

STYLE IN M.T. MMILENG'S NOVELS:
LEHUDU, MANGOMO AND MATLHOGOLE

by

MAPULE MAGDELINE NGWENYA

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SUPERVISOR: DR N.J. MANYAKA

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DECLARATION

I declare that,

STYLE IN M.T. MMILENG'S NOVELS: LEHUDU, MANGOMO AND MATLHOGOLE is my work and that all the sources used or quoted have been indicated and acknowledged by means of complete reference, and that this dissertation was not previously submitted by me for a degree at another university.


M.M. NGWENYA

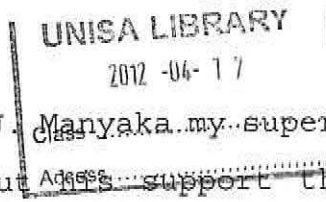
DEDICATION

I dedicate this work to my parents MOGAPI SYDNEY AND KHADI
CATHERINE NGWENYA and to my daughter DINEO.

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SUMMARY

The aim of this study is to endeavour to analyse the language and style in M.T. Mmileng's novels. The study will focus on how the writer uses language to convey his thoughts, emotions and feelings communicable.

The first chapter of this study takes the form of an introduction, providing the background, aims and the scope of the study.

Chapter two develops the framework of stylistics which forms the foundation of our analysis.

In chapter three an analysis of Mmileng's prose fiction will be undertaken. The choice of words, sentences and paragraphs will be analysed.

Chapter four looks at how Mmileng has used imagery, proverbs and idioms in his texts.

Chapter five looks back on what we have dealt with in the first four chapters and gives concluding statements.

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CHAPTER 1

1. INTRODUCTION

It is necessary that a clear explanation of an art-form viz. a novel which is to be analysed in this study be given. According to Pretorius (1989:3), a novel can be described as a 'fictitious prose narrative or tale, presenting a picture of real life, especially of the emotional crisis in the life-history of the men and women portrayed'.

We start from the premise that a number of linguistic peculiarities are noticeable in many literary works. This is because each writer adopts a particular style when writing. Therefore, style may be said to be the manner in which a writer uses language to communicate his thoughts and emotions in poetry, a novel or an essay. However, the concept 'style' may be defined in different ways as we shall witness later. Murray (1967:65) defines style as:

... a quality of language which communicates precisely, emotions or thoughts peculiar to the author.

Lucas (1974:49) says:

Language is a means by which a human being
gains contact with others; it is personality
clothed in words, character embodied
in speech.

This implies that writers will use language differently to communicate their views and their style will be in accordance with their personalities and literary background. Each genre has its own acceptable style. In poetry, for instance, there are poetic devices like rhyme and alliteration among others, which are unique to this art-form whereas in prose different poetic devices are employed. Their use, say in prose, may look and sound "ill-fitting" and out of place. So this confirms the fact that each writer will have different style for different genre.

2. MOTIVATION

It takes little argument or evidence to secure agreement that there are different manners of writing, and that these differ among writers not only by virtue of the content or the subject-matter treated but also by virtue of a host of stylistic elements which

are present in varying degrees in samples of prose. Much has been written in Setswana in as far as prose is concerned but very little has been researched with regard to Mmileng's work, especially in style. The only study to note about Mmileng has been by Manyaka (1992) under the frame-work of Deconstruction (Intertextuality) where Mmileng and Monyaise were subjected to the host and parasite aspects. In this study we want to align Mmileng's novels to the stylistic approach simply because this approach has not been done in Mmileng's work. We hope to reveal his way of saying things or writing viz. his style.

3. AIM OF THE STUDY

We study style, because we want to explain the characteristic manner of expression of a writer, a group of writers, or a literary period. In general, literary stylistics has implicitly or explicitly the goal of explaining the relation between language and artistic function, (Leech, 1981:13). For the reason given above, the aim of this study is to analyse critically some stylistic features that Masego T. Mmileng uses to communicate his views.

4. FRAMEWORK OF STUDY

We elect to employ a stylistic framework in our analysis. Views of Enkvist (1973) and Freeman (1970), Spencer and Gregory (1970), Jakobson (1960) and Ngara (1982) will be employed because their arguments are pertinent to this study.

5. LITERATURE REVIEW

This sub-section will look at the literature review on prose and also some works written on style in genres other than prose.

Kganyago (2000) has examined the structure and style of Setswana folktales. He analysed tales according to syntactic approach focussing on their structural function, function formula, moves and function sequence.

Manyaka (1992) looks at influence and intertextuality in Monyaise and Mmileng's work. He highlights the influence Monyaise (host) has on Mmileng (parasite), and how Monyaise's texts also feed Mmileng's texts and vis-a-vis.

Masimule (1995) has done research on style and her investigation was based on Molefe's novels. She highlights Molefe's use of language and style as far as characterization is concerned.

Mngadi (1993) has done research on Msimang's poetry. She highlighted Msimang's blending of stylistic devices mainly used in traditional poetry viz. repetition, rhythm and linking.

Mokoko (1995) skilfully discussed style in Matlala's "Molato Mpeng" and "Montšhepetša Bošego". He has shown how Matlala uses language to achieve his intended objectives and how some of his dialectical nuances have influenced his language and style. Therefore our study looks at style/stylistics in Mmileng's works, something not yet done in this author's work.

6. SCOPE

This study will be divided into five chapters. We shall confine ourselves to Mmileng's three novels namely "Lehudu", "Mangomo" and "Matlhogole".

The first chapter of this study takes the form of an introduction, providing the background, aims and the scope of study.

Chapter two develops the framework, the stylistics approach. This chapter looks deeper into the stylistics and contributions made by different scholars.

In chapter three, the writer's skilful choice of words, sentences and paragraphs will be analysed.

Chapter four looks closely at how Mmileng has used imagery, proverbs, idioms and other stylistic features.

Chapter five will provide us with concluding remarks. This chapter will look into how Mmileng has integrated all the stylistic features he used in communicating his views.

CHAPTER 2

2.1 Developing a stylistic framework

The purpose of this chapter is to develop a stylistic framework that will inform the analysis of subsequent chapters of this work. We will concentrate on stylistic viewpoints contained in the works of Enkvist (1964), Freeman (1970), Spencer and Gregory (1964), Jakobson (1960) and particularly Ngara (1982), because their arguments are germane to our analysis.

Any form of artistic composition uses language. Thorough knowledge of the language of the literary work at all levels of analysis, leads to a better understanding of such a work, because literature is, in fact, a particular type of language. Ordinarily, language is studied within the field of linguistics.

Chapman (1982) says that if language is the most advanced form of communication, literature may be seen as a special use of language, and perhaps as the highest use to which language can be put. He

goes further by saying that literature, the production of imagination, yet draws on life for its subjects. Literature touches life in the real world at all points. As no aspects of human life can properly be excluded from literature, there can be no limitation on what kind of language will be used.

Irele (1981:43) coincides with the above-mentioned view that literature occurs within language, for it is in and through language that the imaginative process takes place and manifests itself in order to be communicable. He says language serves as the concrete vehicle of expression of the imaginative.

Ngara (1982:10) regards language as "the thing" by which we judge the success of the author. He says that without language, elements of a work of art such as plot, theme, characters and ideas would not be what they are. Language is the basic element of style; that is style and language are inseparable. Language is the raw material from which writers fashion their art.

Dietrich et al. (1983:221) goes on further and say that with the infinite variety of languages in mind, writers select their words

precisely, arrange their sentences carefully, and for each text, create unique and appropriate verbal texture commonly known as style. For one to create a unique and appropriate verbal texture, one has to possess a well-grounded and sound knowledge of language. For instance "O ne a pegile mosadi ka fa morago mo setobetobeng" (He was carrying a woman at the back of his bicycle). The word **setobetobe** shows that Mmileng possesses a well-grounded and sound knowledge of language by using the word **setobetobe** (bicycle).

Language allows the writer to create figurative expressions considered to be universal elements of style. However, a successful style depends on how the writer uses the elements artistically. To illustrate the importance of this artistic blending, we can use the proverbs and idioms as instances where "they should not stand apart as jewels or ornament, but must be part and parcel of, and also harmonise with the writer's work" (Msimang, 1986:179).

For example:

Goo motho go thebe phatshwana.

(There is no place like home.)

The meaning of the proverb is "there is no place like home". Mmileng has used the proverb in a special and befitting way. This is because everyone during festive time wants to spend quality time with his/her family.

Go dumedisa mhikwane (To come and see a "ne" baby).

We also realize that Mmileng uses idioms to achieve a certain economy of expression. Instead of saying "go tla go bona lesea" he uses "go dumedisa mhikwane"

To make a follow-up on Wellek and Warren's (1973) views cited earlier, the importance of linguistic study is not, of course, to the understanding of single words or phrases. But linguistic study becomes literary only when it serves the study of literature, when

it aims at investigating the aesthetic effects of language - in short, when it becomes stylistic. This paves the way for us to the definition of the term style.

2.2 What is style?

Harty (1979:80) defines style as the characteristic manner of expression of a writer, a group of writers, or a literary period.

Style is a concept which is defined, used, described and classified differently by various scholars. The different views held by these scholars are informed by various schools of thought or movements like the Prague Circle of Linguistics and London School of Linguistics.

The style a writer adopts depends partly on his own personality but very largely on what he has to say and what his purposes are. A writer's style may be regarded as an individual and creative utilization of the resources of language which his period, his chosen dialect, his genre, his purpose within it offers him, (Spencer, 1964:64).

He (Spencer, 1964:64) continues to say that for a writer to understand and make explicit his linguistic creativity, it is first necessary to recognise and where possible to specify the ranges of language within which he is working and upon which he is able to draw.

Hartman and Stork (1978:223) in their Dictionary of Language and Linguistics define style as the personal use an individual makes in speech or writing of the language at his disposal. They further say that the choices a speaker or writer makes from among the phonological, grammatical and lexical resources of his language have been the subject of many different approaches in stylistics, and many definitions of style have been proposed.

Riffaterre in his article: Criteria for Style Analysis, says style is understood as an emphases (expressive, affective or aesthetic) added to the information conveyed by the linguistic structure, without alteration of meaning. He goes further by adding that language expresses the writer's thoughts and style stresses precisely the author's emotions or thoughts.

For example:

A bolela gore kwa Gauteng ditiro di belethane, di tlhoka badiri.

(He said that in Gauteng there are lots of job opportunities, which need manpower.)

The word "**belethane**" emphasizes the fact that in Gauteng there are lot of jobs which need workers. The word "**belethane**" has been used instead of **ntletsentletse** (1975:30) again as a form of language that is an aesthetically purposeful distortion of standard usage as in everyday language.

Richardson and Platt (1985:277) define the concept style as a particular person's use of speech or writing at all times or to a way of speaking or writing at a particular time, e.g. Dickens's style, the style of Shakespeare, an 18th century style of writing.

Osgood in Sebeok ((1960:293) defines style as "an individual's deviation from norms for the situations in which he is encoding

these deviations being in the statistical properties of those features for which there exists some degree of choice in his code".

Ullman (1973:40) says that "others would regard style as the product of conscious or unconscious choices ..." And goes on further by saying that others would consider deviation from a "contextually related norm" as fundamental to the concept of style. Here quoting N.E. Enkvist's On Defining Style, in J. Spencer (ed.) In his publication Linguistics and Style.

Leech quoted by Van Dijk (1985:40) says "the style is essentially the study of variation in the use of language".

Hymes quoted by Sebeok (1960:109) says that style may be investigated as deviations from a norm and as "a system of coherent ways or patterns of doing things.

Ohmann (1970:259) views style as a way of thinking. He maintains that readers familiar with literature have what might sensibly be called a stylistic intuition, which is often reliable and gives a

feeling of understanding a writer's linguistic method. He suggests the following approaches to prose style:

- (a) What might be called "diachronic stylistic", the study of changes in national literary style from one period to the next. This approach presupposes a mastery of what might be called synchronic stylistics.
- (b) Synchronic stylistics, or the study of this or that period style can only be the total of linguistic habits shared by most writers of that period. Synchronic stylistics presupposes in turn the ability to describe the style of a single writer.
- (c) Impressionism: the application of metaphorical labels to style and the attempt to evaluate.
- (d) The study of sounds, especially of rhythm.
- (e) The study of tropes, which is the figurative use of a word.
- (f) The study of imagery: The fact that a writer favours images of disease, money, battle or the like, is frequently of great interest.
- (g) The study of what is called tone. The writer's attitude toward himself as suggested by his language. The success of

this approach depends on a highly developed sense of connotative meaning, both of words and constructions.

- (h) The study of a literary structure (the way a novel is put together).
- (i) The study of special idiosyncrasies, such as the omission of causal connectives from contexts where they usually appear.
- (j) The study of a writer's lexicon, like imagery pattern, in that they reveal more about content and about style.

According to Cohen (1973:49) the author's choices fashion his style, which can vary from work to work, especially if the author prefers to experiment in the stylistic shaping of his material. He claims that a study of style in both prose and poetry involves numerous factors. These factors are:

- (a) Diction: The author's vocabulary, choice of words.
- (b) Sentence patterns: The arrangement of words into sentences.
- (c) Use of sense impressions, description of figures of speech.
- (d) Fluency: The smooth movement from one sentence and one paragraph to another.

- (e) Tone: The author's attitude which is apparent because of his choice of words. Involved are attitudes such as the ironic, satiric, objective pessimistic, cynical, optimistic, comic or tragic.
- (f) Use of dialogue.
- (g) Sound or musical quality: Sound is an important part of poetry. Style in prose fiction can also involve a study of sound.

Cohen and Ohman share some of the views, that style is a highly complex phenomenon which can be viewed from various points of view, is exemplified in Spencer (1964). He examines the diversity of definitions which have been found for it. Spencer regards Enkvist's purpose of pursuing the manifold definition of style as being to find the common elements.

Enkvist (1964:3) says that one way to classify definitions of style is by basic stages of the communication process:

Firstly, definitions are based on the point of view of the writer, such as Goethe who regards style as a higher active principle of

composition by which the writer penetrates and reveals the inner form of his subject.

Enkvist (1964:10) secondly, says that definitions deal with the characteristics of the text itself, that is, attempt analysis of style in terms of objective investigations of textual features.

Thirdly, definitions are based on the impressions of the reader. Enkvist (1964) claims that a definition of style is often composed of more than one of these three kinds. He says that a foreign language teacher is best served by a definition of style which makes possible stylistic analysis that are operationally concrete. He says that stylistic analysis should be based on the linguistic features that each student at his particular level of progress can verify on his own.

Makhubela (1993:16) (in her unpublished Master's dissertation) identifies Enkvist's viewpoints as follows:

- (a) Style as an addition to a central core of thought or expression.

- (b) Style as a set of individual characteristics.
- (c) Style as a choice between alternative expressions.
- (d) Style as a relation among linguistic units.
- (e) Style as a deviation from a norm.

These views lend themselves to approaches of style which can be associated with certain leading figures. For instance, the view of style as a central core of thought or expression is associated with Stendhal. He takes for granted the existence of the "given thought" before its final verbalization. Hence, to him, style is an addition whose function is defined not in terms of beauty but in terms of its appropriateness and effect.

Buffon is one of the exponents of style as a set of individual characteristics. He regards this individual element of style as very important and must be allowed for in all stylistic element analysis. He says that many writers have arrived at the kind of individuality that makes it possible for an experienced reader to identify their writing.

The view of style as a choice is that of Brooks and Warren (1976) in the book "Understanding Fiction". They claim that style is used merely to refer to "selection" and "ordering" of language. The selection of language implies that no writer can use all resources of his language at the same time and the ordering of language involves grammatical and literary consideration as well as stylistic ones.

Definitions of style as a deviation from a norm gives a good first basis for stylistic comparison. It is designed to compare the linguistic features of a new text with relevant past experience of the occurrence of similar linguistic features in related contexts.

Enkvist (1971:28) also views style as the aggregate of frequencies of linguistic items in two different senses. First, style is the result of more than one linguistic item. For instance, a given word in a text only acquires stylistic significance by juxtaposition with other words.

Secondly, the study of style must not be restricted to phonology or morphological or lexical or syntactic observation, but it must be build up of observation made at various levels.

Freeman (1970b) identifies three views of style:

- (a) Style as a deviation from the norm;
- (b) Style as recurrence or convergence of textual pattern; or
- (c) Style as a particular exploitation of grammar of possibilities.

These views can also be associated with certain movements or leading figures. For instance, the view of style as deviation from a norm is associated with the work of the Prague Circle of Linguistics who stressed the importance of fore-grounding as a literary device; and the London School of Linguistics led by Halliday. Their methods are described in greater detail in Spencer and Gregory (1970). They argue that language and literary language cannot be viewed apart from its "context of situation." We can draw very clear parallels between Freeman and Enkvist, some of their views are the same.

Two of the main exponents of style as recurrence or convergence of textual patterns are Roman Jakobson and Samuel Levin. Levin uses a transformational generative theoretical framework to characterize the peculiar unity of language in terms of what he calls "coupling" that is convergence of a pair of semantically related elements and a pair of positional patterns.

Style as the coherence and convergence of patterns is found in the works of Halliday and Geoffrey Leech on cohesion. They claim that cohesion can be an important device in the linguistic description of literary text. Cohesion is regarded as a grouping of descriptive categories organized around the lexical and grammatical means of unifying a literary text, (Freeman, 1970).

The view of style as a particular exploitation of grammar of possibilities or style as a relation between linguistic units is typical of generative approaches of literature. The work of Richard Ohmann is central here. He shows that according to the generative theory of grammar, language can be characterized at two levels of presentation namely: deep and surface syntactic structures. Semantic interpretation proceeds from deep structure

and phonetic interpretation proceeds from surface syntactic structures. The two levels are related by an ordered set of transformations which are meaning preserving.

2.3 What is stylistics

Turner (1973:7) says stylistics "is that part of linguistics which concentrates on variation in the use of language, with special attention to the most conscious and complex uses of language in literature.

Richards and Platt (1985:277) on the other hand defines stylistics as "the study of that variation in language (style) which is dependent on the situation in which language is used and also on the effect the writer or speaker wishes to create on the reader or hearer". Stylistics is concerned with choices that are available to a writer and reasons why particular form and expressions are used rather than others.

Spritzer cited by Hough (1969:60) maintains that unity in linguistics and literary study is essential. He believes that the

study of language should lead to an understanding of the greatest achievements of language in works of literary art, and that works of literary art can only be understood by a minute study of the language in which they are realized.

Chaphole, in his unpublished paper on "The concept of style" maintains that stylistics is the catch-all terms used in connection with the study of the style of texts. He points out that in talking about style, we could refer to a particular period of literature. For instance, we could refer to a heroic poetic with particular compositional stylistic features.

Leech, cited in Van Dijk (1985:39) says stylistics is the study of style; of how language use varies according to varying circumstances; e.g. circumstances of period, discourse situation or authorship. As one studies the definition of Chaphole and Leech, the first observation one makes is that very clear parallels can be drawn in as far as their definitions on stylistics are concerned.

Enkvist (1973) says that regional dialects too can assume stylistic function, if they are used in certain situations such as familiar

or intimate conversation, whereas a supra dialectal standard would be indicated in more formal speaking situations. He concludes by saying that stylistics is mainly concerned with situational appropriateness of linguistic variants.

Simpson (1993:3) says stylistics, first of all normally refers to the practice of using linguistics for the study of literature. Stylistics seeks to interpret texts on the basis of linguistic analysis. He goes on to add that exponents of stylistics are quick to point out, however that linguistic techniques can be applied to texts, other than those included in the established literary canon.

Simpson continues by saying that what also sets stylistics apart from other types of critical practice is its emphasis, first and foremost, on the language of the text. This does not invalidate those other approaches to textual analysis - indeed many stylisticians have sought to enrich their linguistic analysis by importing ideas from psychoanalysis, structuralism and deconstruction. A text is a linguistic construct and we process it as a linguistic construct before anything else. Because of this reliance on the 'science' of linguistics, it is often assumed that

stylistics claims to be a purely 'objective' method of textual analysis.

2.4 A theory of stylistic criticism

The theory of stylistic criticism as proposed by Ngara (1982:16) is intended to embrace all art-forms like poems, novels and plays.

The analytical proposal we are following starts with the acceptance that a work of art, like other language acts, is a communicative utterance, produced by the writer and received by the reader. The link between the writer and the reader is the art form itself.

The reader's response depends on three variables:

- (a) the nature of the utterance;
- (b) what the writer says and how he says it;
- (c) the reader's own competence and experience in responding to literary works.

For critical literary theory to be regarded as adequate, it should provide the student with a framework of analysis and method of

evaluation. The framework must provide us with a set of analytical language with its particular scheme of concepts.

The theory of stylistic criticism proposed here is three dimensional:

- (a) it gives an account of the constituents of a work of art.
- (b) it lays down a set of criteria for evaluating fiction from the point of view of stylistic criticism; and
- (c) it has a basic critical terminology.

2.4.1 The constituents of a work of art

There are four main constituents of a work of fiction: content, narrative structure, character and linguistic format. The writer selects lexical items, grammatical structures and symbols to talk about a subject and bring out a theme. Ngara calls this, a writer's linguistic format. Content is embodied in the verbal structures. The meaning of an utterance is a result of the combination of particular linguistic elements in a particular sequence. The backbone of a work of fiction is called plot. The plot holds the various elements of work together and gives it a structure. It is a sequence of events arranged in a time-chain

from beginning to end. The events have a causal relationship with one another; one event leads into another with no necessity for chronology.

There is the author's point of view which is important. The writer may stand outside the story or he can choose to describe the events himself. The arrangement of the episodes together with the point of view adopted by the author is called the narrative structure.

Characters are participants. They are revealed to the reader through their actions and reactions; and also, through that is said about them and that which they say themselves. They are imaginative creations of the author who interacts with each other.

A writer's linguistic format is the sum total of minute linguistic choices. These form two sets:

- (a) Linguistic features proper; and
- (b) Para-linguistic affective devices such as myth, allusion, allegory and symbolism. These are not analysable in terms of normal linguistic description, they go beyond the text, their

roots are firmly embedded in habits, prejudices, beliefs and experiences of people.

Under linguistic features proper, several levels of description are isolated, namely:

- (a) The lexical level, which looks into the writer's choice of words, the collocation of words, metaphors, similes, their effects and their meanings.
- (b) The grammatical level, where questions of syntax, sentence type and the relationship between meaning and form are considered.
- (c) The phonological level, which looks into rhyme, rhythm, alliteration, assonance and consonance.
- (d) The level of tenor of discourse refers to the tone or the degree of formality and informality between characters and between the author and the reader.
- (e) The graphological level, considers printing, punctuation and paragraphing which contribute to the aesthetic appeal and readability of the work of art.

2.4.2 The determinants of the linguistic format

- (a) Medium: this method is used to communicate language. A dialogue in a novel is a simulated piece of language.
- (b) Mode: refers to the different kinds of literature or simply different genres.
- (c) Language: represents the writer's broadcast linguistic choice.
- (d) Context: culture, geographical setting and historical period. Some people prefer setting for this.
- (e) Audience: the relationship between the author and his audience is important.
- (f) Personal factors: here we consider the writer's competence in using the chosen language, his personal interest, his experience and natural inclinations which have some influence on the content of his artistic creation.

2.4.3 The classification of critical terminology

Stylistic criticism involves the language of criticism. Critical vocabulary is divided into four main categories.

(a) Forma terminology

In literary criticism and linguistic analysis words which help to define what art is, what its formal characteristics are and what categories of description are used are called formal terminology.

Under this category we include the following:

- (i) all terminology referring to the modes of literature, for instance, fiction, novel, play, poem and so on.
- (ii) the various components of the work of art, for instance, character, narrative structure, dialogue, monologue.
- (iii) the determinants of linguistic format, for instance, content, medium.
- (iv) figures of speech and devices, for instance, simile, metaphor, personification, alliteration, irony, parallelism.
- (v) all levels of linguistic description such as sentence, clause, intonation, rhythm, diction.

(b) Referential content terminology

In this category we include a whole range of words described by Wimsalt in Ngara (1982:30) as "the whole vocabulary of referential content". He claims that literature is about man, society and the

universe. The language of literary criticism includes words referring to man, life, religion, culture contact, culture conflict, good and evil, love, contradictions and their resolutions. This class of words defines the content, the whet of creative writing.

(c) Descriptive and affective terminology

Here we are concerned with the quality of a work of art, the characteristics of the writer's style and effects of the writers' style and technique on the reader. Descriptive terminology focuses on the author's handling of it and affective terminology focuses on the effects of the artistic creation on the reader. Thus critics, and readers may talk of an exciting, compelling, boring or moving novel. Some may talk of a book which is appealing to the reader and excites his emotions.

(d) Classificatory terminology

Every competent reader of a work of art is likely to express an opinion as to whether the novel, play or poem he has read is a success or not. Here a reader or critic is able to sum up his evaluation of the work of art, for instance, as good novel,

mediocre, great, a fine achievement, a first class novel, a bad novel, by so doing, we are ranking a novel, putting it in a class of works of equal or similar value. The ranking of a novel depends on all the variables we have established, that is, readability, appropriateness and effectiveness of linguistic choices, its content value and aesthetic quality.

2.5 THE GOALS OF STYLISTIC CRITICISM

According to Ngara (1982), the student of general linguistics is concerned with linguistic description, with the analysis of the phonetic, grammatical, lexical and semantical level. The domain of the stylistician is narrower, he uses the principle of general linguistics to:

- (a) single out the distinctive features of the writer;
- (b) to identify the features of language which are restricted to particular social context;
- (c) to account for the reason why such features are used; and
- (d) to say where and when the features are used.

The stylistician cannot claim to take within his domain questions of:

- (a) National language.
- (b) Standard language.
- (c) Dialects.
- (d) Language contact.
- (e) Language of education.
- (f) Language and social class.

But he must be aware of those issues in order to identify them if and when they are reflected in the work of art he is to analyze.

Ngara provides a distinction between a conventional critic and a stylistician.

- (a) A stylistician seeks to bring methods and insights of linguistics into literary criticism, with the aim of being more objective and systematic than a conventional critic.
- (b) It places much greater emphasis on the language components of literature than conventional criticism.
- (c) A stylistician is much concerned about matters of aesthetic as a conventional critic is.

(d) Both the stylistician and the conventional critic are interested in the theme, plot and character, but the stylistician's interest has more bias towards the role played by language in showing these features.

We are convinced that there is no single theory of style that is complete and adequate.

It is for this reason that we opt for an eclectic approach to the problem of style. We believe that the different views of style presented in this chapter, together will form a richer and more productive analytical tool.

CHAPTER 3

3.0 INTRODUCTION

In this chapter, we shall examine Mmileng's artistic mode as realised in his novels. Language is an important weapon that helps writers to achieve their goals in writing. Language is more than the incidental medium of literature, it is also a shaping and finishing instrument, a primary building material, a part of the conceptual foundation (Ching et al., 1980:3). Language is used differently for different purposes and our responses as readers or listeners are shaped by our perception of how and why language is being used.

3.1 CHOICE OF WORDS

The success of a novel does not only depend on its well developed plot or characters, but also the manner in which the writer uses language. Wellek and Warren (1973:174) say,

... language is quite literally the material of the literary work. Every literary work, one could say, is merely a selection from a given language.

Kane and Peters (1980:591) have this to say on the choice of words:

"a part of writing is predetermined by the writer's subject, purpose, and readers as well as by certain basic conventions of his language, much of what he produces is the result of free choices he is making constantly as he writes. He further says, a writer makes choices concerning matters of diction, organisation, sentence structure, punctuation and so on.

The question of word choices and their uses is further elaborated by Blackman (1923:4),

"to unite capaciousness with precision, to be flowing and graceful, and at the same time correct and exact in the choice of every word; is one of the highest and most difficult attainments in writing".

Guth (1975:291) stresses that "a good writer knows the power of words. He marvels at the resources of language and exploits them in his words".

The above mentioned quotations suggests that whatever a writer wants to say, is guided by the rules of grammar to express it, i.e. has only one word to say it, one verb to set in motion and only one adjective to describe it.

The writer must therefore search for this word, this verb and this adjective until he finds them and never be satisfied with any approximations, never fall back on verbal trickery downishness, however apt, in order to evade the difficulty. This is the exactness which the writer must strive for in order that his style to be pellucid at all times.

The appeal of words can indeed be so strong, the premium placed on it so high that a writer can at times indulge in "nonsense" words or other kinds of sounds either for sheer entertainment effect or perhaps to fill the gap when they don't know what to say next. Herein, then, lie two factors motivating the delivery of the text: one, the writers are anxious to say what will please the readers; and two, realizing that they are under pressure to be seen as good writers, they hang on to certain devices that will ensure the

steady flow of their presentation and save them the embarrassment and awkward flows in their presentation.

Allott (1980:315) say "if a writer can have a vast vocabulary, imagination, observation, erudition and industry; they will avail him nothing for his purpose, unless he possesses the ability and skill to use words accurately and appropriately".

From among the innumerable Setswana writers, Mmileng uses language expressively. His rich vocabulary and mastery of the language enables him to use the right words and expressions to express his thoughts and that of his characters.

3.1.1 The word

It will be important to look into how Mmileng chooses his words. He draws words from various categories namely, nouns, verbs, adjectives, adverbs and so on. A brief discussion of the above mentioned categories will serve to illustrate our assertion.

Boileau quoted by Guy de Maupassant in the publication by M. Allot (1980:371) has this to say,

"A word in its place is a symbol
of strength".

The examples that follows comes from Lehudu.

1. "A betsega ka lebelo mosimane yo o maoto maleele", (1980:3)

(A boy with long legs runs very fast.)

2. "A garoga letswalo fa a e bona gonne e ne e sa senye, e kete e a tuba", (1980:1).

(He is alarmed with shock when he sees it because it was messing up, it was destroying.)

3. "Fa a o keleka sentle a lemoga gore ke wa sethuuthuu", (1985:25).

(When he scrutinizes well, he realized that the tracks are those of a motorbike.)

4. "E le yona ntho e madi a poropotlileng ka yona ka bontsi",
(1980:27).

(It was a wound which was oozing too much blood.)

In the first sentence, the word **-betsega** has been used appropriately. This word describes the manner in which Semenogi was running for cover. He ran because he was chased by the owner of the goats. This happened because he offended the owner by sucking milk from his goats. Sucking milk from one's goats without permission is like pouring sand into the eyes of the snake. Normally this kind of act is done by boys who are looking after the cattle at the cattle posts (merakeng). They are the ones who are troublesome. But in this case he had no choice as he was hungry. Therefore, the choice of the word **betsega** gives an indication that he was not just running, he was flying.

The word **-garoga** has been suitably chosen and used by the writer. This word emphasizes Semenogi's shock when he sees his father's cow destroying everything. He is alarmed with shock when he realizes that the cow which is supposed to be grazing at Mmanaana far from

his home, is around his home. He is aware that the cow is creating problems for him. The very cow is hated by many people at his village, Madibe. The people at Madibe associates this cow with an animal which God sent to tell people that if one dies there is no coming back to life. The word **garoga** shows that he freezes and feels like he can just collapse and die because he knows what will happen to him because of his cow.

Mmileng uses the word **-keleka** brilliantly. Here the writer has used it to tell us that Semenogi is the culprit the police officer chased before being knocked down by a motorbike. There is no way in which the police officer could tell the other police officer that Semenogi is the one who jumped out of the moving train. Indirectly, Semenogi is suffering from the consequences of his wrong doings, that of boarding a goods train without a ticket and jumping out of a moving train.

Mmileng describes Semenogi's bleeding wound by using the word **poropotlile**. The word meaning "to bleed profusely" has been used effectively as we can realize the extent and the seriousness of his accident. His bleeding also scared Dr Legare, though he wanted to

save his life. In everyday language we say "go dutla" but Mmileng chose to defamiliarize the word "go poropotla".

The examples that follow come from "Mangomo".

5. "A o ke o bone! letlalo le ke le baya maabane mme le nyeuma diboko a bua a le tsharolola", (1975:12).

(Just have a look! the cow-hide I have just put away yesterday has worms crawling on it.)

6. "Selepe a re o mo fata nnete ka thupa. Go fata ngwana mokwatla lefela", (1975:22).

(Selepe tries to find the truth by using a sjambok. Beating a child on the back is a waste of time.)

7. "Ya re ba mmotsa ka ga Thandile a o roka", (1975:58).

(When they ask him about Thandile, he kept quiet.)

8. "Ka kgwedi ya bobedi ya ga Thuso, a supa nngwe ya makaba a gagwe, ya anamisiwa le lefatshe", (1975:18).

(The second month of Thuso's birth, he chose one of his oxen to be slaughtered.)

In the first sentence, the writer tells us about the worms found on the hide. The word -nyeuma describes the crawling movement of worms. In African culture, crawling animals like snakes and worms are being regarded as a sign of pregnancy for someone in the family or closer to you. Even if you dream of such animals you should know that someone is pregnant even though it is not yet noticeable. In Mangomo, Motshidisi is pregnant but she is not aware of her condition. Motshidisi's fluctuating moods and the worms made Selepe to be worried. Selepe got help from Raseditse, the witch-doctor, who explained everything to Selepe. The usage of the word nyeuma, is an indication that the worms were many (countless).

The word -fata literally means to dig, but in this context it shows how Selepe battled to find the truth about what happened when Thuso came home with a swollen forehead. Selepe is convinced that Thuso

might have been engaged in a fight. Failing to find the truth, Selepe gave up. "Go fata" (to dig) shows or gives two things, firstly it is like the boy is being interrogated/tortured to come out with the truth. The truth is deep down where it has to be dug out and the fact that he failed to come out with it means it is very deep. Secondly, it shows how stubborn this boy is. One has to punish him excessively before he reveals the truth or not.

Mmileng uses the word -anamisiwa to describe the happiness in which Selepe found himself in after the birth of his son, Thuso, by slaughtering one of his oxen as to welcome him. In African culture, it is a norm for each family or nation to welcome a newborn baby, by performing certain rituals. The birth of a baby is seen and regarded as a blessing from God and also a priceless gift to the family. In Mangomo, the birth of Thuso is a blessing to Selepe, because a son is a father of a nation or family, hence the name Thuso, meaning help. For Selepe he has found a helper. "Go anamisa" meaning laying down/like dead, suggest that the author also shows how Selepe was excited/happy because of the birth of his child. The author should have said "ba bolaya kgomo" (killed a

cow), but "go anamisa" reveals one's deeper feeling and in his case has feelings of happiness.

The word **-roka** (to sew) has been artistically used. Here the author has chosen to use the word "go roka" in showing Thuso's reaction when asked about his arrival with Thandile. Mmileng should have said "go didimala" but "a o roka" and this gives us a clear picture of his family's curiousness about Thandile.

Lastly on word choice, are examples from Matlhogole.

9. "A lemoga bothata jo bo fa pele ga gagwe; ngwaga ee tlang balekane ba gagwe, ba o dikileng a ba gaisitse, ba tla bo ba itse go mo gaisa ena a sa ntse a supula kwa gae", (1977:62).

(She realizes the problem she is encountering, the following year her friends whom she used to beat in class, will be able to beat her while she is still loitering at home.)

10. "Dibeso le fa di ne di le teng, di ne di tshwenya mo motho yo o setseng a phephile marapo ka di batla mašetla", (1977:14).

(Even if firewood were available, it would be a problem for a person whose bones are weak, as this requires strength.)

11. "Ntekwane o tla ya go batla leepantlo le le sa bolong go tsongwa ke a mangwe, a re: le tle go mo ema nokeng", (1977:46).

(However, she will go and look for a thug which is hunted by other thugs, to take care of her.)

Mmileng uses the word -supula to emphasize the fact that Maadimo's stay at home, doing nothing, will bring misery and frustration to her. Her classmate's outstanding progress is disturbing her, as she used to excel at school but now it will not be possible for her to do her best as she used to do.

The word -phephile has been used to describe how old Maadimo's granny was. Because of her old age, she could no longer gather firewood for herself like she used to do during her early years, hence she is asking someone to gather it for her.

The writer has used the word "leepantlo" (house digger) which is a compound word. Mmileng has used it to show the bitterness in which the distraught Motsamai's uncle has found himself in after the death of Motsamai, Morongwe (Motsamai's wife) got involved with one of the suspects in Motsamai's murder. His uncle's unhappiness can be contrasted with how he had hoped to see Motsamai being a responsible father and a husband. But circumstances seem to conspire against him seeing his nephew finding happiness with family.

3.1.2 Lexical deviation

Neologism or the invention/coining and use of new words (i.e. items of vocabulary) is one of the more obvious ways in which a writer may exceed the normal resources of the language.

Neologism should not be viewed as a "violation of lexical rule" but should be understood from the point of view that an existing rule (of word-formation) is applied with greater generality than is customary - that the usual restrictions on its operations are waived in a given instance.

The most common processes of word-formation are affixation (the addition of a prefix or suffix to an item already in the language), and compounding (the joining together of two or more items to make a single compound one).

The use of reduplication of verbal stems and nominal stems is also found in Mmileng's work. He establishes values of sound and meaning by reduplicating important stems. Mmileng has used this technique effectively to enhance his literary communicative style. This can be illustrated by the following examples in "Lehudu".

12. "A fophola lefatshe a batla senkgwe se e rileng terena e ntse e kgetshemela le go rutlarutlega sa mo katoga", (1980:10).

(He touched the ground looking for his bread which got lost while the train clattered.)

The writer uses the reduplication of verbal stems, reduplicating the verbal stem -rutlarutlega (jerky movement). Here an attempt is made to describe the way the train was moving. This gives the readers a clear picture that Semenogi was in a goods train not a

passenger train. Hence his bread got lost in the train. He was not supposed to have been in that train.

13. "Kgantele mosetsana a tlhaga a le motho yo moleele, yo mosesasesane, ka menwana e e keteng e ka imelwa ke sejana se sa tsenya sepe", (1980:19).

(Within a very short space of time, a tall and slim girl emerged; with fingers which look like they will not even be able to carry an empty dish.)

Here a brief description of the girl is given. Mmileng uses reduplication of verbal stem -sesasesane to describe the lady who works at the police station. She was tall, slender with delicate fingers as if she cannot carry an empty dish. Bonoko went to her to try to negotiate for a change of time schedule.

14. "Tlhaloganyo ya simolola go tlalatlala, fela a leka bojotlhe jwa gagwe go tila tsa kwa Madibe gonne go ne go se ntlha e e neng a gopola gore e a nametsa", (1980:12).

(His mind began to think deeply, but he tried by all means to forget what has happened in Madibe there was nothing he could think of that would solve the problem.)

The use of this reduplication verb stem -tlalatlala, gives evidence of a situation of confusion and frustration. Semenogi does not know what to do in order to forget his problems. Semenogi, from his childhood, goes through a number of difficulties and problems. He was thinking this and that with the hope of finding the solution to his problems.

The following are examples from "Matlhogole".

15. "A phimola dikeledi ka seatla se se botlhoko, a ya go batla rre yo o neng a ba kaela terena. Morago ga go potapota go e seng ga sepe a lemoga gore ga a na go mmona", (1980:50).

(He wiped tears with a painful hand, and left to go and search for a man who showed them the train. After doing some few rounds, he realised that he will not see him.)

Mmileng's use of the verb stem -potapota is a brilliant choice because it creates a picture in the mind of the reader about Maadimo's reaction when looking for the man he cannot find. This fits well in a situation portrayed here. Frustration, anger, confusion and loneliness goes well with the above reduplicated verb stem -potapota. Maadimo did not know what to do or say. She looked for the man who showed them the way to the station. But she could not find him. She is left alone when her friends managed to catch the train home.

16. "A mmolelela jaaka Maadimo a gorogile ka mosese o le madimadi, a ba a utlwa a baba ditokololo fa a gopola lesire la ga mmagwe ngwana yo, ka letsatsi la botlhodi", (1980:17).

(He told how Maadimo arrived with a bloody dress and he felt pain in his body parts when he thought about his mother's dress on that painful day.)

Mmileng's use of reduplicated verb stem -madimadi reminds MmaMogwana of Motsamai's wedding day. The day which ended up Mogomotsi losing her husband. Motsamai was killed on the day

which was supposed to be bringing happiness but instead it brought misery and hardships to his family. MmaMogwana's reaction to Maadimo indicates to us that she is still not yet healed of that ordeal.

17. "Lo mo apesa malele a le neng le a apola ka bothata, ya ba ya re ba ntse ba sokasokana, legogo le le mo legetleng la dutla madi", (1980:37).

(He dressed him the torn clothes that he took off himself with difficulty that he ended up causing the scab to bleed.)

The verb stem **-sokasokana** (to jostle) is used to describe how Semenogi was robbed of his hospital clothes. He did not surrender hence the use of the word "**sokasokana**" which suggests that there was a fight. Mmileng also has a magnificent way of describing situations. His events are dramatic and his descriptive touches are vivid and plausible due to use of appropriate reduplicated verbal stems.

18. "A di tsipatsipa gore a tle a goroge ka bonako kwa ngakeng boatla bo ise bo diragale", (1975:26).

(He beat them so that he arrives early at the doctor before something bad happens.)

The above reduplication of the verb stem "tsipatsipa" is used to emphasize and describe the way Selepe was driving. His wife was very sick. He was driving at high speed, he wanted to arrive at the surgery before it is too late.

19. "Ba bona letsatsi le tikelatikela gare ga maru a a lotsatsa kwa tlase", (1980:47).

(They saw the sun setting between light clouds.)

The verb stem "tikelatikela", which is a reduplicated verb stem is used here to denote the inconvenience which sunset was causing to Maadimo and her friends. They got lost while on a school trip to Thekwini. As the sun was setting they got so worried, and this

brought fear and frustration to them. They did not know the way back to the buses.

3.1.3 Allusion

Allusion is another of the most literary devices at a writer's disposal. An allusion can be simply stated as a reference to someone or something outside the writer's work. This someone can be virtually anything from legend, the Bible or history to a literary or cultural reference.

Abrams (1971:8) has this to say about allusion:

Allusion in a work of literature, is a brief reference, explicit or indirect, to a person, place, or event, or to another literary work or passage.

The effect achieved by allusion is an intensification or amplification of meaning by adding references subtleties and association to the ambit of the work. Mmileng makes use of very few but effective biblical allusions.

Goedhals quoted by Harty (1979:89) stresses the significance of the use of allusions by saying,

It stands to reason therefore that the wider the reader experience of life and literature, the more likely he is to grasp allusion and so share with the writer the added significance that the allusion brings to the work. He goes on to emphasize a word of warning: allusion does not automatically lend weight to a piece of poetry or prose, it sometimes can lead to unjustifiable obscurity and at worst, to mere pretentiousness.

Mmileng uses allusion appropriately. He alludes to the biblical as well as the proverbs. In "Lehudu" we find the following allusions. A discussion on the examples that follow will shed more light on our viewpoint.

20. "A itse gore magodimo a a atlaatilelang dikhutsana a mo nanotse mo dinaleng tsa tau", (1980:25).

(He knew that the heavens which are taking care of the orphans have saved him out of the lions nails.)

The above use of the word magodimo shows that Bonoko believes that he has been saved from the troubles of being responsible for Semenogi's accident.

21. "Ke nnete, magodimo ga a sitwe ke sepe. Dingwaga tse tharo tse di fetileng, fa mosimane yo a sena go nwa phefo, le mmagwe a sena go bidiwa, ke ne ka leka go ikgwagetsa ka kgole", (1980:58).

(It is true, nothing is impossible for the heavens. Three years ago, when the boy who had just disappeared, and his mother's death, I have tried to hang myself with a rope.)

The purpose of using the word magodimo emphasizes the fact that, in the midst of all the sufferings we experience, if you trust in the Lord, He will always avail himself. Mmileng has used the word magodimo to express thoughts that are significant and sincere. He maintains that life is predetermined by God and man is incapable of changing situation. In this novel Mokgalajwe finds himself in a predicament. Both his family members are not living with him anymore. The son ran away, the wife is dead. The reality of life

has come, he has to face it. The darkness is over him. In times of trials and tribulations, Mokgalajwe pins his hope on his belief.

Example from "Matlhogole".

22. "Fa ba bona go simolola go nna letobo, ba itse gore ba letse, ba baya mo go Morena", (p.48).

(When they realized that it is becoming dark, they knew that, they are to sleep there, they placed everything in Jesus.)

Mmileng uses the word **Morena** to highlight his belief in God, and that God is the only Saviour to rescue us from all the mishaps. When you are in trouble call upon Him, you will survive. When Mogomotsi realizes that the night is approaching while she is still on the way, she puts everything in God. She had faith in her Creator as her Saviour in times of troubles.

Mmileng alludes to well-known Setswana proverbs. The following examples will illustrate,

23. "Fa Semenogi a sena go ntsha mosetsana ka kgoro a boela phaposing ya gagwe go tla go buisa lokwalo a setse a ritibetse mowa, a itse gore o kopa go boela maropeng", (1980:113).

(After Semenogi has accompanied their girl, he went back to his room to read the letter after regaining his cool, he knew he was being asked to go back to his old house.)

The above underlined phrase alludes to a well-known Setswana proverb "marope, go a boelwa, go sa boelweng ke maleng". (At the old dwelling is where one returns to, but not in the stomach.) Semenogi after distancing himself from his lover Seyanokeng receives a letter from her which requests him to return to her. It is common knowledge that after being dumped by the one you love very much, you come to think of it later.

24. "Ba ne ba nna ba le babedi jaaka diatla mme ka go twe mabogo dinku a thebana ba ne ba thusana ka ditiro go tloga kwa losakeng go ya go tsena kwa segotlong", (p.12).

(They lived together, being like two hands, as it is said people succeed by helping each other, they assisted each other in everything from the kraal to the kitchen.)

Mmileng refers to a sense of helping each other or one another or working in harmony as Selepe and Motshidisi did by a proverb "**Matsogo dinku a thebana**" if people do work together it becomes easy to complete or handle it.

25. "A itse batho ba bangwe ga ba ise e ke e re ba gola ba rutwe gore pelo sekwere, e golegwa ke moagi, ba itse gore le pelong a le tshese", (1977:5).

(By the way some people do not know that the heart is a root, it is cooled by the owner, they know that what is in the heart is known by the owner.)

The proverb "**Pelo sekwere e golegwa ke mong**", indicates that it is only a person who can control his or her own emotions rather than any other person. If one is angry, that anger can only fade if the person wishes that it should go away. Then it further says, "le

pelong ga le tshese". The two proverbs shows that the individual or person is the healer of his or her own heart.

3.2 SENTENCE(S)

Should a writer use simple, one-clause sentence or should he build his separate units into more complex sentence structure? There is no general answer to this question, since different considerations will apply in different circumstances. But we can make the general point that complex sentences are to be preferred if the aim of the writer is to present us with a complex structure of ideas, a complex reading experience.

Leech et al. (1981:219) has this to say about sentences,

A sentence is an element, or unit or constituents of a text; a text is made out of sentences in a quite ordinary sense if made out of.

A grammar is regarded as satisfactory if it can generate all, and only, the acceptable sentence of a language. Sentences have been described by H. Weinereich as "the Hercules Columns of linguistic"

in recognition of the fact that recent linguistic theory has tended to deal with no unit larger than a sentence (Chapman, 1987:100).

Giving his own view about sentences to achieve his intended objective, he uses varied types of sentences to characterize particular characters, to help in the development of the plot, to encourage, respect and to enhance narrative reliability.

In discussing the use of sentences in Mmileng's work of art, we will concentrate on meaning and effect in which they are used.

3.2.1 The simple sentence(s)

We will start of by looking at examples from "Lehudu". Mmileng's use of simple sentence is through dialogue.

26. "A ga o ise o mo utlwalele, mosimane?"

"H mm-m".

"O seka wa ikopisa tlhogo, o tla itere,"

"Ke batla go mo itaela a sa ntse a ka reetsa", (1980:23).

("Haven't you heard about the boy?")

"H mm-m"

"Do not worry yourself, he will bring himself,"

"I want to warn him whilst he can still listen".)

The writer heightens the problem through a dialogue between Mathaithai and Mokgalajwe. Mokgalajwe believes and emphasizes the idea that Semenogi needs to be given a hiding and be called to order while there is still time. Mokgalajwe believes in the saying "thupa e ojwa e sa le metsi". Mathaithai is trying to prove to Mokgalajwe that teenagers are sometimes troublesome. For one to conquer that stage, one needs to be tactful when dealing with boys in that stage.

Example from "Mangomo"

27. "Mme o raya mang?"

"Serepa se ba se pegileng sele".

A thaakanya ditsebe. Morago a lemoga
gore go buiwa ka ga bomang (1975:32).

(To whom are you referring mother?

The body they are carrying.

She listened carefully. Later on she realized that who are they talking about.)

Here Thuso is being taken to the hospital after he was mugged by thugs.

Example from "Matlhogole"

28. "A ke nnete ga a nkitse, mma?"

Boemong jwa go araba, mmatsalagwe le ena a botsa.

"Ka ke ne ke re ke a go mmakanyetsa, o mo siesetsa eng?"

(Is it true she does not know me, mother? Instead of answering, her mother-in-law also asked. "I wanted to teach her a lesson, why did you helped her to take cover?")

The above sentence occur at the climactic point in the novel where Mogomotsi realizes the full consequence of her actions by staying away from her daughter. Her daughter does not know her as the

mother. All this time Maadimo regarded her grandmother as her own mother.

3.2.2 The compound sentence(s)

In using long sentences Serudu (1993:176) says,

"achieves effect through the use of correct punctuation and in some cases the repetition of certain key words - these may be verb stems, adverbs or nouns.

The following example comes from "Lehudu".

29. "Mokgalajwe a tshega, a wela tsela. Go le botoka ka mmalabalo wa ga Mathaithai wa `maano' o ne a mo lebaditse matlhorapelo. Kwa moikgatong wa tlhaloganyo o ne a ntse a tlhaetsa kangang ya ga Mathaithai matlho gone pelo e sa yeng phufa selo e a bo e se sa yona", (1980:24).

(Mokgalajwe laughed, he went away. It was better by Mathaithai's prate of "plans" which made him to forget his problems. In his mind, he did not trust Mathaithai's story

because the heart that does not fly, indicates that something does not belong to it.)

Parents will always say good things about their children as if they are always with them. Like Mathaithai talking about his sons to Mokgalajwe. No parent will agree that his or her child is troublesome. Mokgalajwe has lost his son who has 'ran away' and as a parent he is worried about his whereabouts, whilst Mathaithai is busy praising his own sons.

Example from "Mangomo"

30. "... ba mo lomisa nta tsa kobo e le ya gagwe. Ka mmutla wa gae o se lobelo, ba dirisa lone lohunelo le go mo lemotsha gore mosadi o inama a ikantse mosese wa morago; motho ga a ke a iphetsa", (1975:20).

(They let her own lice bit her. They used this trick to remind her that a lady stoops down relying on her hind dress ...)

MmaDinono thinks that she is more important than others. In life it is said that "do unto others as you would like them do unto you". MmaDinono does not like people and isolates herself from others, but surprisingly she organises a party, kills a beast and invites people to her party. She could have known better than not to have any reliable thing to fall back to in case people do not turn up as it happened in her case. Obviously she does not have a 'hind dress' to rely on and as a result the food remained untouched and it was a waste.

Example from "Matlhogole"

31. "A ipotsa gore fa ngaka e umakela Maadimo monnawe a e a ikutlwa gore e bua eng. Go re a nyalwe gape! Malome, rre wa morutabana wa sekolo se segolwane fa mošate e ne e le kgale a mo umakela kgang eo mme ena Mogomotsi a sa ikemisetsa go ya magaleng gabedi. O ne a o orile ka namana, a ikutlwetse gore ntekwane fa o ne o rata motho, o boga jaana" (1977:12).

(She asked herself that when the doctor says Maadimo needs a sibling, does the doctor understand what he is saying. It

means she must get married again? Uncle a male teacher at a high school at the homestead has long hinted that idea but Mogomotsi was not ready to get herself in the fire twice. She seated for that fire herself, she experienced for herself that if you love a person is it tormenting like this.)

Being a married couple is good while both partners are there for one another. But the minute one partner dies, the other suffers emotionally, spiritually and physically. Mogomotsi had to raise Maadimo alone. Hence she does not even wish to get married again. The experience of the death of Motsamai inspired reactions of despair and resignation. There is a tone of irreverence in her challenge to death, for her the death of Motsamai has inspired a sense of loss, fear and helplessness. Clearly, she is asking death defiantly is this then the worst you can do.

3.3 PARAGRAPHS

Stone and Bell (1971:60) says,

Paragraphs are not just hunks of prose marked by indentations, they

are the basic units of thoughts out of which an essay is composed. They are building stones, parts of a large whole. They must be written in such a way as to make an integrated whole.

Paragraphing is another stylistic feature that is used by all writers to achieve effect. Mmileng uses paragraphs of different types and different lengths and structure for variety and emphasis.

3.3.1 Opening paragraph

Serudu (1993:181) has this to say about an opening paragraph,

It is through this paragraph that the writer sets the tone of what is to follow as well as the level of the reader's expectations. It makes the reader feel he should read on, to follow whatever that leads him. In other words, it must prick our curiosity and make us eager to know what the author has in store for us.

32. "Tlhaloganyo ya gagwe e ne e tobekane go gaisa metsi a mogobe o sa tswa go etelwa ke moraka wa ditlou, pelo e le ntshonyana jaaka legogo la masokwana wa mabele o letse. Tse di neng di tsetse lokgobe lo lwa maikutlo di ne di se na bodirololo, di

se na borekololo. Keletso ya gagwe e le yosi, go ya le naga, go katoga maanyaanya", (Lehudu, 1980:1)).

(His mind was so mixed up more than the well which has just been visited by elephants, his disheartenment was like a left over porridge cover. What prevailed his feelings could not be undone. He had only one wish, to go away and to avoid problems.)

In this paragraph the writer uses it to gain effect and direct the reader's mind to the important business which is about to unfold. This is an undoubtedly a very important one. Here Semenogi is forced to run away from his home. As there is nothing he can do, the damage is done, there is no turning back or to undo the problems caused by his father's cow. He has only one wish, to go away even though he does not know where.

Here follows an example of the opening paragraph from "Mangomo".

33. "E rile gore Motshedise a ye ga bona, dipodi tsa lala di se tsotlhe. Ya re a sena go tswalela dikgomo, a ya le ditselana tse di yang ka fa mokgatšheng o di a tleng di fule ka fa go ona, gore a tle a kopane le tsona di ise di anamele le moraka", (1975:14).

(After Motshedise had gone to her home, goats were not all together. He put the cows in the kraal, he followed the paths which goes to the valley where the cows normally graze, so that he could meet them before they could be scattered in the cattle post.)

The chapter brings into focus what is to happen. Selepe finds himself in an awkward situation, when he undertook a walk to look for his goats. He knew there was going to be a problem if he could not find those goats.

Another example worth considering is in "Matlhagole".

34. "Selo se botshelo mokgweleo, bo mafaratlhatlha jaaka dithapo tsa leselo. Ga bo na le e rile o simolola go bo sala morago

wa bo rwalela dithusa-pono, gore o tle o lemoge mekong e sa le kgakala. Bo monate fela ka le fa bo kgweleagane, ga bo tshelwe ke bomorwasemangmang fela", (1977:9).

(This thing called life is a burden, is complicated like strings of a woven dish. Even when one starts to follow it does not have binoculars so that one could realize problems before they happen. It is enjoyable but confusing, life is not lived by the so-called sons only.)

Mmileng's brilliant use of this paragraph explains and depicts the complexities of life. According to him life is something that we cannot say we know. We are made to view life as something we cannot rely on. Hardships and suffering become greater in Mogomotsi's life. The writer chooses to introduce the chapter with this paragraph which gives the reader a clear indication of Mogomotsi's situation. The reader becomes concerned and wishes to know more about Mogomotsi's life and her family.

3.3.2 Deductive paragraph

This is a paragraph from which a reader can draw logical conclusion for things which are soon to unfold.

35. "Bogologolo fa Kolokoto a ise a tsaane le mmaagwe Buti, mosetsana wa GaKubu, o ne a na le tumelo e tona ya gore ga go potso e e bolediwang lefela. Ka go itse gore dipotso ke dirai, bontsi jwa dinako e ne e le ene a botsang dipotso fa ga gagwe. Le gale ka thipa e tle e site molootsi, o ne a se ke a belaela sepe, letsatsi le lengwe fa banna ba babedi ba emisa fa ga gagwe, ba fitlha ba simololela dipotso mo matsogong. O ne a lemoga selo se le sosi fela, gore yo mongwe yo o neng a bua gangwe mo selebalong o tshwanela ke go ka itaya Salutu le fa a ile ka letlhakore", (1980:75).

(Long time ago before Kolokoto got married to Buti's mother, a girl from Gakubu, had a great belief that no question is asked for nothing. By knowing that questions are traps, most of the time he was the one who asked questions in his house. As the saying goes "a knife is heavier for the person who sharpens it", he never suspected anything when two men arrived

at his house, and started questioning him. He only realized one thing that the other one who spoke once in a time he is worthy to make a salute.)

From the above paragraph one can infer that Kolokoto is to be questioned about the accident. He is the one who knocked Semenogi after Bonoko manhandled him and became unconscious. The paragraph demonstrates Mmileng's impressive way of writing. What starts as a reasonable visit by two men ends in Kolokoto being convicted of knocking Semenogi.

Another example from "Mangomo".

36. "Rre yo a re o tswa Benoni, ngwetsi e ya rona ke morwadie. O ngwegile le mosimane mongwe kwa gae ngwagotlola ...",
(1975:62).

(This man comes from Benoni, this daughter-in-law of ours is his daughter. She eloped with a boy last year.)

From the above example which has been quoted it is clear that Thuso is staying with Thandile without having paid lobola. The paragraph also portrays Thandiwe's father as someone who is furious and who came to fetch his daughter.

3.3.3 Descriptive paragraph

A descriptive paragraph is used to describe the physical appearance of objects or persons in the literary work. Throughout his novels one is struck by the manner in which Mmileng describes his characters. This can be demonstrated by a close analysis of some of his descriptions.

Let us look at an example from "Lehudu".

37. "Letsapa le ne le mo atetse, a utlwa gore o ka se tsamae go ya gope, memomo e opa, manyenane a baba, mesifa e katsitse. Fa a gadima letsatsi a le bona le le kwa tlase ka bohibitswana jwa leitlho le bolaya Gautshwane le fa o neng o le teng, ntlheng ya bokone, go ne go le lofetlho lwa metsi. Mo

sekgwaneng sekgala sa kilometara go lo pota kwa botlhaba, a bona lebentlele", (1985:3).

(He was tired, he felt that he cannot walk any further, his bones were aching, joints were aching, muscles were stretched. When staring at the sun he saw it been low with his reddish painful eye. On the Northern side nearer to where he was there was a windmill. In the little jungle just a kilometre behind the east, he saw a shop.)

Semenogi is being described here, as being dog tired and hungry when he approached the shop. Because of him falling into trouble, he chose to run away. The description above suggests a long walk taken by Semenogi.

Another descriptive paragraph comes from "Mangomo".

38. "Go bapa nae go eme yo o amogetseng mokgwaro. A se moleele go le kalo, a le mosetlha ka mmala, matlho a le dikobo jaaka a kgomo e utlwaletse ke lenyora; nko e pharame e bile o ka re di

pedi ka ntata ya lobadi lo losesane, lo lo neng lo bonala go fologa le mokotla wa yona. Dipadi tse di neng di aname go ya le sefatlhego, di dira gore a lebege jaaka motho a kile a wela mo bodibeng jo bo nnang makakauwe", (1975:31)

(Standing next to him was the one who received the matches. He was not that tall, he was yellowish in complexion, eyes were like blankets like that of a thirsty cow; the nose was broad as if they were two because of the thin scar, which is noticeable downward its backbone. Scars which were scattered all over the face made him look like a person who fell inside the well where ants live.)

The description of this character leaves one with fear and anxiety, which makes a reader to realize that Thuso is in trouble. If one is in a situation the same as Thuso's, one is not safe. A person with scars on the face is associated with thugs. Irrespective of how did one get those scars. But in this context, the character is one of the thugs responsible for Thuso being admitted at the hospital and the disappearance of Matshidiso's money. The money was to be used for buying groceries.

Another descriptive paragraph comes from "Matlhagole".

39. "Tsela e e yang Kgalagadi e kgabaganya seporo sa Bolawana fa Gaborone mo Botswana, e bo e fologela ka fa Mogoditshane, kilometara kgotsa tse pedi, e ise e tote Molepolole kwa Mokwena", (1977:1).

(The road which goes to Kgalagadi crosses the railway of Bulawayo in Gaborone, Botswana, then descend through Mogoditshane, kilometre or two, before Molepolole in Mokwena.)

The descriptive paragraph gives evidence to the readers that Mmileng's use of descriptive paragraphs is brilliant. Before getting in the actual business Mmileng describes the place, characters and the time. Here the reader is made to understand and to feel as if she/he is seeing what Mmileng is describing.

3.3.4 Closing paragraph

The closing paragraph must come when the reader is entranced in suspense. This is where we get the solution to the problem presented at the beginning of the narrative. The final and

concluding paragraph should leave the reader with a clear unambiguous and lasting impression.

Here is the closing paragraph in "Lehudu"

40. "Moso le moso Seyanokeng a mmoela fa boletelong jwa bese, maitseboa a tla go mo kgatlhantsha. Fa dipula di tshologa, o ka tlhomoga pelo fa o mmona a tla a itshophile ka jase ya pula, e bile a dirile kgetsi motlhotlho go sireletsa tlhogo e e se keng e rwala. Mokgalajwe o kile a rwala ditlhako go tswa Madibe a tlile go kgalemela mosimane mme ya ne e kete o bua le letlapa. Le gale e kete Seyanokeng o beile mo go reng fa ntho e se na kalafi o tshwanetse go ithuta go tshela nayo. Khukhu ga e ke e imelwa ke morwalo e le wa yona", (1980:139).

(Every morning Seyanokeng accompanied him to the bus-stop, in the afternoon she would fetch him. When it rains, you would feel pity for him seeing him wearing a sack to protect his head. Mokgalajwe once put on his shoes from Madibe to come and warn the boy but it was as if he is talking to the stone.

Though it seemed as if Seyanokeng believe in the saying that "if a wound does not have a cure you must learn to live with it". A beetle's load is never heavy for it.)

The title of this novel sustained our curiosity until the last paragraph. Hardships and sufferings used to be Semenogi's life. The novel introduces these experiences clearly. At the end the novel ends in a beautiful manner. Semenogi and Seyanokeng lived happily as man and wife.

41. "Gompieno sekgopi sa gagwe mo go Morongwa e ne e le mokgwa wa moeka wa go bua a dirile. Se se kgatlhisang e le gore o dira mo o itseng gore go a tlhokega fa lelapeng, e bile fa a tshwere ka diatla o tsenya marapo dinameng, a diga mowa. A kikitlologa a sweditse gore fa go ka twe bo boelediwe botshelo, o tla bo batla fela jaana ...", (1980:117).

(Today her grudge against Morongwa was his tendency of talking after having done things. What pleases her was that he does his chores exquisitely. She swore if given a second chance in life, she is content with the kind of life she is living.)

This is how Mmileng end his novel. This paragraph is suitable as a conclusion of this novel. Nkele is taken aback to her olden days though she could not remember those days very well, because she never enjoyed her youth days as compared to now. She is married to Morongwe and she is content about their marriage, though she complains about Morongwe not being open enough. "Matlhogole" pricked our curiosity and made us eager to know what the writer has in store for us.

CHAPTER 4

LANGUAGE USAGE

4. INTRODUCTION

On the lexical level, our main concern is to examine Mmileng's use of words and or imagery to bring about meaning.

4.1 IMAGERY

"Nowadays, the term imagery should be understood to mean that part of literary work which appeals to any one or more of these senses: sight, hearing, touch, taste, smell and kinaesthetic sense that relates to our body effect" (Millar and Currie, 1978:63-64).

According to Abrams (1971:16)

"Imagery is used to signify all the objects and qualities of sense perception referred to in a poem or other works of literature, whether by literal description, by allusion, or in the analogues (the vehicles) used in similes and metaphors. These sense perceptions are:

Visual	>	sight
Olfactory	>	smell
Tactile	>	touch
Auditory	>	hearing
Gustatory	>	taste
Kinesthetic	>	bodily movement and effect".

"An image can be a description or an idea which by comparison or analogy, stated or understood, with something else, transmits to us through the emotions and associations, it arouses something in the wholeness, the depth and richness of the way the writer views, conceives or has felt what he is telling us", Spurgeon (1961:9).

In addition to what imagery does or entail, Roberts (1983:96) says:

"Imagery is a broad term referring to the comparison of something known - a description of an object or action - with something to be communicated - a situation or emotional state. It is the means by which authors read directly into the experience and imagination of their readers to create a desired response".

We are aware that critics like Shipley (1979:408) for instance consider images as a sub-category of symbolism. The other

approach, however, is the consideration of symbolism under imagery like the one employed by Heese and Lawton when they say:

"... we employ the word `image' as a general term and the word `simile' `personification', `metaphor' and `symbolism' as specific terms indicative of different kinds of images", Heese and Lawton (1975:62).

In this chapter we will follow Heese and Lawton's suggestion and consider simile, metaphor, personification and symbolism under imagery. Proverbs and idioms will also be looked into.

Through the process of association, a certain image is created in the mind of the reader. Abstract concepts are created in a person's mind every time he sees something or talks about it. Mmileng employs various ways of association to draw the reader's attention. He creates images through similes, metaphors, personification and symbolism.

Images employed by Mmileng are better understood when viewed against socio-cultural background. Cultural connotations are fully realised by Kunene's remarks that:

"When however they (images) are localised as to the time and space, they reveal cultural traits which may be unique to the people who provide them with context and specific cultural oriented attitudes to given phenomena, begin to emerge", (1971:102).

4.1.1 Simile

According to Serudu, et al. (1984:98),

"Simile draws explicit or direct comparison between two elements that belong to usually dissimilar categories. The elements consists of a tenor and a vehicle; the vehicle is used to qualify the tenor".

Myers and Simms (1989:277-278) define simile as:

"... a rhetorical and poetical figure of speech in which particular attributes of one thing are explicitly compared with particular attributes of and the thing usually using words like 'as', or 'as if' to link up the tenor and vehicle".

Similes treat two different entities which on closer examinations reveal similar qualities.

The similes that follow come from "Lehudu".

42. "Mapodisa, ka kutlwedi, a ne a itse gore go na le monna wa sethuuthuu, wa metse e e ntlheng ya borwa, yo o neng a tle a fete ka Bodumatau, yo jaanong o neng a nyeletse jaaka metsi a sekaka", (1980:33).

(The police, through grapevine, knew that there was a man who has a motorbike, from the Southern village, who used to pass by Bodumatau, who had disappeared like water in the desert.)

After the accident, Kolokoto sold his motorbike to someone. Police were still investigating the accident. Through rumours police got the information that the motorbike belonged to Kolokoto. Here his disappearance is likened to the scarcity of water in the desert. Mmileng has employed the image to describe the difficulty of the police in locating Kolokoto's whereabouts.

43. "E le tsema le le se nang maungo gonne e rile motlhala wa mosimane go tsena ka matlodi a Gakubu, wa kategela jaaka tlhapi e sesa mo metsing" (1980:58).

(It was fruitless seedtime because the boy's traces got tramped down like a fish swimming in the water.)

People of Madibe tried to help Mokgalajwe to trace his son's whereabouts but in vain. Their efforts in tracing Semenogi are likened to the inability of seeing or catching a fish in a deep water. This comparison perfectly matches as we all know that a fish cannot be easily caught when it is in the water. So it was so difficult to trace where Semenogi was.

44. "A lebetse lefoko la ka metlha, la mongwe wa botlhogotshweu, la go re bana ba motho ba tshwana le senkgwe, ka se butswa se tshwaragane, mme e re se butswa se oma se sasamologe, se fetoge mafofora mafatšhwa ka lefeelo go filwe phefo", (1980:106).

(He has forgotten an everyday word, by an old person, which says children of the same parent are like bread, when baked comes out attached to one another, but when it dries up, turns into crumbs which will be swept to be given to the air.)

Here the oldman was giving a warning to his kids. They should not be like crumbs. They are likened to the bread. This simply means that children of the same parent should be united as one. They should be there for one another.

Simile from "Mangomo".

45. "Selepe a e bona ka molamu o o tlhogo tona mo dinokeng ya ba ya kotama jaaka ntšwa e tle e kotame fa e letetse go tla go fiwa dijo", (1975:7).

(Selepe hit the wild cat with a big headed knobkerrie on the waste, it sit on its haunch like a dog waiting to be given food.)

The surroundings of Tshwinyane's village had marauding wild animals which killed their livestock. A hunting expedition was organised to hunt and kill them. The writer says Selepe fought the wild cat and he likened its way of sitting to that of a dog waiting to be fed.

46. "Fa ba fetsa ka wena o boele kwano ke tle ke go fe melemo", ya thukutha tlhogo, e kitlantse meno jaaka pitse e gana ditomo", (1980:13).

(When they are through with you come back here, so that I can give you the medicine, tightening his teeth like a horse which refuses to bridle.)

A horse is an animal which is very strong and stubborn. The comparison is used to reveal the extent to which the doctor was annoyed and angry about the patient's condition.

47. "A lwa jaaka mokoko wa mokgerane", (1975:22).

(He fought like a hen.)

Thuso and his friends were fighting with boys from Tsokwane. The problem started when Thuso and his friends were sucking milk from their goats. Thuso's way of fighting has been perfectly likened to that of a hen.

48. "A tsaya loeto lwa go boela gae, pelo e balabala jaaka ya moloi a sitilwe ke ditiro", (1975:16).

(He took a trip to go back home, his heart bubbling like that of a witch who failed to perform his duties.)

Here Selepe is looking for his lost goats and not knowing where to go or what to do. He is standing and thinking deeply like a witch, who has failed to carry out certain tasks.

49. "Ka go tshaba go kgalengwa gabedi jaaka lesea, a o roka ...", (1975:5).

(Because of the fear of being reprimanded for the second time, like a child, he sew it.)

A toddler is known to be the one who is troublesome, who wants or needs to be reprimanded time and again. In this context Selepe prefers not to be reprimanded like a child hence he decides to keep quiet.

50. "A lala a menogana jaaka seboko se mometswe ke ditshoswane", (1975:63).

(He rolled like a worm which is attacked by insects.)

After Thandile was taken away from Selepe, he fell ill. He could not sleep, he rolled the whole night, hence the writer likens him to a worm. Selepe was fond of his daughter-in-law. He was badly affected by Thandile's absence.

51. "Sefatlhego se se ne se nale kgwedi se sa kopane le letsatsi se le sesetlhana, se galalela jaaka leungo le itumeletse tlhokomelo, se le boleta jaaka sa lesea", (1977:4).

(The face had one month not being exposed to the sun, it was yellowish, shining like a fruit which is happy for being cared for, it was soft like the new born baby.)

In creating the mental picture of how Mogomotsi's face looked like, Mmileng likened it to that of a baby. She was preparing her looks for her wedding.

52. "Basimane ba ba neng ba ntse ba eme fa thoko jaaka dikgomo tsa metsofe di letse mo tshimong ya mabele", (1975:5).

(The boys who were standing on the side were like old cows on the side of the wheat garden.)

These are the boys who caused Motsamai's death. They were standing on the side like old cows. No one could notice that they are up to something. These boys are being compared to old cows.

53. "Fa a taboga a gona dinao jaaka mmutla o thethela batsomi", (1975:19).

(When she runs draws her feet like a hare bragging for hunters.)

The author has used a hare to describe Maadimo's way of running. She runs like a hare. The struggling of hunters to catch a hare is likened to her way of running.

4.1.2 Metaphor

A metaphor is a figure of speech founded on resemblance by which a word is transferred from an object to which is properly belonging to another in such a manner that a comparison is implied though not formally. The metaphor play a significant role in novels. The absence of metaphors in a work of art renders it shallow and cold.

According to Peck and Coyle (1984:139), a metaphor is a figure of speech in which one thing is described in terms of another. The comparison is direct, unlike a simile where different formatives are used.

The idea is further accentuated by Gray (1989:121) when he says:

"A metaphor goes further than comparison between two things or ideas by fusing them together, one thing is described as being another thing, thus 'carrying over' call it association".

Myers and Simms (1985:178) say metaphor is:

`a rhetorical figurative expression of similarity or dissimilarity in which a direct, non-literal

substitution or identity is made between one thing and another: Similarity, as in 'Johnny's belly is a pink balloon' or dissimilarity as in 'the President's proposed budget is an overinflated balloon'.

In metaphor, an idea, action or thing is called or referred to a word or phrase or expression normally denoting another thing, idea or action, in suggesting some common qualities shared by the two dissimilar thing/objects. A point we have to note in terms of metaphor is that our everyday conversation is full of metaphors even though we do not intend to be so metaphorical.

The following examples will shed some light in how Mmileng uses metaphor in his work of art.

Examples from "Lehudu"

54. "A kgwanyakgwanya gararo, mosimane yo o legadima fa nkong", (1980:127).

(He knocked thrice, the boy with a lightning on his nose.)

The image presented here of "mosimane yo o legadima fa nkong" (a boy with a lightning on his nose) indicated or emphasises the type of scar Semenogi has. It is a big and shining scar on his nose. When compared to lightning, it also suggests that one could also see it from afar or it is the first strange thing which one notices when he meets him for the first time.

55. "Maabane fa ke tla tirong ke wetse ka lemena ke re ke khutshwafatsa tsela ka go kgabaganya. Ka nako e ne e setse e ntlogetse, ka iphophotha fela, ka tswelela", 91980:26).

(Yesterday when I was coming to work, I fell into a hole while trying to shorten my route by crossing. As I was running out of time I just brushed myself and continued.)

Here the aspect of being involved in troubles is well portrayed by using the phrase "go wela ka lemena" meaning to fall into a hole (trap). Bonoko is in trouble hence the use of the phrase "go wela ka lemena".

Examples from "Mangomo".

56. "O simologile e le kwana", (1975:21).

(He started being a lamb.)

Here Mmileng has used a lamb to describe Thuso. A lamb, which is a gentle animal, is associated with Thuso's character when he was still young. His father is surprised of his sudden change of behaviour.

57. "A lemotsha ngwetsi ya gagwe gore ena Selepe e setse e le molora", (1975:55).

(She made her daughter-in-law aware that Selepe is now an ash.)

"Molora" is a burnt coal. Selepe is called "molora" because of his old age. He is no longer young, he can die at any minute. Seeng is given a word of advise that despite her problems with Seitisho, she needs to fulfil her duties as a daughter-in-law. The author

has painted a picture of ash to imprint a mental picture of the responsibility that an old person demands.

Examples from "Matlhogole".

58. "Megatla ya ditlhaka e le mafaratlhatlha ...", (1977:36).

(Tails of the letters were complicated ...)

The metaphor has been used effectively. Here Maadimo's handwriting is compared to tails. This comparison does not only describes the letter, but also show how nervous she was as she realizes that she still has more questions to write. The metaphor used matches the atmosphere during the writing of examinations.

59. "Fa o le kwa phogwaneng ya thota, o latlhela matlho kwa bokone-botlhaba go fologa masimo, go ya kwa molapong le go ya kwa pele kwa letamong, o bo o lebile lengwe la mafelo a a bogegang a lefatshe la Morolong", (1977:34).

(When you are on top of a hill and looking at the north-eastern side of the fields, towards the river and also further to the dam, you are looking at one of the good looking places of Morolong.)

Mmileng is pointing at the middle of a hill by using human parts. He is referring to the top of the hill using the middle of a head (phogwana).

4.1.3 Personification

Serudu, et al. (1980:99) assert that personification

"... attributes human traits, actions or emotions to something that is not human or not even animate. The object can be addressed as if it is a human being or be made to speak".

Mmileng has used personification in his work. The following examples serves as illustrations.

60. "Lobadi lwa metlha ya bobotlana lo tsetse sekgopi",
(1980:138).

(Scars of the days of his childhood has given birth to a grudge.)

The definition of personification implies that it not only animates the inanimate but also endows human attributes to other animate but non-human objects. In the above example scars has been addressed and given human traits. Only human beings can give birth but not scars.

61. "Fa go ntse go ya ga nna le kgatelopele; fela ka letsatsi le le ragileng la tsheko", (1980:79).

(In the meantime there was progress; but the day that kicked that of the court hearing.)

The use of the above image, indicates the ability of the day to kick - instead of saying the day after the court hearing, Mmileng says letsatsi le le ragileng la tsheko. Usually only animate things can kick. But in the above image the day has been given human attributes.

Examples from Mangomo.

62. "Maloba fa Motsheganong e thulama", (1975:42).

(Yesterday when May rests.)

The month of May is an inanimate and impersonal noun which assumes human characteristics. It is afforded human traits because the writer says it falls asleep. Only human beings have the ability to do so.

63. "Maotwana a bua le lefatshe le go le komelelo", (1975:3).

(Wheels were talking to the ground even if it is dry.)

This sentence is striking for its use of personification. Here the writer wants to tell us about the extent of which the car was moving. Selepe was the only person who owns a car. Only human beings can speak but not the wheels as in the above sentence.

64. Tsa tswalwa se ntse se šenne meno, (1977:38).

(Schools closed whilst its teeth were exposed.)

The expression simply means that winter season was still very cold. Winter in this context behaves like a human being, with its teeth exposed outside.

65. "Ya palama phefo e belaetsa gore ga e a tlala, ya tloga e ya ne e kete e tla ya go wela sekgala se seleele kwa morago ga dikota", (1977:21).

(It doubtfully climbed the air as if it was not full, it fell far away behind the poles.)

Mmileng gives certain inanimate object physical structures to enable them to act like human beings. Here the ball is given human traits because the writer say it climbs the air.

66. "... , matlhabo a seloka le ona a bua ya ona kgang", (1977:75).

(Wounds caused by long grass were talking their language.)

"Seloka" (long grass) is an inanimate and an impersonal noun which assumes human characteristics. Through personification, it acquires human traits so that it is able to talk, as if it was human being. After roaming around the veld, Maadimo is experiencing the worst pain due to the wounds caused by long grass whose seeds stick to the clothes and pierced her body.

67. "Moso o o loapi lo ne lo tsogile lo tlhapile", (1977:3).

(That morning the sky woke up having washed.)

The sky which is an abstract noun is endowed with human act. Usually only human beings or animate things can wash themselves. Here the expression implies that, that morning the sky was clear but Mmileng personifies the sky by saying "lo tlhapile" (to wash).

4.1.4 Proverbs

If there is one aspect of language which reflects culture and tradition more than anything else it is the proverb. If an African writer neglects the use of proverbs in his work of art, his work

will lack originality and the common touch with the people because almost all the traditional philosophy of such people is embodied in proverbs.

Guma (1983) defines a proverb as follows:

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.

On the other hand Okpewho (1985:249) states that,

In proverbs, the metaphorical language helps achieve a certain economy of expression by squeezing an entire area of human experience within a few well - chosen words.

Lastly the above idea is further accentuated by James Stuart quoted by Kumalo (1979:1). He says:

Every true proverb is pithily expressed and is based upon the experience of mankind; but must also meet with

popular acceptance and be of widespread application.

The most significant aspect of Mmileng's language, however, is his extensive use of proverbs in order to give a genuinely African flavour to the character's speech. The proverbs are particularly noticeable in the speech of the older people, appropriately so, since the ability to use them expertly came with experience and was regarded as a sign of wisdom. Indeed, the proverbs represented the sum of traditional wisdom.

Here is an example from "Lehudu".

68. "... Ba ga Ntshinogang ba re ga ba a go ribegela difatlhego rra, matlo go ša mabapi, a didimala go se kae, motho wa segolwane," (1980:60).

(... The Ntshinogang people say they are not ignoring your sir, it is those neighbouring houses that burn.)

Mmileng uses the proverb "matlo go ša mabapi" in indicating the sympathy one gets from others if he is in trouble. In real life

problems and hardship do not occur to one person only, but to everyone in general. Mokgalajwe is experiencing a lot of problems, namely; the death of his wife and his son's disappearance. Therefore the above used proverb is didactical, we do not have to think and believe that difficulties in life face one person but every one of us.

Example from "Mangomo".

69. "Le fa o ka itse mathaithai a go taboga le lefatshe le, o be o le kopanya, o nne o ntse o itse gore bokhutlo jwa boferere ga bo nne monate. Mogologolo o sa le a opa kgomo lonaka fa a re phudufudu o rile ke lobelo, marota a re ke namile, gonne ga go ope yo o ka dirisang nako yotlhe ya botshelo jwa gagwe a ntse a sia," (1975:60).

(Even if you know all the tricks of running in this world and finishes them, you must always know that deceit does not end nicely. Our older generation was correct when saying a stem-bulk said he is speedy, the hills said I am wide, because there is no one who can use all his life-time running.)

Mmileng's use of the proverb, "phudufudu o rile ke lobelo, marota a re ke namile" referring to people in general and specially Thuso.

He is busy running away from his responsibilities as a parent also the law. The writer seems to indicate the vastness of life and the distance one has to explore in one's lifespan, which will always remain untouched and unexplored. Thuso, who runs away from different people, the law, finds the hills very wide and very difficult to ascend for he commits suicide at the end.

Example from "Matlhogole".

70. "Le jaaka ba sa mo gakgamatsa gonne jaaka go sa le go boletswe kgaka-ntsho e fofa, mebala e bonwa motlhang e sule," (1977:41).

(Even though they did not surprise her as it was said that a black guinea fowl flies, colours are seen when it is dead.)

The proverb "kgaka-ntsho e fofa mebala e bonwa motlhang e sule" as used by Mmileng indicate that what a person is worth is seen when he/she is dead.

71. "Goo motho go thebe phatswa," (1977:16).

(There is no place like home.)

The proverb teaches us that one's home will always be better than any other place in the world. Despite all the happiness we get anywhere, despite the riches we get anywhere in the world, home will always be home. The writer portrays a scenario whereby people working away from their homes, are preparing for being with their families during festive time.

72. "Motsetsi o ja ka letsogo," (1977:16).

The writer has ingeniously employed this proverb to express his deep concern for bad things happening around him. People have changed drastically these days, in that there is no respect for human-kind. People live and behave like wild animals. This

concern is brought in a form of a metaphor "merafe e intshitse dibatana e jaana ka meno". To bring this undespicable act Mmileng employs the proverb "motsetsi o ja ka letsogo" meaning "it is bad".

73. "E e bowa bo ntlha e a ikelela," (1977:54).

(The one with sharp hairs is self-cautious.)

The reference made by this proverb is that, a newly born monkey, like a kitten is born without hair. The mother is thus responsible for its survival and will at all cost ensure that no other species sees its offspring in this state until it becomes of age which period is when it grows her hair.

The above proverb suggests that Seeng should be responsible enough not to fall in trouble because of her irresponsible husband's behaviour. This proverb has relevance in warning her in order to be cautious about everything.

4.1.5 Idioms

An idiom, in comparison to the proverb, is a general statement of fact by merely a phrase.

Allen (1990:586) defines an idiom as

A group of words established by usage and having a meaning not deducible from those of the individual words.

Guma (1983:68) has this to say about the idioms,

In their basic form, idioms are based on the infinitive form of a particular verb stem, which is the key-word in the whole construction. This verb stem may appear in its simple form or in one other of its derivative form. Its meaning may be purely literal. But there may be a gradual shift of meaning the literal to the figurative. The literal meaning, however, does not disappear altogether in that it can still be discerned in the meaning of the entire unit of which it is the key word.

Here follows examples from "Lehudu".

74. "A batla go baya tlhogo teng foo, mme fa a tla gopola se molapo o go tweng o se dirile borra Tira kwa Madiba, a fetola monagano, fela a le pelopedi," (1980:4).

(He wanted to lay down his head there, but he remembered what the stream did to the Tira's family at Madibe, he changed his mind, but he was undecided.)

The above idiom is used effectively and convincingly to express the confusion in Semenogi, when he undertook a journey to an unknown place. He was feeling very tired instead of taking a nap, he remembered what the stream did to the Tira's family. As he was frightened he was forced to go on with this journey.

75. "Ba ne ba tshwere phage ka mangana," (1980:51).

The above idiom is used to describe the intensity of the learners in preparing for their exam. The idiom suggests that only through hardworking success can be achieved.

76. "Legare a tshwere pelo ka letsogo," (1980:51).

The meaning of this idiom is "to be worried". Here Legare is portrayed as being worried about Semenogi's condition as he was not getting any better.

77. "Legare tota! Ene yo o neng a mo ruta gore monna ga e re a tlhotswe a rwala mabogo, mo tlhogong, gone tseo e le dilo tsa sesadi", (1980:100).

(Legare himself. The one who taught him that if a man has failed, he does not carry his hands over his head because that is womanish.)

Here Semenogi is responding by remembering what Legare had taught him. This idiom teaches people that when one goes through difficulties, one needs to be stronger. The difficulties endured by people will be overcome if there is perseverance.

Examples from "Mangomo".

78. "A itlhoboga, a tsena mo ntlong", (1975:48).

(He was hopeless, and went into the house.)

The meaning of this idiom is to give up. Selepe gave up when he realised that Thuso was not there after he came home driving his horse-cart.

79. "Go rakana le dinko di aboga," (1975:47).

(To get into contact with a person.)

Selepe was a soft spoken person, who always wanted things to be done his own way. He does not encourage cruelty to animals, hence he wanted to make sure that the horses are freed from the cart. The above idiom indicates that Selepe's heart is on his livestock and that he becomes annoyed if he thinks people do harm to his livestock, hence he went to see if his horses are freed.

CHAPTER 5

5.1 LOOKING BACK

When we look back on our work on Mmileng's novels, we realise that we have been handling a work of art that was created by a master at his craft. When a writer decides to write a book, he decides on the language that he wants to use. Based on his background knowledge of the language, he makes his own creation. He works as an artist and creates something with his own imagination. His creation may differ from standard language, and it may also differ from the language used by other writers. Thus, this may form the style of a particular writer.

For one to analyse a work of art, one must first find the norm from which a text differs in order that he can find the style of a particular writer.

In the first part of this work, we attempted to give an overview of the importance and functions of language as well as why Mmileng in particular was chosen as our aim of the study.

In the second part of our study we tried to develop a stylistic framework whose purpose was to inform the analysis of Mmileng's novels. In developing this stylistic framework, we discussed the following aspects: definition of style and stylistics and towards the theory of stylistics criticism and the goals of stylistic analysis.

In the third part of this study an analysis of Mmileng's three novels is undertaken. Choice of words was the first aspect to be discussed. The diction embodies various aspects such as, the word, lexical deviation, allusion, sentences and paragraphs.

In analysing diction in Mmileng's work of art, we considered words in context and we tried to characterise them. In the choice and use of words he has enhanced the quality of his style. In so doing, readers had been able to know and understand some of the expression in context. Alongside word choice, we discussed lexical deviation and allusion to biblical aspect and proverbs.

The sentence is one of the techniques used by Mmileng to enhance his intended objective. Mmileng uses different types of sentences

to create harmony, unity and coherence of thoughts in his work. He also uses paragraphs which are the building blocks of his chapters to organise the thought and to unfold the story.

The use of figurative language was the last aspect to be discussed. Figurative language embodies various figures of speech namely, simile, metaphor and personification.

The study has shown how the writer has employed these images as a form of expression that is meant to convey vivid meanings and to appeal to the senses in such a way that their effect strikes the reader and to give pleasure. We found that Mmileng succeeds in the way he handles these images. The success is due to the fact that, he has a way of using them artistically to evoke emotion and imagination. Mmileng's use of figurative language is not just an effective literary communication device, but a key that allows the reader an entry into his mind.

A proverb is one of the devices used by Mmileng. A proverb is a treasure of the African community, he could not escape their influence, instead they fuelled his original ideas. He could not

ignore the power of expression present in the African proverb. He did not merely repeat them, but he gave new significance through creating new context for them and brilliantly interweaving them with his other artistic devices. He has employed them to give unity and depth to his narratives. Proverbs has proved to serve as one of the vehicles of expression he has employed with commendable effect.

The richness of the language is also realized in the use of idioms. The breaking of language rules, in the use of idioms is displayed. The basic structure of idiom is tempered with in various ways to emphasize what he wishes to say. Mmileng plays around with words in idioms i.e. he shifts the basic structure or omits words but in most cases he does not temper with nor change their original meaning.

5.2 CONCLUDING REMARKS

In this study we have tried to analyse the style of Mmileng in the following three novels: "Lehudu", "Mangomo" and "Matlhaqole".

We feel Mmileng has done brilliant work enough to make his novels a commendable work of art. Taking his novels we can say that what most sustains the reader's interest is how he employs language, its fascinating quality, its evocative power, its magnificence and its readability. It is our hope that this study will stimulate further analysis of the works of Mmileng. It is only through such studies that we can eventually have a good idea regarding the important aspects of Setswana novels.

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