new text ... at what point can one start to speak of the presence of one text in another as instances of Intertextuality.

This extract then leads the reader to two types of Intertextuality, namely, Intertextuality proper and allusion or reminiscence. Intertextuality proper, as defined by Culler (1982:88) and Norris (1982:39), occurs when a text alludes to or redeploys an entire structure, a pattern or a form and meaning from a prior text, whereas an allusion or reminiscence refers to a case where a text repeats an element from a prior text without using its meaning.

### 2.2.3 Assumptions

According to Worton and Still (1990:1), the theory of Intertextuality insists that a text cannot exist as a hermetic or self-sufficient whole, and does not function as a closed system. This implies that texts are open to other texts and can either influence or be influenced by those texts. This may be the reason why Riddle, quoted by Leitch (1983:90), says: "... the literary texts are irreducibly infiltrated by previous texts." He further maintains that no text by itself is ever fully self present, self contained or self sufficient, no matter closed, total or unified. All this suggests that Intertextuality denotes the influence of a text on another text.

The meaning of any text often corresponds with that of other texts. That illustrates how texts may be derived from other texts and in their examination that should be taken in consideration. Intertextuality is thus the concept that a text has been irrevocably influenced by other texts. All this implies that for one to understand the meaning of a text, one has to have some knowledge of the texts that have influenced the writer of the text under study. This assertion is confirmed by Worton and Still (1990:7), when they say:

Every literary imitation is a supplement which seeks to complete and supplant the original and which function at times for later readers as the pre-text of the original.

All that is said above may be the reason why Plottel and Charney (1987:xvi) view each utterance as holding traces of another utterance and every writing carrying the mark of a gap with something else that is or was written.

According to Cuddon (1971:454), the concept “ Intertextuality” further denotes a transposition of one or several signs system into another or other.

Bloom, in Ullman (1995:42) maintains that;

“to live, the poet must misinterpret the father, by the crucial act of misprision which is the rewriting of the father (precursor)”.

From these quotations, a conclusion may be made that previous texts have helped young writers to shape their works. Precursor writers serve as sources of inspiration to young writers and, as a result, the latter tend to echo the former.

#### 2.2.4 Methodology

The methodology of intertextuality may be understood better by considering its various categories. For Worton and Still (1990:22-23) there are five sub-categories of intertextuality, namely Kristevan intertextuality, paratextuality, metatextuality, architextuality and hypertextuality.

**Kristevan intertextuality** is perceived as covering allusions as well as quotations and plagiarism. In it, the writer of a text alludes to or quotes from other texts.

**Paratextuality** is the relationship between the body of a text and its titles, epigraphs, illustrations, notes, first drafts and so on. **Metatextuality** is the communication of authors or texts. Authors can communicate in their works by using one another's concepts interchangeably. In other words, authors can borrow concepts from the works of one another. **Architextuality** is a facet, perhaps even unconscious gesture to genre-demarcation. Finally, **hypertextuality** includes the relationship between the hyper-text (late-come text) and hypo-text (pre-text). Any one or all of these categories may be applicable to a single text. However, for the sake of this study, concentration has been made on two categories, namely, hypertextuality and metatextuality as they apply in the works of H.M.L. Lentsoane.

From the above discussion, it may be concluded that Intertextuality is the belief that for every text that is produced, there must have been one that was produced before it. One text cannot be an island to itself. This also means that writers of texts do use one another's ideas and thoughts. A text cannot have ideas or concepts that are peculiar to itself, meaning that one text, to a certain extent, has to be borrowed from other texts. Intertextuality is about the relationship that texts can have. In fact, some texts do correspond with one another.

All in all once one sits down to write, one must have first read some texts prior to producing one's own. For Culler (1983:124) Intertextuality does not only illustrate the association between texts but also points out the customs, artistic contributions and social institutions of a particular group or different groups of people, including their language. In other words, intertextuality addresses the way of writing and reveals unfilled gaps and, finally, expresses the capabilities of a given culture. It is for this reason that chapter four of this study will examine how cultural and exotic influences have had an impact on Lentsoane's poetry.

### 2.3 Host and parasite in literature

This section aims at looking at the relationship between host and parasite in literature. The concepts “host” and “parasite”, are defined in chapter one of this study (Cf:1.5). Whenever reference is made to Intertextuality, it suggests relations of texts and, or writers. The precursor writer nourishes and influences new writers who suck some elements of his works and then use them later in their own works.

The concept “parasite” in literature suggests that there are writers who use some elements from the host text (precursor) to come up with their own works or even, to organise them into a whole. It is the host which makes the life of the parasite (young writer) possible, because, after sucking those elements, the parasite can shape his or her own work. The relationship between the host and parasite is reciprocal because in the process, both the host text and the parasite text benefit in the sense that the host also, in one way or the other, gets clarity from the parasite and the parasite helps it (host) by supplementing its ideas.

### 2.4 The role of influence in literature

The purpose of this section is to examine the role of influence in literature. The concept, “influence”, is defined in chapter one of this study (Cf:1.5). The role of influence in literature is to help in shaping one's work. It is clear that the author of a later work is consciously or sub-consciously influenced by former writers who might have written earlier to produce elements which are found in them. This assertion is confirmed by Manyaka (1995:2), who writes from the position of deconstruction as follows;

“... Deconstruction informs us that there is and will always be a link between writers themselves and between texts (new writers and precursor writers).”

From this quotation, it may be argued that writers are, most of the time, influenced by the writings of other authors who might have written before them. This is proved by the presence, in a latter text of aspects that are found in an earlier one.

This idea is further strengthened by scholars such as Worton and Still, Kristiva, and Van Coller. For instance, Worton and Still (1990:1), state the following; "... in a space of a given text, several utterances taken from other texts intersect and neutralise one another." Confirming this idea, Kristeva (1980:36) maintains that. "texts cannot exist independently and outside of other texts." Van Coller, quoted by Nel, holds the same view as he aptly observes that; "... the meaning of texts is found in differences and correspondence with other texts. Texts derive from other texts and should be examined within a textual domain. Intertextuality is thus the concept that a text has been irrevocably influenced by other texts" (1989:31). Worton and Still (1990:30) further say; "... all writers are first readers, and that all writers are subject to influence - all texts are necessarily criss-crossed by other texts".

In short, it can be said that texts tend to be influenced by other texts with regard to subject matters and literary forms. That is the reason why texts contain traces of other texts. As authors are themselves readers of other texts, it is easy for the reader to realise traces of some texts in their works. The other creations which are read by authors inspire them to produce their own works of art. This proves how an artist does not live in a vacuum and, for him to produce art, a number of influences work on him (Ntuli 1984:15).

According to Bloom, cited in Holman and Harman (1986:251), influence involves a misprision or misreading sometimes quite remarkable of a previous writer as an unconscious strategy of creating room for a writer's present activity, so that every poem is a misinterpretation of a hypothetical parent poem. The writer is not an island as he or she gets his inspiration from other texts or writers who wrote before him. During the process of reading several texts, the author learns other things which he or she can use later in life or during the process of creating his or her own

art form.

In influence writers and their works have an effect on an individual writer or his work. The writer appropriates ideas in his work discernible in the other. Influence then emphasizes the idea that within a text there are other texts because writers tend to imitate or copy those who serve as sources of inspiration to them as this meaning will be attained from the source text.

According to Msimang (1981:8), influence is confirmed by the presence of certain elements in a later work, similar to those found in an earlier work such that it can be reasonably inferred that the author of the latter work has been consciously or subconsciously influenced by the former to produce such elements.

The shaping of an author by some influences is confirmed by Irele (1981:21) who states:

There can of course be no sensible discussion of literature that does not imply an awareness of the close and intimate reciprocity between form and content, between structure of expression and their significance in an outer world beyond the text ... it might even be urged that significance of literature-fiction, poetry and drama above all - resides especially in its reference to a lived world that stretches from that of immediate sensation to that of mental vision, and whether there is any purpose in frustrating, as the current accepted writing in Europe consciously tries to that tendency of words to achieve a correspondence to a concrete universe of experience,

This quotation suggests that any work of art is influenced by a number of factors during the process of writing. These factors may include the author's writing and

reading experiences, mode of expression in his environment, cultural practices and beliefs, as well as other writers and their works. Authors tend to write about human life and, at times, they write about their experiences. In so doing, they sometimes use both their imagination and experiences to create their works of art. Therefore, all works of art constitute a number of elements which are either real or imaginary.

Influence enables the reader to appreciate the present by associating or connecting it with what he or she knows about the factors that have influenced it. It occurs among artists, hence there will always be elements of a text in another text. Writers who tend to influence others are the ones with the power to make other writers do what they (the influential writers) do or even to agree with them on certain issues.

Influence is an overall plan in literature which helps writers to be creative in their writing. It is through it that writers shape their works, thereby developing their own styles of writing. It is common knowledge that there is no absolute originality in writing because there are a number of factors which influence writers during the process of writing.

## **2.5 Conclusion**

This chapter has looked at the theoretical framework which inform the analysis of this study i.e. Intertextuality. It also looks at the concepts “host” and “parasite” in literature as well as the role of influence in literature. Intertextuality is about the relationship that exists between texts, since no text can be an island to itself. Intertextuality therefore, deals with the interdependence of literary texts.



## CHAPTER THREE

### THE INTERRELATIONSHIP BETWEEN TEXTS

#### 3.1 Introduction

The aim of this chapter is to look at the linkages between Lentsoane and other Northern Sotho poets, since it has been realised from the previous chapter that Intertextuality includes all linkages between texts or writers. Different aspects such as themes, topics or subjects, incidents, settings, naming techniques, styles and the use of compound nouns have also been considered.

#### 3.2 Theme

According to Pretorius and Swarts ( 1982: 4 ) theme is defined ;“As the message which is embedded in the story” . Pretorius and Swarts ( 1982 : 4 ) further say that, “Theme is the strongest binding or cohesive factor on any novel , novelett or any work of art.” For Holman and Harmon ( 1986 : 502), theme is “a central or a dominating idea in a work.” Holman and Harmon (1986:502) maintain that in poetry, fiction and drama, theme is the abstract concept that is made concrete through its presentation in person , action and image in the work . Shipley (1972:417) sees theme as ;“The subject of discourse; the underlying action or movement ; or the general topic of which the particular story is an illustration.” According to Cohen : (1973:198) theme is; “The essential meaning or main concept in a literary work”.

Form these definitions it is clear that theme can be explained as the central or the main idea in a literary work of art . On the issue of theme, similarities from different authors have been discussed so as to bring about those linkages that exists in text . It is common knowledge that there is no originality in writing and that authors cannot live in isolation, hence there will be a text inside another text. The main aim of this sub-section is to pinpoint themes which Lentsoane has and what

inspired or influenced him.

### 3.2.1 Themes of nature

When looking at themes of nature one realises that Matsepe has inspired, encouraged, or influenced Lentsoane as a young write, since Matsepe sees nature as a friend to a men, nature can be seen as an enemy to a men and, lastly, as a miracle and, as a result there are traces of Matsepe's themes of nature in the poem of H. M. L. Lentsoane .

#### 3.2.1.1 Nature as an enemy

##### **Go kwena**

- 1.Ka meetseng se o se boifago wena ke eng
- 2.Ge dihlapu o di bolotša ka nose?
- 3.Ka ntle se o se boifago wena ke eng
- 4.Ge le bana ba ditlou o sa ba noše a mabose?
- 5.Komello e iphile maatla, meetse ke madibana,
- 6.Fao ke mo o bunago o sa tshwenyeye.
- 7.Ge ka wona o gana le ka a segwana-
- 8.Re nwe eng gore bophelo re bo thekge?
- 9.Bojato bja gago bo swana le bja lewatle,
- 10.Le hupilego diphiri le ganago go di utulla,
- 11.Mereba ya gago a swana le ya dithaba ga e kgahle,
- 12.Gobane di gana ka ditsela ge re di bula,
- 13.Mohla dinoka le madiba di pšhele sa ruri,
- 14.Tlala le tlokakwelobohloko di tla go bolaela ruri ( Matsepe 1971:19).

### To the crocodile

What is it in the water that you fear  
 If you let the fish suffer?  
 Outside , what is it that you fear  
 when even the young of the elephants you give no peace?  
 The drought is severe ,the water merely pools,  
 For this is the time you reap with ease.  
 You refuse us even a mouthful -  
 What must we drink to support life?  
 Your greed is as that of a sea,  
 Which hides secrets and refuses to reveal them,  
 Your impertinence is like the mountain , it is not pleasing,  
 It withholds us from the footpaths we want to uncover,  
 When the rivers and fountain dry up forever,  
 Hunger and lack of passion will kill you forever (Matsepe:1971:19)

The theme of the poem above is nature as an enemy, here the poet shows that the crocodile is the master of all the animals, those that live in the water and those that live outside the water as this is reflected in lines 1- 4 of the poem **Go kwena** . From lines 1-2 the crocodile is seen as the master of the underwater world because it makes the fishes to suffer. This is confirmed by the verb stem “ bolotša ” meaning to circumcise . Lines 3- 4 of the poem **Go kwena** suggest that the crocodile is the master of the world above water. The poet stresses the idea that the crocodile even frightens the elephant even though it is known that an elephant is regarded as a powerful and strongest animal . The poet here is over emphasizing the power and the strength of the crocodile when he says:

Ka ntle se o se boifago wena ke eng  
 Ge le bana ba ditlou o sa ba noše a mabose  
 ( Matsepe 1971:19)

The phrase, “ o sa ba noše a mabose, ” suggests that the crocodile does not give the young ones of the elephant peace.

The following is another of Lentsoane’s poem in comparison to that of Matsepe with regards to the theme of nature as an enemy .

### **Komelelo**

- 1.Re kgopetše kukamadišhaba,
- 2.Ra itela mašwana,
- 3.Re kgopela marotholodi,
- 4.Re kgopela go itimolwa.
- 5.Komelelo , o lenaba.
- 6.O re gadikeleng re sa phela ?
- 7.Bogale bja gago bo a tšhoša,
  
- 8.Le tau ya tswetši o ka e fepela
- 9.Diphoofolo o di gateletše,
- 10.O di phediša ga boimanyana.
- 11.Di hlwa di dupelela mobu,
- 12.Tša fetša ka go baka meetse le batho.
  
- 13.Di pharama di sa fetše dithabeng,
- 14.Di re bolaiša go fofotša.
- 15.Komelelo , o re bolaiša nama go šarelwa,
- 16 O re feletša diruiwa.
  
- 17.Botse bja tlhago bo ile,
- 18.Mehlare o omeletše,
- 19.Matšoba a buduletše,
- 20.Ga go kgahle selo.

(Lentsoane 1975:11)

### **Drought**

We requested the on looker,  
 We complained,  
 We asked for the drops,  
 We are requesting to be allayed.

Drought you are an enemy.  
 Why do you roast us while we are still alive?  
 Your bravery is frightening,  
 You can nurse a lioness.

You have oppressed the animals,  
 You make them live a bit difficult.  
 They spent the whole day sniffing the soil,  
 They end up quarrelling for water with the people.

They squad every now and then in the mountain,  
 They cause us to slaughter them.  
 Drought, you cause us to eat half dead animals,  
 You are finishing our live stock.

The beauty of the nature is gone,  
 Tree are dry,  
 Flowers have wildered,  
 Nothing is impressive.

The theme of the poem above is nature as an enemy. It has been realised that the poet (Lentsoane) could have been influenced by Matsepe in his writing or has read

Matsepe at some point in his life, hence there are traces of Matsepe's themes in his poems.

The poem, "**komelelo**" (**Drought**) shows that drought can affect all living creatures in a negative way as this is reflected by stanzas two, three, four and five of the poem.

komelelo, o lenaba.  
O re gadikelang re sa phela?

The two lines above reflect how drought has affected people, while it is shown by the word "gadikela" which is derived from the verb stem "gadika" meaning to fry. Here one can imagine having to be fried whilst still alive. It can also be realised that the animals are also being affected :

Diphoofolo o di gateletše,  
O di pheditša ga boimanyana.  
Di hlwa di dupelela mobu,  
Tša fetša tša baka meetse le batho.

The lines above show the way animals struggle due to drought. They live in hardship and end up sharing the same water with human beings, since it is very dry. The poet emphasizes the situation when he brings the idea of animals having to eat the soil.

Diphoofolo o di gateletše,  
O di phidiša boimanyana.  
Di pharama di sa fetše,

From these lines one realises that the live stock has been affected to the extent that it ends up squatting down, while people need to finish it before it can die completely.

Botse bja tlhago bo ile,  
 Mehlare e omeletše,  
 Ga go kgahle selo.

The above except shows the way different types of vegetation have been affected . Trees are dry, flowers have shrunk and closed while generally, nothing is impressive.

From the above two poems, it is clear that the young writer has taken from the old writer and, in this case, Matsepe, the “host”, has nurtured Lentsoane, the “parasite” or alternatively Lentsoane has fed on Matsepe hence his work has been modelled along the host’s work.

### 3.2.1.2 Nature as a miracle

Another common theme which these poets exploit is that nature, at times, can be seen as a miracle, which becomes evident in the following poems:-

#### **Tokologo**

- 1.Go bose bjang go bona dinonyana di iphofela,
- 2.Ka lethabo , go dumišega bjang go bona,
- 3.Diphoofolo tša lešoka le diphedi di itirela,
- 4.Thato le kganyogo ya tšona di se na mona?
- 5.Dinoka di a huba di phuruma diphorong,
- 6.Ka boithatelo mola phefo e šišinya e inamiša,
- 7.Tšohle. Pula e tulagana gohle le dikgorong,
- 8.Tša babuši e gogola e ikgebiša ,
- 9.Letšatši le hlaba ka boithatelo le boroto,
- 10.Ngwedi e sepela ka go kgokgona le bodutu,
- 11.Lewatle le a ikgogomoša la ikokobetša ka thato,
- 12.Le metše maselawatle ge le befetšwe kudu,

13.O kgoši ka tlhago , wena Tokologo,  
 14.O buša ka lethabo le tlhokathago ( Matsepe 1971:8 )

### **Freedom**

How satisfying to watch the birds flying about,  
 Care free, how fascinating to witness,  
 wild animals and creatures doing as they,  
 please without jealousy?  
 Rivers roaring and pouring down the water falls,  
 Freely while the wind shake and bends,  
 Everything. rain gushing everywhere even at palaces,  
 Washing to its hearts content,  
 The sun shining with will and bravery,  
 The moon moving with pride and laziness,  
 The ocean expanding and subsiding at will,  
 Sinking the boats when its very stormy,  
 Freedom, you are a born king,  
 Ruling in peace and justice.

Matsepe, in the poem , "*tokologo*" expresses the freedom enjoyed by different natural phenomena. The first quatrain highlights how birds and animals move freely without being disturbed. The second quatrain reflects how the wind, the rain and rivers also function without disturbing one another, whilst the last quatrain depicts how the heavenly bodies give one another a chance, and also how the seas operate, while the couplet summaries the poem by saying nature is the king that governs with happiness.



A comparison of Matsepe's poem to that of Lentsoane :

### Selemo

1. Ga le a hlobolela legodimo
2. Le apere kobo ya maru
3. Eka le iletše.
4. Dinonyana di hlatlolana ka melodi,
5. Maforogohlong a dithaba go lla kuukuu,
6. Ga e lle e eletša basadi
7. E re ba emaema semetseng
8. Ba puruputše dinkgašana le meetana
9. Ba lokiše dipeu.
  
10. E seotše tsheola,
11. E kolobišitše naga,
12. Hlahlamedupe ga e fetše go lla.
13. Legodimo le duma le sa fetše
14. Le eletša mongwe le mongwe go iketetša,
15. Le a tsakametša , la kidimetša,
16. Gwa hlafa
17. Kgomo le motho ya ba semphete - ke - go fete ...
  
18. Ke selemo tota
19. Sehla sa mokhora.
20. Dienywa ke manyabanyaba
21. Dithokgwa di nkgā bose.
22. Mehlare e a robega
23. E matloga makabe.
24. Mehlatswa e hubetše
25. Megoto e hlohloregile

26. Motho o ja a lahla.

27. Naga e phuthulogile

28. E editše sefahlego.

29. Bjang ke bjo botalana,

30. Matšoba a khukhušitše

31. Ke mebalabala,

32. Dirurubele ke bošweu le boswana,

33. Dinose di monyanyeng

34. Di gobela dikoša tša selemo ( Lentsoane 1971: 49-50)

### **Summer**

The sky is not clear

Clad in a garment of cloud

It is as if it is mourning.

Birds sing intermittently

At the mountain tops "kuu-kuu",

It is not a complain but a warning to the women

To immediately rise and search for

And prepare the seeds.

The summer rains has fallen,

The land is moist

Birds cries endlessly.

The heavens roar now and again

Warning every-one to prepare for cover

There is lighting there and thunder ,

Chaos is everywhere

Cattle and man alike at their best

It is really summer  
 The season of plenty.  
 Fruits are in abundance  
 It is really summer  
 Forest are scented,  
 Trees are heavy laden.  
 Fruit are ripe,  
 Some have fallen.  
 There is plenty to eat.

The land is lush and bright,  
 The grass is green.  
 Flowers are in full bloom,  
 And colourful,  
 Butterflies are in white and black,  
 Bees are feasting  
 Buzzing the song of summer.

From the above poems, one concludes that Lentsoane has been influenced by Matsepe when it comes to the themes of nature. When one looks at the poem, “**Tokologo**” by Matsepe and the poem, “**Selemo**” by Lentsoane, one realises that the two poets talk about the freedom enjoyed by different living creatures likes, birds, wild animals, bees, butterflies, as well as different vegetations. These are reflected in lines 1 - 4 of the poem, “**Tokologo**” where Matsepe says :

Go bose bjang go bona dinonyana di iphofela  
 Ka lethabo , go dumišega bjang go bona ,  
 Diphoofolo tša lešoka le diphidi di itirela  
 Thato le kganyogo ya tšona di se na mona ..(Matsepe1971:8).

And Lentsoane brings the same thought in the poem, “**Selemo**” when he says :

Dinonyana di hlatlolana ka melodi  
 Maforogohlong a dithaba go lla kuukuu  
 Naga e phutullogile  
 E editše sefahlego  
 Bjang ke bjo botalana  
 Mehlare ke e metalana  
 Matšoba a khukhušitše  
 Ke mebalabala  
 Dirurubele ke bošweu le boswana  
 Dinose di monyanyeng  
 Di gobela dikoša tša selemo (Lentsoane1971:49-50).

From the above poems, it can be realised that nature can be a miracle, since all living creatures can learn to live harmoniously with one another. Lentsoane and Matsepe use different phrases to arrive at the same point or idea such as “Go bose bjang go bona dinonyane di iphofela” and “Dinonyane dihlatlolana ka melodi”. Matsepe gave his poem the title “**Tokolgo**” to show the freedom each living being can have, whilst Lentsoane gave his poem the title “**Selemo**” to show the freedom each living being can have, especially in summer. To Lentsoane, everything in summer becomes happy, trees become full of fruits human beings eat and throw food away, birds sing harmoniously to prove that they are happy. It is evident in this case that there are linkages between Matsepe’s poems to that of Lentsoane because of the footprints of Matsepe in Lentsoane’s poetry .It is clear that Lentsoane alludes to Matsepe.

### 3.3 Topics which serve as theme:

At times, when writers write some of the messages or themes are often highlighted in their titles or topics there can be seen in the following poems:-

### Botšofadi

1. Kgale ke be ke gwerane le boswa,
2. Ke garama ke bapala bjalo ka lebotlana,
3. Goba putšanyana, ke tshabeša bjalo ka mmutla,
4. Tšeo bjalo di ntlhanogetše ga ke sa le o moswa,
5. Meriri e a hlobega e a šweufala,
6. Sefahlogo ke mašošo se hlephile,
7. Mahlo a tšwa megokgo a a foufala,
8. Mmele o tletše dihlabane o lapile,
9. O ntlogelelang wena mogwera wa ka,
10. Ke ra wena boswa - ke go kgopišitše kang ?
11. Lehu o nkgwerile, o nyaka bophelo bjaka,
12. Wena o ntlhadile- o ratana le mang,
13. Le nna ke ineetše go lehu,
14. Mo gongwe o tla nkiša mo go kaone,
15. Moo ke tlogo khutša ka re ahuu!
16. Gobane tšohle ka moka di ntenne ( Matsepe 1971:30).

### Old age

In the olden days youth was my friend,  
 I use to play like a calf,  
 Or a goat, running around like a rabbit,  
 Now all of that has past and I'm no longer young,  
 My hair is getting grey and falling out,  
 My face is wrinkled and deformed,  
 My eyes are tear filled and growing blind,  
 My body is sore and tired,  
 Why are you leaving me my friend,

I mean you youth - how did I grieve you?  
 Death has befriended me, wanting my life,  
 You have left me-who do you love now,  
 I have given myself to death,  
 May be it will take me to a better place,  
 Where I will rest with comfort,  
 Because everything has tired me out (Matsepe1971:30).

“**Botšofadi** “ by H M L Lentsoane is another poem that can be compared with that of Matsepe

### **Botšofadi**

1. Botšofadi, o morwalo,
2. O kotlo, o kgati,
3. Maoto re a oketša .
4. Mmele wa kgopama,
5. Sefahlego ya ba diforo,
6. Boso bja tswala bošweu,
7. Meeno a a ikela,
8. Mogopolo ya ba wa ngwana,
9. Go sepela ya ba ga leobu,
10. Bangwe ya ba gohlahlwa,
11. Botšofadi o morwalo,
12. O mafelelo a tšohle,
13. Mafelelo a tsela ( Lentsoane 1975 : 5 ).

### **Old age**

Old age, you are a burden.  
 You are a punishment.

My feet are increasing.  
 The body become crooked.  
 The face develops tranches.  
 Blackness turned to whiteness.  
 Teeth are falling out,  
 Blackness gave birth to whiteness,  
 Mind became that of a child.  
 Walking became that of a tortoise,  
 Others guide,  
 Old age you are a burden,  
 You are the end of everything,  
 The end of the road.

The authors' Lentsoane and Matsepe' have used the same titles, headings or topics, for example, "**Botšofadi**", and from the two poems they bring the same meaning even though the poets have used different phrases or expressions. From the contents of the poems one realises that the two authors do not like old age stages as they seem to prefer the youthful stages because during the latter stages one is able to run around to enjoy life as opposed to the former stage where one is weak and is unable to live life to the fullest as this is substantiated this way; "botšofadi o morwalo O kotlo, o kgati". (Lentsoane 1975:5) while Matsepe on the same issue says;

Kgale ke be ke gwerane le boswa  
 Ke garama ke bapala bjalo ka lebotlana  
 Goba putšanyana , ke tshabeša bjalo  
 Ka mmutla ,tšeo bjalo di ntlhanogetše  
 Ga ke sale moswa (Matsepe 1971:30).

According to the two authors, old age represents a very difficult stage, since when one reaches this stage, one's body changes drastically and one no longer enjoys life like before. This is what the two authors have to say;

Maoto re a oketša

Mahlo re a oketša

Mmele wa kgopama

Sefahlego ya ba diforo

Boso bja tswala bošweu, (Lentsoane1975:5).

While Matsepe has this to say :

“ Meriri e a hlobega e a šweufala

Sefahlego ke mašošo se hlephile

Mahlo a tšwa megokgo a a foufala

Mmele o tletše dihlabi o lapile (Matsepe 1971:30).

They also both emphasize the idea that when one has reached old age one's body becomes tired that one no longer enjoys anything anymore. These are shown in the following lines; “ Go sepela ya ba ga leobu “ (Lentsoane1975:30). “ Kgale ke tšhabeša bjalo ka mmutla, Bjale ke a nanya (Matsepe 1971:30).

The host uses the verb stem “nanya” to indicate that old age is all over his body as he can no longer walk faster than before . The parasite then uses the expression “go sepela ya ba ga leobu” which brings about the idea that one can no longer walk faster. It is in this case that one realises the footprints of Matsepe in Lentsoane's poetry as Lentsoane's “go nanya”, sort of illustrates and clarifies Matsepe's “go sepela ya ba ga leobu”.. Therefore the lines above supplement one another, in that the parasite is an illustration to the host's statement or phrase.

Matsepe and Lentsoane also highlight the idea that once a person reaches old age one, has reached the end of life as the only thing left is for one to die and , this issue is highlighted in this way;



Le nna ke ineetše go lehu

Moo ke tlogo khutša ka re ahuu! (Matsepe 1971:30)

Compared with :

Botšofadi o morwalo o mafelelo

a tšohle mafelelo a tsela, (Lentsoane 1975:5).

The “host” says “ ke ineetše go lehu ... ke khutše ke re ahuu!,” in saying these words, the host expresses the idea of being ready to die and rest forever, while the “parasite” still expresses the same idea but using different expressions as he is saying “ botšofadi... o mafelelo a tšohle mafelelo a tsela ,and the meaning of the expression “ mafelelo a tsela , is to die, which still in this case one realises that Lentsoane has fed on Matsepe.

From the issue of themes and the use of topics as theme it can be realised that the two poets supplemented each other, since there are footprints of Matsepe in Lentsoane’s poetry, whereby the parasite wittingly or unwittingly supplements, adds and complements what Matsepe has said even though he uses different phrases and expressions. Matsepe’s poem “*Botšofadi*” gets clarity from the poem “*Botšofadi*” by Lentsoane. This statement is supported by Plottel and Charney (1973:xiv) when they say: “ ... every script (i’ecriture) is a script of another script (i’ecriture d’une ecriture )”.

Lentsoane in other cases does at as a precursor writer and also served as host to young writers such as Puleng, when it comes to the aspect of topics which serve as themes . The following is a comparison of poems written by Puleng and those of Lentsoane :

## Lenyalo

1. Ke noka yeo e elago,
  2. E elago ka dinthulwana,
  3. E elago ka maatla.
  4. Ba bangwe re thuntha gabotse,
  5. Bangwe ra phaphamala
  6. Ra ba bohwefo boka magogodi,
  7. Ya re hlatša moo e ratago
  8. Ra felela lebopong la yona.
- 
9. Ba bangwe re re re a tshela
  10. Ra thinya boka hlapi,
  11. Ra re re a tšwa gwa pala,
  12. Ra betwa ke meetse,
  13. Ra nwelela
  14. Ra felelwa ke maatla
  15. Ra timelela meetseng,
  16. Ra ya lebatong la noka
  17. Le moololwan'a rena wa se kwale.
  18. Tlhompho ya lenyalo e ile,
  19. Go setše dikekeetšane.
  20. Basadi ba a inyadiša
  21. Ba ba ba ikiša bogadi.
  22. Metse e phumagana e sa fele,
  23. Bošego le mosegare ke dintweng,
  24. Banna ba ruthana le basadi.
  25. Tlhalano ga se tlhalano.
  26. Manyalo a kgaolwa letšatši ka letšatši ( Lentsoane 1974: 51).

### **Marriage**

It is a multi- pathed river,  
 Flowing forcefully,  
 Some swim well.  
 Others float  
 Light as washing,  
 It washes us as well  
 And end up on its banks.

Some try to go across  
 Diving like fish we fail to surface,  
 And drown  
 Sinking,  
 Fainting,  
 We disappear under water,  
 To the floor  
 And our cries won't even be heard

Respect for marriage is no more,  
 Instead only quarrels.  
 Women do not respect traditions anymore  
 Families break up all the time,  
 Quarrels and fights by day and night,  
 Men and women wrestle,  
 Divorce is rife,  
 Marriages break up daily.

### **Lenyalo**

1. .... Ba ikane ba bantši ba šitilwe ka megokgo
2. Kgoro tša tsheko ba di tsene ka mehuta ya tšona

3. Ba re ba lota mohola wa lenyalo
4. Tlhame ya boa ka sa yona le mogolodi ka sa ona
5. Boikano bjalo bja fetoga tshepitšo ya maaka
6. La tiba madibengmaso leselawatle la lenyalo
  
7. Ka dirokolo le mešunkwane o ka se le rue lenyalo
8. Leruoruo la lona ke leratorato la maratorato
9. Ge oitseparetše ka mabarebare lago le ka se thupele
10. Lapeng o itsenyetša diji le dithubanyametse
11. Motse o tlo hloka lenyalo wa le šupa le letsikanyope
12. Lenyalo la makgonthe ga le sa le gona go šetše fela lehu.

( Puleng 1983 : 44- 45).

### **Marriage**

Many of them have sworn, but did not manage

They have entered all types of courts

Trying to follow the footprints of marriage

All but in vain

Commitments became lies

With traditional medicines you cannot catch the marriage

The only way to catch it is true-love

If you cling to the hearsay you won't survive in a marriage

Because you will be inviting destructors

There will be no marriage it will go out of the window

True marriages no longer exist what is left is just death.

Lentsoane and Puleng, in their poems "*lenyalo*" highlight true love and perseverance. For them, if one wants to sustain marriage one needs to persevere and possess true love. Both Lentsoane and Puleng say marriage wants someone who is

emotionally mature and psychologically balanced. Lentsoane says:

Ba bangwe ba thuntha gabotse

Bangwe re a phaphamala .

Ra betwa ke meetse ra

Nwelela (Lentsoane 1974: 51).

Puleng has this to say :

Ba ikanee ba bantši ba šitilwe

Ka megokgo (Puleng 1983:44).

The verb stem, “*phaphamala*” meaning to float and “*šitilwe*” meaning difficult, or having tired tried but failed. The second point that they emphasize is that marriage must be based on true love and nothing else, this point is shown by the following lines of the poem “*lenyalo*”

Puleng says :

Ka dirokolo le mešunkwane o ka se le

Rue lenyalo. ( Puleng 1983: 44)

The poets also emphasize the idea that marriages are broken by different problems. To Lentsoane, the reason can be desperation; “Basadi ba inyadisa ba be ba ikiše bogadi” (Lentsoane1974:51)

Lentsoane here is addressing the point of cohabitation, whereby to him most ladies often become desperate for marriage so they resort to cohabitation and when things becomes tough they pull out, or get separated.

For Puleng, the problem is the issue of hearsay; “ Ge o tseparetše mabarebare lago le ka se thupele”(Puleng 1983:45).To both Puleng and Lentsoane real marriages no longer exist as this is explained by the following lines “Tlhompho ya lenyalo e ile tlhalano ga se Tlhalano.” “Manyalo a kgaolwa letšatši ka letšatši”

(Lentsoane1974:51). Puleng has this to say :

Lenyalo la makgonthe ga le sa le gona go šetše fela lehu.  
 Ba ikanee ba bantši ba šitilwe ka megokgo  
 Kgoro tša tsheko ba di tsene ka mehuta ya tšona (Puleng1983:45).

The idea here is that, when people marry for wrong reasons they always end up in magistrate courts to file for divorce .

Still on the point of using the same topic, Lentsoane and Puleng express the same meaning about death from the poem, “**lehu**” the authors portray death as inescapable and that it attacks anyone, no matter what status one has. For example;

### **Lehu**

1. Ke nna tsela ya bohle ....
2. Mošate ke a gwatanka,
3. Ka tšea tšona kokwane tša motse.
4. Tšona ketapele tša setshaba
5. Mafata a go thekga setshaba,
6. Ka feta ka kgoši le batseta ....
7. Lapeng la matopa-tša-fase
8. ... Ke a thunthanya ....
9. Lapeng la mohumi ke kgetha
10. Yoo ke moratang ( Lentsoane 1971: 31-32).

### **Death**

I am the way for all  
 With arrogance I enter palaces  
 And snatch those pillars of the society

The leaders and supporters of nations  
 Kings and royal guards alike  
 I scatter the poor  
 And choose among the rich.

### **Lehu**

1. O hlobotše marena
2. Maaparankwe pele ga batseta le bakgomana
3. O fentše dingaka , baprofeta , boramelao ,
4. boramahlale le bohle
5. O ba kokontša doboko o ba dirile mmutedi wa lefase ( Puleng 1980:50).

### **Death**

You have undressed the royalties in front of the nobilities  
 You've destroyed doctors, prophets, lawyers, scientists and  
 everyone . You allowed them to be nibbled by worms , You  
 have converted them into manure.

Puleng and Lentsoane further depict lack of compassion as well as how cruel death  
 is :

O rutilwe ke mang sehlogo se se kaaka  
 Wena mohlokalešoko , kgaugelo le monamoleli ( Puleng 1980 : 50).

Who taught you such cruelty , You non-compassionate  
 person, an un-mercy someone .....

In his own version, Lentsoane says:

Ke tsela se sepelwa ka kgang,  
 Ke hula mongmotse a le gona  
 Swele ya ka e thiba letšatši (Lentsoane 1971: 50).

The two poets further reveal, the cruelty, the destructiveness and lack of sympathy of death.

Ke a thunthanya  
 Ka hlatlaganya mahloko le mathata  
 Ke re ke e bona e thankobela e gata ka a mararo  
 E babaela e theletša pelo , ka e nametša thaba ( Lentsoane 1971:50)

I distract , I combine sadness and problems  
 When I see you limping I press excessively  
 making it even worse .

Puleng on the same issue says :

Lerumo o looditšwe ke mogale a babaletše a tseba gore o letšhalaka ,  
 Ge o hlaba gatee o a phuleletša motho a kanama ka sa mohlana  
 O fetošitše motse marope gobane mo o fetilego wena nta malomelakobong,  
 (Puleng 1980: 52)

From this idea one realises that death is, therefore, an unavoidable experience that awaits every person. It comes impartially to everyone, as there are no privileged or unprivileged in this matter. It destroys families and causes confusion. It affects everyone, rich or poor, the educated and the uneducated alike. Puleng clarifies Lentsoane's point by complementing , adding and supplementing what the host has said, even though he uses different phrases with the same meaning to prove that a writer is a reader before he can write, and that no writer is an island because for him to produce he or she must feed on other writers.



### 3. 4. Narrative Poems

When looking at “**Sebilwane**” by Fela M.N. and “**Ga Se Ya Lešaka Le**” by H.M.L. Lentsoane one realises that Lentsoane, as a young writer was inspired by the older writer, Fela hence Lentsoane employs the same techniques and similar words and phrases in his work.

#### 3.4.1. Incidents

In both poems incidents revolve around children, whereby both these children are girls who have been brought into this world to increase or to add these two communities, the village of Mokutu and that of Madiša .

Again, it is clear that the writers introduce the reader to the heartrending incidents in the stillness of the night. In “**Sebilwane**”, Fela portrays the confusion at Mokutu village in the stillness of the night while people are relaxed and thinking of nothing strange to happen, an alarm goes loud while all of a sudden the village is attacked by enemies and people are savagely murdered , hacked with axes and there is blood all over the village.

Lentsoane, on the other hand, portrays a similar situation at Madiša village in Marabe’s house. Marabe conspires with a group of people to kill Kgotlelelo in the stillness of the night . Kgotlelelo, like the people at Mokutu village has been relaxed, she never suspected that anything strange would happen, on the day Marabe’s (the father) plot is supposed to be carried . If it has not been for the conspirators to change their minds, Kgotlelelo too, like the other villagers of Mokutu village, she was supposed to be murdered. Another incident that looks similar, even though there are slight differences is the use of medicines. In “**Sebilwane**”, when Letlakaduma is in pain MmaMorati uses traditional medicine(herbs) to help him and in “**Ga Se Ya Lešaka Le**”, Le ,Lentsoane makes Kgotlelelo to use western

medication to help Marabe after he had taken the poison.

In "Sebilwane", Letlakaduma is regarded as a hero, after they managed to rescue the child, he then felt that he has performed his duties, Letlakaduma then handed over his responsibilities to MmaMorati. Having done his last duties he collapses. In "Ga Se Ya Lešaka Le, a similar incident happens when Marabe hands over his daughter Kgotlelelo to the Mothuši family. He gives the Mothuši family the responsibility of looking after Kgotlelelo, and after all these formalities he is satisfied that he has performed his duties as a father, and then ascends to the nearby hill and hangs himself, Marabe is therefore a hero in "Ga Se Ya Lešaka Le".

### 3.4.2. Setting

Kenny (1966:38) views setting as that element of fiction which reveals to the reader, the where and the when of the events, the point in time and space at which events of the plot occur. Roberts (1982:7) explains setting as follows :

Setting refers to the natural and artificial scenery or environment in which characters in literature live and move. Things such as the time of the day, the amount of light, the trees and animals, the sound described, the smells and weather are all part of setting. Paint brushes, pitchforks, rafters, horses, automobiles, apples and many other items belong to setting. References to clothing, descriptions of physical appearance and spatial relationship among the characters are also part of setting .

One can, therefore, conclude that setting is place or location where events in a story occur.

When reading the two prose narratives, “**Sebilwane**” and “**Ga Se Ya Lešaka Le**” one realises that the setting is similar. The two narratives poems take place in rural setting. In “**Sebilwane**” we are being given the place where the chief and his people spend their day at kgotla settling cases.

“Phuthana sa ngwan’a badimo ba Motuku ,  
 Se tšwile ngwedding , se ya ka ga Mothei  
 Sa Mothei se tle se tlišwe ka mo ....  
 Mma-kgoši o boletše . Go tlo phega mang ?  
 Išang yo ngwana ka ga Mothei ,  
 Le boe le yola ....!”(Matome Fela 1961: 8)

It can again be realised that the incidents occur in mountainous areas with streams, this point is clearly seen when Mmamorati is hearing the sound of a child ‘s cry but cannot see the child, only to realise that the cry comes from underneath a stone and was helped by Letlakaduma who turned the stones so that Mmamorati can take out the child.

“ MmaMorati a tlelwa ke mogopolo wa ngwana !  
 A bolela ka sellwana sa ngwana thabeng  
 A ba a namela thaba MmaMorati  
 A namela thaba a yo tsoma serokolo  
 Go tlo fa Letlaka , nonyan’a Bokgalaka.  
 A re go se kgera , a re feu ka borokwana.  
 MmaMorati ka pelo bohlokwana a sepela ,  
 A sepela a ya thoko ya thaba ,  
 Mo a kwelego selo sa lesea gona .  
 A tshwenyega go se sa le modungwana gona ;  
 A gopola Letlaka , a boela morago.  
 Ge a fihla ya ba Letlaka o a tsoga  
 Letlaka a re : “ Nkiše lefsikeng la ngwana .”

A thaba gagolo MmaMorati...  
 Badimo ba nkarabile , ba nkwele  
 Ba nkwele ge ke ba kgopela ke re :  
 Efang motho yo maatla hle!  
 Badimo bešo fang motho yo maatla  
 Mo feng maatla , badimo bešo ke mo thušitše  
 Le yena a nthuše go ribolla fsika le ... ( Matome Fela: 1961:25)

MmaMorati remembers the child  
 And speak of the baby's cry on the mountain  
 until she climbs the mountain in search of herbs  
 To give to Leletlaka  
 After nibbling at it he fell asleep  
 Worried MmaMorati went  
 Towards the mountains,  
 Where she heard the baby's cries  
 She was concerned when there was no sound no more  
 Remembering Letlaka, she went back  
 Upon arriving Letlaka was arising  
 Letlaka said "take me to the stone of the child "

MmaMorati was overjoyed....  
 The ancestors have answered me, they heard me  
 They heard my pleas when I say  
 Give me the strength please  
 My gods give this one strength  
 Give him the strength my god I helped him  
 So he can help me move the stone (Fela 1961:25).

The reader has also been introduced to Letlakaduma as “ **moswari wa marumo, moswari wa tsaka-kgolo ya kgoši**. This practise happens in rural areas or in the homelands where chieftainship is the order of the day .When looking at the setting

in “**Ga Se Ya Lešaka Le**”, one realises that there is some similarity to that in “**Sebilwane**” because of the activities that take place there. The reader is being presented with a description of some of the daily activities that Mmapelo does and amongst other things, the moulding of clay-pots, which is a practice that occurs in rural areas.

### 3.4.3. Naming Techniques

Authors, at times, when naming their characters, make sure that the characters names delineate or imply characters action or deeds, hence the Northern Sotho proverb “Leina lebe ke seromo”. Even here Lentsoane and Fela try to name their characters according to the deeds or actions they perform in the story. Most of the names that have been used have an influence on the behaviour of the characters. In “**Sebilwane**”, Fela names one of the characters MmaMorati, and as her name suggests, one can see the love that she displays when she heard the child cry. She is determined to help the child as she even help Letlaka with the hope that he will later on help her to remove the stones so that she can rescuer the child. Lentsoane also uses the same technique in naming some of his characters he makes sure that their names will reflect their behaviours or actions. The are characters such as Marabe, Mmapelo and Kgotlelelo. Marabe is a type of a snake, and if you are named a snake it is likely that you will behave like a snake. This became true in the case of Marabe because he pretends to love Mmapelo with her illegitimate child, Kgotlelelo, but it only was a pretence as he is seen conspiring with other men to plot the killing of Kgotlelelo. “Kgotlelelo”, as the name suggests, “perseverance”, really she persevered. She works hard at school and at home. She also works very hard to make her relationship and that of Marabe to be that of a father and a daughter, even if Marabe scolds and insults her constantly. All her life, she subscribes to perseverance as she never loses hope, hence she ends up helping the very father who plans to kill her. Another character is named Mmapelo, which suggests that the person is patient and kind hearted. Mmapelo is kind hearted as she shows love, even when Marabe is not doing good to the family. She tries everything possible in her heart to accommodate

Marabe and all his silly tricks.

### 3.4.4. Style

Fela and Lentsoane's styles will depend on their choice of words.

#### 3.4.4.1. The use of compound Nouns

Both Fela and Lentsoane have chosen compound nouns for naming their characters, namely, MmaMorati in "**Sebilwane**" and Mmapelo and Mmaphoko in "**Ga Se Ya Lešaka Le**."

#### 3.4.4.2. The use of Ideophones

It has been realised that both writers use ideophones. In "**Sebilwane**" The reader is introduced to confusion of that day in the stillness of the night and the ideophone, "tuu!" is used in several pages to emphasize this idea.

"Go rile tu...u...u...u...  
 ... Ka moka di rile tu-u-u-u  
 ...le yona yare tu-u-u-u (Fela:1961:5).

There are also ideophones on the following page :

"Ga a gone ....go rile tu...u...u  
 Ao! ŠAKWE!!! ke 'ng na!  
 Alala ...a...a...a (Fela: 1961:7).

E ka re monwana motelele thwii.....! (Fela: 1961:13).

Gatee fela mmele wa gwe wa re tšidi!

..A re phurr! (Fela 1961:20).

Lentsoane in “**Ga Se Ya Lešaka Le**”, uses the ideophone” thwii!” when Marabe arrives home from the south after spending many years, and the family is grateful that he has arrived safe even though he is in tatters.

“Ba ile bogolo ke ge a sa phela ,  
A tsene lapeng a itshepetša  
A sa otlologa thwii! (Lentsoane 1973:2).

#### 3.4.4.3 Repetition of words

Fela and Lentsoane use a repetition of words or phrases to emphasize a particular idea. In “**Sebilwane**”, MmaMorati pleads with the ancestors to help Letlaka recover so that he can now help her as she has helped him. The idea is depicted in the following lines.

“Badimo bešo , fang monna yo maatla hle...  
A nthuše go ribolla fsika lela !!  
A tšama a rialo gantši MmaMorati,  
A tšama a kgopelela monna yola maatla  
A kgopela gore ba bule laswika (Fela 1961:22).

Letlakaduma knows that someday some catastrophe would befall the Mokutus because of their action. The Mokutus have exchanged children with that of MmaMothei, in order to solve the problem of chieftainship which they had for sometime. The writer expresses this in the following way:

A di tseba tše Letlakaduma...  
A tseba sephiri sa bophelo  
A tseba kgopa ,a tseba khudu

A tseba khunkhwane a tseba hlong (Fela1961:29).

When Marabe approaches Mmapelo to propose marriage, Mmapelo responded in this fashion;

Ke mosadi wa Ntwadumela  
 Ntwadumela yoo a ithobaletšego  
 Ntwadumela yoo e lego Modimo  
 Ntwadumela o lebile mabaleng (Lentsoane 1973:12).

Mmapelo here emphasizes that she has once been married to Ntwadumela, therefore, she understands what Marabe is saying. She further makes her standpoint clear by explaining to Marabe that she is a real woman since she has a child . Lentsoane expresses this in the following words:

Ke tlhaka le Kgotlelelo  
 Kgotlelelo ke thorwana e tee ,  
 Thorwan'a go se tsebe tatago yona  
 Thorwana go tswalelwa motlakong ( Lentsoane 1973: 12).

Marabe then agrees to the conditions and the situation as laid by Mmapelo and marries Mmapelo. This is how Lentsoane puts it:

Ya ba lethabong le legolo Molapowapula  
 Ya ba lethabong le legolo ga Madisa  
 O bikilwe Mmapelo ( Lentsoane 1973:13).

Marabe changes completely after the marriage, and starts treating Kgotlelelo badly, saying that she is not part of the family. This is what Lentsoane is saying:



“A leka go mmontšha tsela,  
 A leka go mo fa bophelo  
 O padile Marabe ‘a phaswane” (Lentsoane 1973:16).

Kgotlelelo has grown, matured and also understands why Marabe treats her the way he does. Lentsoane expresses this through these words:

“Kgotlelelo ga e sa la lesea la maabane  
 Ke motho o a nagana ,  
 Ke motho o thantše” (Lentsoane 1973: 16).

The saying that great writers are always a source of inspiration to younger writers has been proven, since it has been realised that Lentsoane has been influenced by the precursor writer, Fela, because of footprints of Fela in the narrative poem “**Ga Se Ya Lešaka Le**” by Lentsoane. There are echos of Fela in the Lentsoane’s narrative poem.

### 3.5. Conclusion

This chapter has focussed on the relationship between texts, that every script is a script of another. It further stresses that all writers are readers first, and that they are all subject to influence and, as a result, no man is an island to himself. It has been realised that on the issue of themes, Lentsoane can be the “host” as well as the “parasite”. With regards to themes of nature Matsepe becomes the “host” and Lentsoane becomes “parasite”. Matsepe and Lentsoane then supplement each other, or Lentsoane gets clarity from Matsepe and vice versa, on the issue of topics which serve as themes or meanings. Lentsoane then becomes a “host” to young writers such as Puleng. Puleng has actually been influenced by Lentsoane when it comes to the issue of topics, as most of Puleng’s poems have the same topics as those of Lentsoane, even though they use different phrases to arrive at the same message. This actually proves that a writer is a reader before he or she can become

a write Lentsoane becomes a "parasite" again on the two narrative poems "Sebilwane" by Fela and "Ga Se Ya Lešaka Le" by Lentsoane. There are similar features in as far as style, setting and incidents, therefore it can be concluded that Lentsoane must have read Fela at a particular point in his life, and that Lentsoane might have been inspired by Fela to write the narrative poem "Ga Se Ya Lešaka Le".

## CHAPTER FOUR

### CULTURAL AND EXOTIC INFLUENCES

#### 4.1 Introduction

The purpose of this chapter is to examine the cultural and exotic influences that have shaped Lentsoane as both a social being and a writer. This has been achieved by dividing this chapter into two main headings which are traditional and exotic influences.

#### 4.2 Traditional influence

##### 4.2.1 Culture

The discussion in this section examines the relationship that exists between Lentsoane's poetry and culture. This is devoted to language, values, customs, norms and oral tradition as cultural aspects that have influenced the poetry. However, prior to the actual examination, a definition of the concept "culture" has been attempted below.

Culture generally refers to ideas, customs and the arts of a particular society. In support of this definition the *Child's Craft Dictionary* (1982:160) also views the concept as the art, beliefs and customs that make up a way of life for a group of people at a certain time. According to Hudson (1980:73), the term culture refers to some properties of a community, especially those which might distinguish it from other communities. According to Giddens (1992:31), culture consist of values members of a given group hold, the norms they follow, and the material goods they create. Culture may also be defined as the totality of the signifying system by a means of which mankind, or a particular group, maintains its cohesiveness. In simpler terms, culture can be explained as the way of life of members of a society,

or a group within a society.

From these discussion it may be deduced that culture is determined by values, customs and norms people of a given community uphold. It is for this reason that values, customs and norms have been discussed as some of the core concepts in this chapter. It is also important to note that language and oral tradition are also connected to the culture of a society. For that reason, these aspects have also been discussed in this section, as their influence on the poetry under study is also apparent. It is also clear that culture is something that everybody has; and that it is through it that people happen to know other people's social activities, values, identities as well as their behavioural patterns. A writer, as well, possesses the culture of the community which he or she belongs to. He is a member of a society and, therefore, has the responsibility of being the eye, the ear and the mouthpiece of his people. This assertion is confirmed by Milubi (1983:33) when he states:

Every writer lives in a particular society and takes his words,  
pictures and ideas from it. He writes what he sees, feels,  
detects in his immediate environment.

In support of this idea, Leitch says the following about a text:

Its system of language, grammar, its lexicon, drag  
with them numerous bits and pieces, traces of history  
so that the text resembles a cultural Salvation army outlet  
with unaccountable collections or incompatible ideas,  
beliefs and sources.

The relationship between written texts and cultural aspects of a society is a fundamental one. There are different cultural aspects inherent in Lentsoane's poetry. These are aspects such as language, norms, values, customs, and traditional beliefs and expressions. Attention in this section is focussed on these cultural aspects or

elements as they appear in Sepedi and how they have shaped Lentsoane as a social being and as an author.

#### 4.2.2 Language

Language is the foundation of culture and tells a great deal about it. It is through it that the culture of a particular society happens to be understood. The importance of language is confirmed by Trudgill (1974:13), who regards it as a very important means of establishing and maintaining relationships with other people. This is how the culture of a particular society gets understood. For Schaefer and Lamm (1992:73), language is an abstract system of words, meanings and symbols for all the aspects of culture. Schaefer and Lamm (1992:73) also maintain that language includes speech, written characters, numerals, symbols and gestures of nonverbal communication.

Lentsoane, in his capacity as a poet, takes this opportunity of using language as a powerful tool to express his views on certain issues, to share valuable information with his audience and also to draw vivid pictures of what he is talking about. Below is an example of how he uses language in his poetry:

Khutšo e kae?

Ke e hlokile ke sa totoba

Ke ntšhitše mahlo dinameng

Ge ke sa hlwe ke bolela gona

Ke feafile ke kwele

Marumo ke beile fase

Le ge ke ribetše nka se e bona

Gobane malao aka ba ka no a tloša

Ba re ke robetše nagentshweu

Ke swanetše go thothela nagengntsho  
 Khutšo e kae? (Lentsoane 1975:10)

**Where is Peace**

Where is peace?  
 I missed it while still alive  
 With my eyes wide open  
 What more when I can no longer speak

I have tried, I have had it  
 I have given up the struggle  
 Even when I am asleep I will not see it

For my bed can be intruded upon  
 Saying I am sleeping in a white spot  
 I have to trek to a black spot  
 Where is peace?(Lentsoane1975:10)

These lines reflect how Lentsoane uses language to communicate his views concerning issues which surround him. In this instance, Lentsoane speaks from within his community. He is an active participant rather than an observer. In the poem, it is realized that the issue of relocating, either by his ancestors or some members of his community, affects him directly as it can be realised that he is part of the process. He is bitter about the exhumation of their graves from an area reserved for Whites, due to the complexion of their skin, and moved to the one reserved for Blacks. He neither approves of nor appreciates the way they are treated and, as a result, he composes this poem, as he is the mouthpiece of his people, and expresses their bitterness. It is the manner in which they are treated that makes him to see no possibility of peace.

Also, note how Lentsoane uses euphemism in the poem. He refers to death as being asleep and to the grave as a bed. This is not surprising because in Sepedi culture some phenomena, especially those that are regarded to be sensitive and strong to the ear of the listener, are not normally referred to by their direct names. Instead, a more polite word (euphemism) is used. Therefore, Lentsoane's use of euphemism points to the influence of culture in his writings. As it is known that poets tend to write about what affects them, about things around them or their experiences, Lentsoane also expresses himself about matters affecting him whether directly or indirectly.

### 4.2.3 Norm

The concept norm is defined differently by different scholars. According to Haralambos and Holborn (1990:5), a norm is a specific guide to action which defines acceptable and appropriate behaviour in a particular situation. On the other hand, Schaefer (1992:76) sees norms as established standards of behaviour that are maintained by society. For Giddens (1993:31), norms are definite principles or rules which people are expected to observe. Norms can further be represented as the "dos" and "don'ts" of social life. Norms vary from society to society. For instance, in all societies there are norms governing dress. Members of a society generally share norms which define acceptable male and female apparel and which specify appropriate dress for different age groups. Norms of dress also provide guidelines for what to wear on a particular occasion. There are also norms of behaviour in marriage. These norms can include the manner of behaviour by husbands and wives towards their in-laws. In as far as norms are concerned, Lentsoane is not impressed by the way African women dress themselves. In the poem *Meaparo ya Kgarebe tša sefsa* Lentsoane has this to say:

... Diroko di hlatloga matolo bošego le masegare  
 Motho o re ke emiša leoto o bone mehlolo  
 O hwetše serope se le molaleng (Lentsoane 1971:37).

Dresses are rising above the knees day and night  
 When a person sets a leg you see miracles  
 You find a naked thigh exposed

Lentsoane criticizes the mode of dressing by African women. According to Northern Sotho culture, a woman must respect herself by not exposing her knees. The impression given by these lines is that the exposure of the upper part of their lower limbs seems to be aimed at attracting their male counterparts, something which is unacceptable in their culture. Lentsoane's criticism of the mode of dress by the youth is also evident in the poem *Basfa ba lehono*, where he says:

Dikgarebe diroko di ukametše matolo,  
 Dinyaraga di molaleng  
 Dirope tša šala di bonala

Marokgo a beilwe maragong  
 Dikuane di gogetšwe mahlong (1971:35).

Young women's dresses hang just over knees  
 Back thighs are exposed  
 Then thighs become visible  
 This is modernization.

Trousers are put on buttocks  
 Hats pulled over the faces (1971:35)

According to African culture it is a shame to expose some parts of the body such as thighs (for women) and buttocks, especially in modern dresses and skirts. Lentsoane then is not impressed by the behaviour and the mode of dress of the youth of today as they expose parts of their bodies. He is totally against their exposing of these body parts.



In another example, Lentsoane deals with the rules regarding marriage. It is generally known that in a traditional society, a woman is a minor and is not allowed to air her views or even to participate in men's activities. Women are expected to be submissive and accept every rule from their husbands and in-laws. Lentsoane expresses the same view in the poem *E ya Bogadi*, as follows:

Monna ke selepe o dula a adimilwe  
 Mosadi ke tšhwene o lewa mabogo  
 O kgotlelele o ba hlomphe  
 gobane lebitla la mosadi ke bogadi (Lentsoane 1974:25).

A man can go anywhere,  
 A woman's ultimate place is her in-law's place  
 You must persevere and respect them.

From this excerpt, it is clear that the rules governing marriage in traditional Northern Sotho society put an emphasis on how wives should behave towards their husbands as well as in-laws. Wives are expected to respect their husbands and in-laws even though they treat them with disrespect. They are also expected to be hard working, to take care of their husbands and in-laws even when the latter act irresponsibly. They are expected to remain at their in-laws place no matter how hard and tough it can be in the new place.

It is clear that Lentsoane still holds the same beliefs, as those in traditional societies, regarding the way women and the youth should dress, as well as the way they should behave towards their husbands and in-laws. The excerpt cited above reveals how frustrated the poet is by the way women and the youth have turned against their cultural norms, as it is illustrated by the way they dress.

#### 4.2.4 Values

Every society upholds certain values. According to Haralambos and Holborn (1990:6), a value is a belief that something is good and desirable. For Schaefer (1990:80), values are collective conceptions of what is considered good, desirable and proper, on one side, or bad, undesirable and improper, on the other, in a culture. Values indicate what people in a given culture prefer as well as what they find important and morally right or wrong. Values then can be explained as people's ideas about the worth of certain qualities.

In the poem, *Bafsa ba Lehono*, Lentsoane questions the behaviour of the youth of today. He is not impressed by their actions, especially their drinking habits. This view is expressed in the following lines:

Le reng le ineetše madila?  
 Le thunthelang ka nkgong le lebotlelong?  
 Ga go mošimane, ga go ngwanenyana  
 Ga go lesogana, ga go kgarebe  
 Koša go binwa e tee, (Lentsoane1971:34-35).

Why have you immersed yourselves to drinks?  
 Why are you swimming in the big clay pot and bottle?  
 It is either boys or girls  
 It is either young men or young women  
 They are singing the same song.

Liquor drinking by young people is against the Bapedi culture. For this reason, Lentsoane discourages the drinking of intoxicants by the youth, as this uncontrollable habit makes them lose their senses, something which can lead to immoral behaviour such as stealing, killing and house breaking.

In the eyes of Lentsoane, people are judged by their outward appearance and behavioural patterns before their inner being can be thought of. Lentsoane, therefore, appeals to the youth to consider their acts, and to try to avoid destroying themselves unnecessarily. The poet is worried about this problem of over drinking, especially by the youth since beer is not meant for them. In a traditional society drinking is meant for elderly men who can no longer hunt or engage in warfare, who can only do hand work, such as the weaving of corn baskets and making porridge sticks. It has never been a child's thing. Lentsoane's negative attitude towards the said habit may be attributed to his culture whose value system abhors bad behaviour.

#### 4.2.5 Customs

Custom is an important element of society. Members of a society tend to lead their life in relation to their customs. As members of their societies, writers also tend to be influenced by the customs of their people, as this influence tends to manifest itself in their writings. Before embarking on a detailed discussion of how custom, as part of culture, has shaped Lentsoane's writings, it is necessary to explain the concept.

Custom can be defined as the habit, usual way of behaviour or acting by people of a certain society. It can further be explained as a way of acting that has become acceptable to many people. Customs are learned and passed down from one generation to another by teaching children some skills and behavioural patterns within a particular society. Customarily, divorce is regarded as a taboo and inhuman as, in traditional communities, marriage is indissoluble. Once people get married, there is no breaking down of the marriage through divorce. Even after the death of one's husband or wife, one cannot remarry someone from another family but only someone from the same family as one's spouse would be given to one as a husband or wife. Lentsoane expresses this idea in the poem *Boa Moratiwa* as follows:

Maloba ke be ke fahlilwe

Ke bušwa ke tshehlana' mabele

E re go kgabakgaba mpeng, e tshabešetše hlogang.  
 be ke hlabegilwe ke polelo tša mekgotha  
 Ke le matheetšabohle  
 Ke le senganganganga  
 Ke impona ke le monnana

Lehono ke tobatoba boka setsekefseke  
 Ke ya tlase le tletlolo  
 Ke tlopatlopa bo ka seilapuleng  
 Ke sila ke hlatlegile  
 Ngwedi o apogetše ke mang (Lentsoane 1988-1-2).

Day before yesterday I was disturbed,  
 Ruled by the beauty of sorghum beer  
 It boiled in my tummy and ran into my head  
 I was intoxicated by street talks  
 I listened to everyone  
 I was obstinate  
 I considered myself man enough

Today I go from pillar to post,  
 I run in circles,  
 I am like a mad dog,  
 I was bee-busy and pressurised  
 I am left all by myself.

It is from lines some causes of divorce as well as its consequences are highlighted. In line two, it is implied that at times divorce is caused by the behaviour of liquor drinking, which results in the husband physically abusing his darling, but when he realises it, he asks for forgiveness. In line five another cause is mentioned as getting misleading information and advice from friends and other family members, or even

enemies, regarding one's marriage. It is only after divorce that the husband realises that everything that he used to do was wrong. Even though the poet is citing these causes of divorce, he is completely opposed to it. To him it is not always the case that if one divorces one will live happily ever after. This view is clearly expressed by lines eight to twelve of the excerpt.

It is also clear that a divorcee never rests, nor enjoy life but only leads a dull and unhappy life as the confession in the lines suggests. Divorcees are mostly subjected to several conditions such as rejection by friends, peers and other members of society, and being generally isolated by people. It is for these reasons that the poet suggests that it is better to remain married than getting divorced. All this illustrates how Lentsoane highlights that divorced people become the laughing stock and, consequently, are treated with disrespect. It also becomes very rare for them to escape slanderous remarks from society.

Lentsoane seems to hate divorce because it disturbs relationship between human beings. To him marriage is important as it provides different status to people. Married people are generally treated with respect by everyone and regarded as respectable members of their community. To the poet, love is the corner-stone of every family and a happy life.

From this discussion, it is clear that Lentsoane believes strongly in the customs of Sepedi. He privileges marriage as opposed to divorce. He believes that one gains respect from others by the way one presents oneself.

#### **4.2.6 Oral tradition**

Oral tradition embraces all traditional oral forms such as idiomatic expressions, riddles, praise songs, folktales, legends and myths. For this study, the focus has been on idiomatic expressions and riddles. The influence of oral tradition in poetry is confirmed by Iyasere (1975:102), who states that the African poet never wholly

succeeds in running away from the art of his traditional forebear. This is true as elements of oral tradition will always be found even in modern poetry of African writers because they write about what they find in their environment.

#### 4.2.7 Idiomatic expressions

Idiomatic expressions can be defined as short wise sayings, expressing a general truth, which is widely accepted by the people of the society concerned. They encompass both proverbs and idioms, which are discussed below .

##### 4.2.7.1 The proverb

*Collins Dictionary* (1979:633) defines the term proverb as a short sentence that people often quote, which gives advice or tells something about life. For Guma (1967:65) a proverb is;

A pithy sentence with a general bearing on life. It serves to express some homely truth or moral lesson in such an appropriate manner as to make one feel that no better words could have been used to describe the particular situation.

The structure of a proverb normally remains fixed, but sometimes authors tend to alter it to suit their constructions. The discussion below is an illustration of how Lentsoane uses proverbs in his poetry, especially regarding their structure. The meaning of proverb, within the context of Lentsoane's poetry, will also be attended to in the discussion.

- **Adoption of the full structure of a proverb**

The following lines, from the poem, *E ya Bogadi*, illustrate how Lentsoane uses proverbs in their original form;

Ngwanaka... O ipshine le batswadi ba gago ba bafsa,

Mosadi ke tšhwene o lewa mabogo

O kgotlelele o ba hlomphe, gobane

Lebitla la mosadi ke bogadi (Lentsoane1974:25).

My child, you must rejoice with your new parents

A woman must be diligent

You must persevere and must respect them

A woman's ultimate place is her in-law's place

The proverb in line two above, emphasizes the idea of hard working by women in marriage. Normally, when a man marries a woman it is expected of the latter to be a hard worker, to take care of her husband and immediate family. That means married women are judged more by their good works than their outer appearance. The significance of the proverb is that the bride must be diligent in what she does. She is expected to work hard as she represents the kraal from which she comes. The proverb in line 4 stresses the idea of perseverance. The bride is expected to be friendly and acclimatize to her new family and accept all its rules and regulations, since she is expected to live there for the rest of her life. She is also advised to respect everybody in that dwelling, and not to question her husband and her in-laws, but to accept what they are saying, in every respect. All this implies that the bride is supposed to persevere and be strong no matter how difficult it might seem at the place of her in-laws. The idea of hardworking does not exempt husbands, as they are also expected to work hard to fend for their families.

In his use of proverbs, the poet has been influenced by the way his forefathers applied them. This is claimed because, from the above lines, prints or footsteps of how proverbs were used in the past can be deduced. The poet uses the above proverbs to educate the young and the inexperienced with an attempt to convert them into doing what is socially acceptable. Another example, which reveals how Lentsoane uses the basic structure of proverbs, is in the poem, *Mogale wa dipelo*, where he writes:

Batho ga re lekane ga re meno

..Baswana ba re: Moreku ga o ithekole (Lentsoane 1974:20).

People are different,

...Our people say: One cannot diagnose oneself.

In the above extract the poet emphasizes the idea that people are not the same and, as a result, they tend to supplement and complement one another's weakness. To him, no human being can be the master of everything. Every individual has a unique aspect of life which he or she masters and he or she will need the assistance of other people to supplement his shortfalls.

It is clear from the poem that Dr. Blaiberg has helped several patients suffering from different diseases successfully but, when he had heart problems, he had to be helped by Dr. Chris Barnard. This point indicates that no matter how educated or knowledgeable one can be, there are still certain aspects of life that one cannot master and understand and, as a result, one will need other people's opinions and help.

In the poem, Lentsoane also uses proverbs to give advice, as it would be done in olden days where the wrongdoer would be invited politely in the conversation where his misdeeds will be recounted by one or two proverbs in order to try to advice him or her. Lentsoane does that as he is giving Dr. Chris Barnard advice that even if he



knows how to help people with heart problems, he still needs others to help him on other matters which he cannot manage. The poet suggests that people generally should not look down upon others because they do not know who will help them. This proverb is also educative since there are people who look down upon others because they think that their education can do everything for them, forgetting that they could be helped by other people, even the illiterate ones.

In the poem, *Sekolo se se phagamego sa Bopedi-Bapedi*, Lentsoane says:

Le se ke la re: Magapu a tlile nala di fedile  
Tloga-tloga e tloga kgale, modiša kgomo o tšwa nayo šakeng.

Baswana ba re: Mmolai wa tau re mmona ka lenala.

Ge e le dienywa tša Bopedi-Bapedi re di bone

(Lentsoane 1981:2-3).

You should not say: these came when you are old,  
 A stich at a time, saves time,

Our people say: Where there is a will,  
 there is a way

As for Bopedi-Bapedi, we have seen your fruits.

The proverbs seem to stress the preciousness of Bopedi-Bapedi High School because of its usefulness to the community. It has helped educate members of the community and, as a result, graduates from it can be counted.

The poet also stresses the fact that if one wants to succeed one needs not to procrastinate, but to start as early as possible. Like the people in olden days, the poet seems to believe that perseverance is the mother of success. Another instance where proverbs are used with their full structure is found in the poem, *La gago lerato*,

(Lentsoane1981:17). This is an illustration of how Lentsoane uses the full structure of the proverb in order to say exactly what he wants to say in the right manner.

- **Altering the structure of the proverb.**

In some instances, Lentsoane uses proverbs with an altered structure in his poetry. He alters the proverb by adding, omitting, and substituting some of its elements. These methods of alteration are discussed in the forthcoming paragraphs. In the discussion, it has been revealed how the poet uses one method in one proverb and also how he uses more than one of them in a single proverb.

- **Adding, substituting and omitting**

The adding, substituting and omitting of elements of the proverb is apparent in the following words:

Nomsa ke thola boreledi

O be a phadima bokantle

Teng a galaka o šoro (Lentsoane1971:39-40).

Nomsa is a wicked person

She shines from the outside

But inside she is too virulent.

The proverb, in its original form, is *se bone thola boreledi teng ga yona go a baba* (do not see an apple shining on the outside, inside it may be too bitter). The poet omits the first part of the original proverb, "*O se bone*" which is general, and substitutes it with the subject "Nomsa," which is specific, together with the copula "*ke*" in order to create a descriptive copulative. He also affixes (adds) the adverb "*o šoro*" to the verb stem "*galaka*" to fully describe the subject who is Nomsa. The poet uses this proverb to emphasize the idea that outward appearance can mislead.

He stresses the idea or the saying that it is not always true that all that glitters is gold, or that a book cannot be judged by its cover. It is true that people should not be judged by their physical appearances but, rather their behaviour and their actions should be the crucial issues.

This proverb also states that it is not always right to claim to know so and so because his inner being is only known to himself, since human nature is unpredictable. The above proverb warns people who think that they know others very well, that they should be careful about what they say about those people as they might be surprised later. Note how the poet alters this proverb by omitting, substituting and affixing (adding) some elements to it. He does this to make it fulfil his purpose in using it.

- **Addition**

The adding of elements to a proverb is apparent in the poem "*Mogale wa Dipelo*" where Lentsoane says:

O ipeila poo Ngaka Chris Barnard

E sego kgomo ba rego e bewa ke banna (Lentsoane1971:20).

Dr. Chris Barnard has placed himself bull

Not a cow which they say has to be

placed by men.

The poet has effected a minimal change by adding some words to the proverb in line one. In the original form the proverb reads; *Poo go bewa ya kgomo ya motho e a ipea* (when a person has to be honoured by others he or she must be knowledgeable in as far as his or her duties are concerned in order for everybody to honour him or her). By using the proverb in its altered form the poet wants to be specific and also emphasize the idea that people will always honour those who do their work properly and show enthusiasm. People who are not so hard working, and lack knowledge

concerning their duties will never be popular and, as a result, will not be honoured by those who are around them. Being knowledgeable suggests that his knowledge will automatically place the person at a high position before others can actually honour him or her. The proverb is educative as it teaches that a person is praised and honoured by others due to his good deeds. It is a universally accepted truth that people should lead by example so that they can be recognised by their good deeds.

- **Addition and omission**

The adding and omitting of elements in a proverb are apparent in the poem *Ba Mo Fetile* where the poet says:

Ke moipolai ... (Lentsoane1975:17),  
(He is the one who killed himself).

Originally, this proverb reads; *Moipolai ga lilelwe* (People should never sympathise with someone who kills himself). The poet adds the copulative formative *ke* before the complement *moipolai*. He also omits the last part *ga lilelwe*. He does this alteration to be specific about what he is referring to. This proverb teaches that if someone, who does not want to listen to advice and warning from others, gets into trouble, people should not sympathise with him or her because he or she was fully aware of the consequences. It is educative as it teaches people to take heed of other peoples' advice, especially those who are experienced about life, unless they want to regret later, after making wrong choices.

- **Substitution and omission**

The substitution and omission of elements in a proverb are evident in the poem *Ba Lebale Motswala* where Lentsoane says: Buša pelo o be nku (Lentsoane1975:20), (Bring your heart back and be a sheep). The poet uses additions and omissions in altering the proverb. The original nature of the proverb reads; *Monna ke nku o llela*

*teng* (a man is a sheep, he cries inwardly). The poet substitutes the phrase *Monna ke* with *Buša pelo o be...* and omits the last part *O llela teng*. In its original form the proverb is more general. In its altered form it becomes specific, as the poet addresses a particular individual. The sheep is an animal that does not normally bleat even when it is slaughtered. It normally bears the pain until death. In using this proverb, the poet then stresses the idea of perseverance and strength in men. He encourages men to hide their real feelings and emotions. To him if a man is disappointed he is not expected to show his emotions by crying aloud; but he is advised to hold himself, to become strong and to avoid throwing tantrums, and, by so doing, accept the situation as it is. This stems from the fact that, in traditional societies, a man is regarded to be a leader and other people depend and rely on him for hope and courage. He is then expected to be exemplary in these aspects. As a leader, he is also expected to manifest qualities of being strong and patient. The crying of a man because of problems and challenges, then, may make members of the community lose hope and get discouraged. By crying he may also be displaying qualities of being a weakling. The above proverb also teaches people not to despair or cry over something because by doing so they can turn into fools. With it, then the poet encourages people to be strong and try to come to terms with and accept the situation as it is, about what they have lost.

- **Omission**

Lentsoane's altering of the proverb by substitution is evident in the poem "*Di Emele*" where he omits the first part, which is the noun. The proverb reads thus: "O tshetše noka e tleše (Lentsoane 1981:11)," (It jumped a full river).

The original structure of the above proverb is "*Molomo o tshela noka e tleša*" (a mouth can jump a full river). The poet omits the subject of the proverb which is *Molomo*. The poet has also changed the tense of the proverb, from the present continuous to the past for it to suit the tense of the poem. This signifies that people use their mouths to talk and that it is also this tool (mouth) which makes them to be

unrealistic. With the proverb, Lentsoane makes the reader aware that, at times, people tend to aim high, and say things which they cannot do. He is then warning the reader to set realistic goals, which are achievable and attainable. He is also advising the reader to use more of his intellect and less of his mouth if he wants to succeed in life. The proverb also strengthens the idea that success is a journey that has pitfalls, and it requires someone with guts, who will stand up and start again after falling. One has to be courageous and realistic.

- **The poet's own version of a proverb**

In another example from the poem *Sekolo Se Se Phagamego Sa Bopedi-Bapedi* Lentsoane says:

Wena mona-le-mahlo o tla iponela ka noši

Gobane go iponela go phala ke go  
anegelwa (Lentsoane 1971:1).

(You, with eyes, will see for yourself

For seeing for oneself is better than being told).

The original form of the proverb in line one is: "*Go anegelwa ke go tingwa go bona go swana le go ja*" (seeing is believing, because to see is like eating). The poet has developed his own version in order to create a rhythmic effect. By using this proverb, he stresses the idea of witnessing something rather than being told about it. It is generally believed that it is better to see for oneself than to be told, because when one tells another about something, one can tell one's own version, that is, as one has perceived it, rather than actually saying what happened.

The proverb also discourages people from getting involved in unnecessary trouble because of gossip, but rather say something which they have seen with their own eyes. Although he uses the proverb in its altered form, the poet succeeds in

capturing its meaning. By it, he is warning people who like to accept information they have no proof of, as it is not advisable to do so.

The foregoing discussion has illustrated how Lentsoane uses the altered structure of the proverb to communicate his ideas. It can also be observed that even when Lentsoane uses the altered structure of the proverb, the latter remains contextual and there is a relationship between the tense of the poem and that of the altered proverb. Note how the poet is sometimes able to combine the alteration methods (addition, substitution and omission) in the same proverb, and use one method in other instances.

From the examples given above, it can also be realised how the poet has managed to follow into the footsteps of his forefathers by using the proverbs to educate, advise, warn and ridicule. All this illustrates how the proverb has played a role in Lentsoane's poetry. By choosing words correctly and making good use of proverbs, Lentsoane is able to draw a good picture of what he is communicating to the reader. He has managed to present the thorny issues that surround his community and those that affect him personally. All this reflects how elements of oral tradition have played a role in influencing Lentsoane as both a social being and a writer.

#### 4.2.7.2 Idioms

The *Oxford Dictionary* (1983:266) defines the term idiom as a form of expression peculiar to language. According to the *Collins Dictionary* (1979:387) the concept idiom is explained as a group of words, which have a different meaning when used together from the one they would have, if you took the meaning of each word individually. According to Pretorius *et al* (1985:130), an idiom, as opposed to the proverb, is a general statement of fact, by merely a phrase. Idioms usually begin with the verb in the infinitive such as in *Go hlaba kolobe*, and *Go ala diatla*. At times idioms are changed to suit a particular mood and context, depending on what is and how issues are presented. Lentsoane alters idioms in his poetry by

substituting elements and changing their tense. These alteration methods are illustrated separately in the forthcoming discussion.

- **Substitution**

The substitution of elements in Lentsoane's use of an idiom is apparent in the poem, *Mogale wa Dipelo*, where he says:

... di mo tletše dimpa

A ja hlogo bošego le mosegare (Lentsoane 1971:20)."

(...they filled his tummy

He was thinking day and night)

Note how the idioms are used in an altered form. The original form of these idioms are *Go tlala dimpa* and *Go ja hlogo*. The poet substitutes the infinitive formative with *di mo ...* in the first idiom Cf: line 1 and the second one in the poem "*Mogale wa Dipelo*" Cf: line 2. He alters the idiom to be specific to what he is talking about as, in their original form, the idioms are more general.

The poet uses these proverbs to emphasize the confusion which arose among members of his society after hearing about the heart transplant conducted by Dr. Chris Barnard. He also emphasises how confused and surprised the society was about the success of the transplant, and the idea of them trying very desperately to figure out how he managed to do it.

### **Change of tense**

The change of the tense of the idiom is apparent in the poem, *Labohlano*, where the poet says:



Ke labohlano,  
 Bagamodi boroko gabo gona,  
 Go kgobokanwe ga Mmabjala  
Go lahlilwe legare phokeng, (Lentsoane1971:36).

It is Friday,  
 Drinkers are wide awake,  
 They have gathered at Mmabjala's place,  
 They are enjoying themselves.

The original structure of the idiom is *Go lahla legare phokeng*, meaning to relax. The poet changes the tense of the idiom from present to past, so that it can fit well to his poem. The idiom expresses the idea of relaxation and enjoyment as the weekend is approaching. This relaxation and enjoyment may be brought about by the fact that Friday is the last working day of the week. People enjoy the fact that they are going to rest from formal and serval work over the weekend. This idiom also highlights the way in which people behave in shebeens. These people seem to be comfortable, relaxed and not worried about what might happen to them.

In the poem, *Le a wela*, the poet again uses the idiom in its altered form. The idiom is, *O swere pelo ka seatla*, meaning to be afraid. Here the poet expresses the confusion which is always there at sunset, particularly to the herd boys who have lost the livestock in the field and are afraid that they will be punished. Even servants, who have not done all the work their masters gave them, are confused and afraid that they will be fired.

- **Idiom with the infinitive formative**

Lentsoane also uses idioms with the infinitive formative *Go-*. That is apparent in the poem, *Ba Lebale Motswala*:

Tlogela go balabala leboelela

Tlogela go bolawa ke pelo

Homola bula mahlo, ja hlogo (Lentsoane 1975:20).

Stop nagging continuously

Stop being anxious

Keep quiet, open your eyes and think twice.

The poet uses the idiom, *Go bolawa ke pelo*, with the infinitive form omitted for it to suit the situation he is presenting. He uses another idiom in the next line without the infinitive formative. The idiom is, *ja hlogo*. By these idioms the poet is giving advice to his cousin concerning his relationship with his friends. He is comforting him as he has been deserted by his friends, and is now experiencing problems. He advises him to stop being anxious and must focus to the problem that he is faced with. He makes him understand the meaning of the saying that when days are dark friends are few. It is true that when one is happy one usually enjoys the company of many friends, but immediately one encounters problems, friends run away and stop supporting one.

In another example, from the poem, *Ngwedding wa Letopanta* the poet again uses the idiom in its altered form: "Tša Mmamatete di ntleše dimpa (Lentsoane 1975:21)," Your deeds, Mmamatete, have filled my tummy. The poet here expresses the feeling of disappointment that he has encountered after realizing that his lover had lost interest after she had accepted him in front of everybody in broad day light and changed her mind before sunset. The poet is then disappointed that his loved one has changed so soon when he has just started enjoying the feeling of being loved. Another example found in the poem *Ihlo la Bošego* is as follows: "Hle, nke o ntome tsebe ka tša mono (Lentsoane 1981:3)," Please tell me about the happenings there.

The poet uses the idiom in its altered form to suit the mood of the poem and to create a rhythmic effect. By using the idiom, he is making a request to the star. He is

wondering about activities that happen in the sky. As he is very interested in knowing more about them, he makes a plea to the star that if it tells him about the actions, he will keep the information to himself. He will not publish it but will keep it as his secret.

In the poem, *Medumo yo Bošego* (Evening sounds), the poet writes:

Ke neng ke katana le go le hlatha

Marumo bjale ke ao ke a beilego fase, (Lentsoane 1981:3).

How long did I try to understand

I have put down the spears.

The poet has altered the idiom by adding a noun and a subject concord, and omitting the infinitive formative *Go...* with the aim of emphasising what he is saying. The idiom expresses the state of tiredness by the poet. The narrator is very tired and worried since he cannot fall asleep at night due to the problems he is experiencing. He has tried to think them through and forget about them, but it seems difficult for him to do so. Instead of being able to solve the problems, he is being disturbed by various sounds at night (nightmares). The poet uses idioms in an altered form to suit the mood of the poem. He also uses these expressions in order to give a clear picture of the issues under discussion as well.

#### 4.2.8 Riddles

Lentsoane's poetry manifests a remarkable evidence of being influenced by riddles. For Doke (1947:117), a riddle is an indoor game indulged around the fire at night, describing something in an obscure metaphorical sense and calling for intellectual skills during answering. Riddle may also be defined as a traditional verbal expression which contains some descriptive elements, a pair of which may be in opposition. Riddles are puzzles or questions to be solved by guessing. They are

statements with a hidden meaning, which is discovered or quested by the person to whom they are addressed. From these definitions, it is clear that riddles stress an idea with aptness, pithiness and obscurity, and that they are a type of a problem posed to listeners with the intention of sharpening their intellect.

The use of the riddle in Lentsoane's poetry is evident in the following lines, from the poem "*leleme*"

O re: ke pere e khulwana  
 Pere ya go hlahlelwa šakeng le lehubedu  
 Šaka la mafata a masweu (Lentsoane 1975:26).

He says: it is a reddish-brownish horse  
 A horse that stays in a red kraal  
 A kraal that is surrounded with white poles.

The speaker in the above extract is describing the tongue. In so doing, he introduces the topic in an obscure and metaphorical manner which assumes the form of a game. The poet poses a question with an attempt to start a game. The listener will have to engage his intellectual abilities to be able to answer the question. The above drama is created in order to show how destructive and constructive the tongue can be at times.

In the discussion above, it is realised how Lentsoane draws his material from the oral traditions which he has been exposed to since the early days of his life. He communicates his concerns through the use of proverbs, idioms and riddles. The use of the attributes of oral tradition, as the above discussion illustrates, is evidence of how the poet sucked idiomatic expressions and proverbial as well as riddles from his grandmother's recitals. It is clear that a positive mark or footprint from the recitals was left in him. This assertion is confirmed by Wilde, in Bloom (1973:6), who remarks that every disciple takes away something from the master. Then it is

true that, in the same manner, Lentsoane also took something from the master who is his grandmother. All this confirms the idea that an author is first a reader or listener, before he can become the producer of a text. He sucks information from the environment as well as from other texts.

### 4.3 Exotic influences

Something exotic is that which is from a foreign country. Exotic influences then refer to those influences which are not native but are from other countries. "By exotic influences, in this study, is referred to all forms of influences which are Western in origin, as the author of the work under study is African. It is evident that the strongest and well featured exotic influences, in the poetry of Lentsoane, are those from the bible. As it is true that authors write about issues surrounding and affecting them, it is then apparent that Lentsoane has been influenced by christianity which crossed his path, as he is a preacher (Cf:1.7).

Christianity is a religion that is based on the teachings of the bible about God and Jesus Christ and the belief that the latter is the son of God and is the Saviour. The influence of the bible in the poetry of Lentsoane is apparent in his presentation of God's might, life beginning at creation, disobedience of man, mortality of man or flesh, Christ as the shepherd, resurrection and life after death, and his being against abortion. All these are Christian doctrines, and their influence in Lentsoane's poetry are discussed below.

#### 4.3.1 God's might

God is generally believed to be a mighty being. The idea of His might is presented in Lentsoane's poetry, by the following lines from the poem *Maru*:

Ke kukamaditshaba a tsebago,  
Ke mang a ka Mo kgalago (Lentsoane 1975:7)?

He is the ruler of all nations who is omniscient,  
Who can reprimand Him?

The above lines can be reconciled with Psalm 99:2, which reads: "The Lord is mighty in Zion, He is supreme over all nations." This saying means that God is above everyone, that He knows everything (omniscient), He controls everyone and no one is comparable to Him.

#### 4.3.2 The beginning of life at creation

In his poetry, Lentsoane presents the idea of the beginning of life at creation, and this is contained in the following lines from the poem "*bophelo*"

Ke noka-kgolo Bophelo  
E thomile mehleng ya bo Adama (Lentsoane 1975:1).

Life is a big-river  
It started during the time of Adam.

Line 2 above can be associated with Genesis 2:27, which reads: "then the Lord God took some soil from the ground and formed a man out of it, he breathed life-giving breath into his nostrils and the man began to live." The man who was created in this manner was Adam. In these lines the poet emphasizes the idea of the origin of mankind as the creation of Adam marked the beginning of human life, after all other creatures were created. Thereafter, God commanded that Adam should have dominion over all the creatures.

#### 4.3.3 Disobedience of man

It is generally believed that man disobeyed and still continues to disobey God since the time of Adam. Lentsoane highlights the idea of the disobedience of man in the

poem, *Botshephegi*, as follows:

Ke modu o tšwago tlholegong ...  
 Ke modu woo o šišintšwego ke Adama le Efa ...  
 Bo paletše Judase Iskariote  
 A fetša a ekile kriste pepeneneng  
 A laetša bofokodi botshepheging  
 O mo rekisitše molaleng (Lentsoane 1988:58).

It is a root that originated during creation  
 A root shaken by Adam and Eve  
 It defeated Judas Iscariot  
 Who ended up defying Christ openly  
 Who showed weakness in trustworthiness  
 He sold Him publicly.

The lines above stress the disobedience of man to God. Adam and Eve disobeyed God's command by eating from the tree of knowing good and evil (Genesis 3:2-6). Then man continued to disobey God until Judas sold Jesus openly (Matthew 26:47-50). From the above scriptures it is clear that man is full of weaknesses which are a result of his disobedience of God. Among these weaknesses is untrustworthiness. Because he disobeyed God and still continues to do so, man cannot be completely trusted.

#### 4.3.4 The mortality of man

The poet indicates how it is believed that human beings are from the dust of the earth, and that, when they die, they return to earth. All this is contained in the following lines from the poem, *Mobu Mobung* ;

Re lerole la lefase  
 ge re felela lefaseng,  
 Re boela gape leroleng, ...  
 Mobu o boela mobung  
 Molara o boela moloreng  
 Lerole le boela leroleng, (Lentsoane 1971:46-47).

We are the dust of this earth,  
 We end up in earth  
 We will returns back to dust

The soil returns to the soil  
 The ash return to the ash  
 Dust returns to dust.

As flesh is believed to return to the earth, as it is suggested in the above lines, the spirit is generally believed to remain alive. Since flesh is regarded to be weaker than the spirit, it can be affected by death, but not the soul, which is regarded to be stronger. This assertion is confirmed in Ecclesiastes 3:20, 12:7 and Psalm 90:3. The idea of the mortality of man is also emphasised in the following lines:

Re bafiti go leno  
 Re nkga lerole  
 Re tla boela go lona  
 Re bafiti re tla gahlana, (Lentsoane 1981:40).

We are the passers-by here  
 We smell dust  
 We will return to dust  
 We are the passers-by we will meet



In the above lines Lentsoane presents the belief that human beings are not here to live forever, and that they will return where they originated and go back to dust.

#### 4.3.5 Christ as the shepherd

The idea of Christ as the shepherd is presented in the poem, *Modiša*, in which the poet says:

Modiša go diša ngwakong  
 Modiša go gapa ka Puku ya dipuku  
 Modiša wa go thibela ka lentšu  
 Tšeo di tsetselago o di hlahlela ka thapelo, (Lentsoane 1975:6).

A shepherd who herds in the house  
 A shepherd who drives with the Book of books,  
 A shepherd who soothes with a voice word?  
 Those that cry he comforts with prayer.

From the above lines, it is realised that Lentsoane knows and probably believes that Jesus Christ is the shepherd. Lentsoane emphasizes that Jesus drives with the book of books, He uses His voice to sooth people, and with the prayer He comforts them. The book of books referred to in this extract is the Bible. The soothing of people with His voice points to Jesus tenderness and kindness towards human beings. His comforting with prayer points to the great power of prayer to relieve on of any troubles and grief. The depiction of this doctrine in the poetry strengthens the idea that Lentsoane is a student of the Bible and believes in its teachings. The lines above can be associated with Psalms 91:2, which teaches that the Lord is the defender and protector of humanity.

#### 4.3.6 Resurrection and life after death

The presentation of the resurrection and life after death, in Lentsoane's poetry, is evident in the following lines from the poem "*Mobu Mobung*":

Morena o re ke na tsogo le bophelo  
 Yo a dumelang go nna le  
 ge a hwile o tlo phela,  
 gomme yo a phelago a dumela go nna,  
 a ka se ke a hlwe a e hwa  
 O tlo phela ka go sa felego, (Lentsoane 1971:45).

The Lord said, I am the resurrection and life,  
 Whoever believes in me will live  
 Even though he dies,  
 And who ever lives and believes in me will never die  
 He will live forever.

The Lord who is referred to in these lines is Jesus Christ. It is Him who claimed to be the resurrection and life (John 11:25-26). In the above lines, the doctrine of the resurrection, as reflected in the bible, is revealed. This view of resurrection also emphasises life after death and immortality. It is believed that those who believe in God will live forever because the son of God died for them and everyone. The issue of immortality is crucial here, for it is believed that those who believe in Him (God) will become immortal like He is. The idea of the resurrection of Christ is also emphasised in the following lines:

O le fentše Kriste Morena,  
 O tsogile ka tšatši la boraro  
 A boela a phela  
 A tloga a rotogela legodimong, (Lentsoane 1971:67).

Christ the Lord conquered it (death)  
 He rose on the third day  
 And returned to life  
 And ascended to heaven.

Another example which echoes the belief in the life after death is from the poem, *La Bofelo*.

Legodimo le tlo bulego  
 Bahu batlo tsoga mabitleng  
 Ba eme pele ga Gagwe, (Lentsoane 1971:57).

The heaven will open  
 The dead will rise from their graves  
 They will stand in front of Him.

These lines reveal that Lentsoane do not only believe in the resurrection and after-death, but in the judgement in which, it is believed, Christ will be the judge. That is implied by the standing of the resurrected people before Christ. It is generally believed that those who sin and do not do as God wishes will be judged one day, when God will be coming to fetch his followers. Those who do good will ascend with Him to heaven and the wrong doers will perish (Matthew 24:29-31). The idea of the judgement is also highlighted in the following lines from the poem

Re ahlolwe ke Yena  
 Yena wa go hloka tshele  
 Yena wa go se hlathe Magoro, (Lentsoane 1980:57).

We will be judged by Him  
 He who does not quarrel  
 He who does not discriminate.

These lines present the belief that people will be judged by the Lord, who it is believed, does not discriminate against colour, creed or sex. The above assertion is confirmed in Psalms 98:9 which stresses that God rules with fairness and justice.

#### 4.3.7 The poet against abortion

Lentsoane's attitude against abortion is highlighted in the poem *Moeng-Mofsa wa Batho*. This attitude seems to be an influence of the Christian belief, as it is revealed in the following lines:

Re phološeng sebopiwa sa Modimo  
 Ke yena Mophološi  
 Moše wa Baswana (Lentsoane 1975:25).

Save us God's creature  
 He is the Saver  
 Moses of the Blacks

From the above lines, it is realised how Lentsoane is against killing. He hates abortion and the abandoning of children. To him children are a gift from God, and should be taken care of because they might save people, as it is not known what God's purpose is in giving them to their parents. In the poem, Lentsoane stresses the idea of human-beings having been created in God's image, and in abandoning the children, parents are symbolically throwing away God Himself. To Lentsoane, children may be the saviours of tomorrow and, therefore, should not be killed.

The lines above can be linked to Genesis 1:28, where God instructs man to multiply and fill the earth, and to Exodus 20:13, where God forbids man from killing. By committing abortion or abandoning children, people are actually committing murder and acting contrary to God's will who had instructed man to bear children and fill the earth. By aborting, one could be killing a child given to her by God to fulfill an

important purpose. The child might be someone who would have saved the world, including its parents and relatives. The idea of saving is strengthened by the poet's reference to the child as the Moses of the Blacks. Moses is the leader who was chosen by God to deliver His people, the Israelites, from bondage in Egypt. The use of the symbol of Moses, with respect to Blacks, reveals the concern of the poet about the oppression of the Black people in South Africa, which prevailed during the time of the writing of his poetry. The poet is also concerned that one with a mission to deliver Blacks in South Africa might be among the aborted children.

Exotic influences reveal that Lentsoane is a student of the Bible. This is confirmed by the fact that all he presents in the cited poems has its basis on the bible. This also reflects that his Christian standpoint is rooted in the bible, as the Christian faith generally is. From the above discussion one can also infer how the bible has shaped Lentsoane as both a social being and a writer, as his philosophy of life seems to have Christian teachings of the bible as its basis.

#### **4.5 Conclusion**

This chapter focuses on the two influences that have shaped Lentsoane as a writer. We have discovered the two influences namely cultural and exotic influences in the poetry of Lentsoane. The cultural aspects that have been discussed are language, norms, values, custom, oral tradition, proverbs, idioms and riddles as they appear in the poetry of Lentsoane and Sepedi culture. The discussion in this chapter illustrates how Lentsoane has been exposed to two different cultures which seem to have complemented each other in shaping him as a social being and a writer. These cultures are the traditional African culture and the Christian religious culture based on the bible.

Lentsoane has managed to handle the two cultures fairly well in his poetry. He values both cultures as equally important as he does not despise one at the expense of the other. Both cultures have helped Lentsoane, to a large extent, in shaping his

attitudes, beliefs and views towards God and society. The above discussion on the poetry of Lentsoane then points out how the poet was brought up in two parallel worlds at the same time.

5.1.1. Introduction

The poet's life is a reflection of the two worlds he grew up in. He was brought up in a traditional African setting, but he also grew up in a modern, urban environment. This dual upbringing is reflected in his poetry, which often explores the tension between the two worlds. The poet's language is a blend of traditional African oral tradition and modern literary techniques. He uses a variety of poetic devices, including metaphor, simile, and personification, to create a rich and layered text. The poet's work is a testament to the power of language to bridge different worlds and cultures.

5.2. Analysis

5.2.1. The Poet's World

5.2.2. The Poet's Language

The poet's language is a blend of traditional African oral tradition and modern literary techniques. He uses a variety of poetic devices, including metaphor, simile, and personification, to create a rich and layered text. The poet's work is a testament to the power of language to bridge different worlds and cultures.

The poet's work is a testament to the power of language to bridge different worlds and cultures. He uses a variety of poetic devices, including metaphor, simile, and personification, to create a rich and layered text. The poet's work is a testament to the power of language to bridge different worlds and cultures.

## CHAPTER FIVE

### LOOKING BACK

#### 5.1 Introduction

The primary aim of this chapter has been to evaluate as to whether the intention as stated in the first chapter of the study, has been achieved. To achieve this, the inquiry concentrated on the theory of Intertextuality which has been discussed in chapter two. The analysis of this theory has been conducted in chapters three and four of this study. Chapter three focuses on the interrelationship between Lentsoane and other Northern Sotho writers, namely Matsepe, Puleng and Fela. Chapter five looks at the influence in Lentsoane's poetry. The first section concentrates on findings, whilst the second one focuses, on concluding remarks and recommendations.

#### 5.2. Findings

The study has yielded the following finding:-

##### 5.2.1. Matsepe and Lentsoane

After the analysis of the poems of Matsepe and Lentsoane it is realised that Matsepe has inspired Lentsoane when it comes to the themes of nature. Matsepe says nature can be seen in three ways namely, as a friend to man, as a miracle and also be as an enemy, while in the analysis one can see Lentsoane having the some themes of nature. (Cf:3.2.1).

It has also been discovered that Matsepe and Lentsoane have a tendency of using the same titles or topics and those topics serve as themes, for example, both Matsepe and Lentsoane have the poem entitled "*Botšofadi*" and its theme is botšofadi

(Cf:3.3).Matsepe has natured Lentsoane ,and Lentsoane has sucked from Matsepe. The poems of Lentsoane gets clarity from that of Matsepe and vice versa.

### 5.2.2. Lentsoane and Puleng

Intertextuality and influence are again recognised, when comparing Lentsoane and Puleng, one realises that there are times when they select the same topics but use different phrases to drive the same point home(Cf:3.3)for example in the poem's "*lenyalo*" and "*lehu*". The two writers agree that marriages these days do not last. For Puleng, it is because people depend on traditional medicines, whereas Lentsoane says ladies are desperate to get married that they no longer follow the right procedures and, as a result they end in divorce courts. To the two authors, true love is the answer. Puleng announces him in Lentsoane. Lentsoane here is a precursor writer hence we see traces or footprints of Lentsoane in Puleng's works.

### 5.2.3 Lentsoane and Fela

When we look at the narrative poems "**Ga Se Ya Lešaka Le**" by Lentsoane and "**Sebilwane**" by Fela one realises that there are similarities that suggest that Lentsoane, as a young writer, could have read Sebilwane at a particular point in his life. The two narrative poems have the following features which convince the author of this study to say that Lentsoane has been inspired by Fela to come up with his narrative poem . There are similar incidents, setting, the use of compound nouns in naming some characters, name giving techniques, repetition of words and the use of ideophones. Lentsoane substituted Fela, Lentsoane feed on Fela in order to produce his work, Ga SeYa Lešaka Le.

It can, therefore, be concluded that it is true that a writer is first a reader before he starts to write, and that no text can live independently from other texts, since there are echos of Matsepe's poem in that of Lentsoane as well as the footprints of Lentsoane in Puleng's poems. Also the poems of Lentsoane seem to alludes to those



of Fela and as a result these writers clarify one another. This proves then that the concepts “host” and “parasite” exist in literature since it has been proven in this study that Lentsoane can inspire other writers and he can also be inspired by other writers.

#### **5.2.4 Influence in Lentsoane’s poetry**

It has been realised that for the author to write as he does a number of influences might have worked on him. In Lentsoane’s case it has been discovered that both traditional and western influences worked on him. The traditional influences which worked on Lentsoane seem to be culture, language, norms, values, customs, the proverb, idioms and riddles. While the exotic influence which worked on Lentsoane is Christianity.

### **5.3 Concluding Remarks and Recommendations**

This study has looked at the two concepts “Influence” and “Intertextuality” and discovered that these concepts are related and, as a result it is impossible to discuss the other without touching the other. It has also been realised that one writer can be the “host” to other texts and can be a “parasite” of other texts. This notion has been justified in chapter three of the study.

It is up to Northern Sotho critics to try and show how theories apply in texts, as this study has only dealt with a fraction of the theory of Deconstruction, which is Intertextuality. The theory has also been applied to a few poems of the following Northern Sotho writers, Lentsoane, Matsepe, Fela and Puleng.

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