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**INTERTEXTUALITY IN SETSWANA:  
THE NOVELS OF D.P.S MONYAISE AND M.T. MMILENG**

by

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I declare that

"INTERTEXTUALITY IN SETSWANA: THE NOVELS OF D.P.S. MONYAISE  
AND M.T. MMILENG"

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

  
N.J. MANYAKA

(iii)

## DEDICATION

To the little girl Tsholofelo and the late D.P.S. Monyaise

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## SUMMARY

All men, in the vertiginous moment of coitus, are the same. All men who repeat a line from Shakespeare are William Shakespeare, (Worton and Still, 1990:13)

The purpose of this study is to investigate the relationship, influence or intertextuality in Setswana, using D.P.S. Monyaise and M.T. Mmileng. Influence and Intertextuality form the new literary devices which help to look at literature differently from before. Intertextuality as will be observed is an aspect of the new literary theory called DECONSTRUCTION. By looking at this theory, we are trying to avail the work of these two writers to it, because nowhere in Setswana literary studies have the aspect: intertextuality or the theory deconstruction been treated. We are of the opinion that this study will open new ways of analysing literature in African languages.

This study also introduces two important concepts namely, host and parasite, where they are assigned to the two writers, Monyaise and Mmileng respectively, and this is done through the assessment of proverbs, imagery (simile and metaphor) and themes.

The study, firstly defines important concepts, then analyses Monyaise's works, presenting him as the host. Secondly, it looks at Mmileng ('parasite') to identify his relationship to the host Monyaise.

We hope that this study will add and pave new ground in African Languages Literature in general as envisaged.

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## CHAPTER 1

### 1. Introduction

The aim of this study is firstly to make a critical analysis of Monyaise's works and thereafter to discuss intertextuality in Monyaise and Mmileng. Much has been written about influence but not intertextuality (cf. Moleleki, (1988); Ntuli, (1984); Jabbi, (1979) and Palmer (1982)) in African Languages literature.

#### 1.1 Aims of the study

Nowhere in Setswana literary studies have influence and intertextuality been treated. Therefore this study aims to break new ground in this language and maybe in other languages because it breeds a fresh new method of looking at literary evaluation. We aim to make a statement that there is 'always' a relationship between writers, because no writer can do without influence of some kind as no writer is an island. To put this in Bathesian terms as Moody (1983:22) has done, we say;

The whole human activity  
of working out, exchanging and  
preserving information should  
be seen as a unity which is  
composed of immanently organized  
but interrelated semiotic

systems not one of which can function in isolation.

## 1.2 Scope

This study comprises five chapters. The first chapter introduces the study and looks at key concepts. Chapter two provides a theoretical base that will inform the analysis in subsequent chapters. Intertextuality, subsumed under a broader deconstructive approach, forms the cornerstone of the theoretical assumption of this chapter.

Chapter three, evaluates D.P.S. Monyaise's works viz. Go ša baori, Omphile Umphi Modise, Marara, Bogosi Kupe and Ngaka Mosadi Mooka. The idea is to present Monyaise as the host to Mmileng (see 1.3.5).

Chapter four deals with M.T. Mmileng as a 'parasite', (see 1.3.6) 'feeding' on the host Monyaise. Lehudu, Mangomo and Matlhogole are Mmileng's texts to be used as illustrations.

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

## 1.3 Definitions of terms

The important concepts to be defined in this section are allusion, parody,

imitation, influence, host, parasite, and supplement.

### 1.3.1 Allusion

It is a term included in intertextuality as it interlinks one text to other texts.

M.H. Abrams (1985:8) defines it as:

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

The reference to other texts is, according to Cuddon, of four types which are:

- a reference to events and people;
- reference to facts about the author himself;
- a metaphorical allusion and
- an imitative allusion.

All the types of allusions would be considered in this study. The consideration would be part of this broader study called intertextuality.

### 1.3.2 Parody

Parody is seen by Cuddon (1991:682) as an imitative use of words, style, attitude, tone and ideas of an author in such a way as to make them 'ridiculous', when for instance, the subject matter of a precursor text that is parodied, may prove to be a valuable indirect criticism or it may even imply a

flattering tribute to the original writer. Irrespective of its satirical nature, parody will always interlink two texts or writers, hence its being regarded as a form of intertextuality, and it becomes the best when handled by matured writers.

Cuddon (1991:682) says:

It is, therefore, a minor  
form of literary art which  
is likely to be successful  
only in the hands of writers  
who are original and creative  
themselves. In fact, the  
majority of the best parodies  
are the work of gifted writers.

### 1.3.3 Imitation

Imitation in literary cycles is used to describe a literary work which deliberately echoes an older work of art but adapted its subject matter. To this, we are of the opinion that every literary imitation is a supplement which seeks to complete the original and also functions for the reader as the pre-text of the original.

Worton and Still (1990:6) assert that:

Imitation is thus not repetition,  
but the completion of an act of  
interpretation - and a mode of  
interpretation which is a highlighting

in which the reading and writing translator declares her/himself, while also engaging in a process of self-alienation.

The idea in writing and reading is that a writer should learn everything he could from the masters who were his predecessors. Because of the fact that imitation links past writers with new writers, it becomes a form of intertextuality. Thus we may conclude this part by citing Worton and Still (1990:9) who say:

In imitating others, readers recognise in (or impose on) these texts segments from other writings which may have been forgotten by the writer or even written many centuries later.  
(Emphasis mine).

To this effect imitation helps to bring back memories of great past writers, and also shapes one's work, for one would be modelling his work along the lines of his predecessor.

#### 1.3.4 Influence

Influence is a term used in literary history for the impact that a writer, a work,

or a school of writers has on an individual writer or work. Bloom in Holman and Harman (1986: 257) states that:

... influence involves a  
 misprison or misreading -  
 something quite remarkable -  
 of a previous writer as an  
 unconscious strategy of creativity  
 so that every poem is a misinterpretation of a hypothetical parent  
 POEM.

Influence as a literary strategy helps writers to be more creative in their writings. The influence Monyaise has on other writers in Setswana is wide and very important. This creativity aspect is also observed in Michael Foucault who was influenced by Louis Althusser as Gane (1987:2-3) states;

and it is certainly important  
 to note, as Louis Althusser, the  
 leading French Marxist philosopher  
 has remarked, he (Foucault) was  
 a pupil of mine, and 'something'  
 from my writings has passed into  
 his, including certain of my  
 formulations. But ... under his  
 pen and in his thought even the



meanings he gives to formulations

he has borrowed from me are

transformed into another quite

different meanings than my own.

(Emphasis mine)

There is little doubt that Foucault and Mmileng were influenced and the influence helped them or their works to be well shaped and expressive.

### 1.3.5 Host

A host is any person who receives guests in his home. A host is also defined biologically as a cell or organism that serves as a source of nourishment for another cell or organism called a parasite. It is in this notion that the concept host is to be used in this study. In this work, a host is an equivalent of an older writer or precursor writer who influences or acts as an inspiration to the new writers and who is also in turn sucked by new writers.

### 1.3.6 Parasite

According to the Encyclopaedia Britannica (Volume 2: 1046), a parasite is a specy which lives and feeds on another (host). Their relationship i.e. host and parasite is refered to as a parasitical relationship. It further says that a parasitical relationship between the two species of plants or animals in which one plant or animal benefits at the expense of the other usually without killing it, is but merely and also making its life possible. In this study, a parasite will

be any writer, critic or reader who uses another as a source or any new writer who 'feeds' on the precursor writer, because he sucks what would make his work look good and survive.

Parasite ... live on the body  
 surface of the host ... They  
 do not commonly cause disease in  
 their hosts but rather suck blood  
 or create superficial damage to  
 skin, (Encyclopaedia Britannica, Vol. 2: p. 1046)

A critic as a parasite in literature sucks or consumes the host by dismantling the text to pieces. The concept 'parasite' in this study, is adapted from Belsey (1980) who sees the critic or writer as a consumer of texts. For a consumer to consume anything, there must be some commodity or books which are termed 'literary commodity' by Belsey (1980) created or produced by the host. Belsey (1980:129) says;

it seems that none the less any  
 text can be rendered fit for consumption.

Therefore a spectator or reader (as future writer) remains a consumer ('parasite') in our society.

### 1.3.7 Supplement

Supplement is a French term used by the French philosopher Jacques Derrida,

to mean 'to take the place of', to 'substitute' as well as addition. Derrida used this term to denote the unstable equilibrium and a constantly shifting relationship which exists between speech and writing. In this study, this term would be used to signify that one text adds or compliments the other. Cuddon says:

Each text/terms both replaces,  
 supplements and adds the other,  
 (Cuddon, 1991: 935)  
 (Emphasis mine).

**NB:** Intertextuality will not be defined in this chapter as it forms a major part of Chapter 2.

## CHAPTER 2

### 2.1 Developing a theoretical framework

To date literary theory has become very fashionable. The new literary theories (thanks to their coming into being), stress the systematic study of literature and broke the traditional critical approaches we had earlier. It is the coming to being of these new theories which proved or opened fertile grounds for later transformations in critical practices. Surely these new methods are very new, as Terry Eagleton in Rice and Waugh (1989:16) say:

... if one wanted to put on  
date on the beginning of the  
transformations which has  
overtaken literary theory  
in this century<sup>1</sup>, one could  
do worse that settle on 1917 ...

It was until the coming of the Post-Structuralist theory - Deconstruction which dates to the early 1970s, that literary analysis and criticism was looked at differently from before. Before this theory came into being, i.e. the "Pre-Post-Structuralist period" was termed by many theorists as a stage of "phenomenological sleep". The significance of this is that the theory itself brought a lot of changes and, questions to many. About the coming of Jacques

Derrida and Deconstruction, Frank Lentricchia in Culler states that:

Sometime in the early 1970s  
 we awoke from the dogmatic  
 slumber of our phenomenological  
 sleep to find that a new  
 presence had taken absolute  
 hold over our avant-garde critical  
 imagination: Jacques Derrida.  
 Somewhat startlingly, we learned  
 that, despite a number of loose  
 characterizations to the contrary,  
 he brought not structuralism but  
 something that would be called  
 "Post-Structuralism". The shift  
 to Post-Structuralism direction and  
 polemic in the intellectual careers  
 of Paul de Man, J. Hillis Miller,  
 Geoffrey Hartman ... all of whom  
 were fascinated in the 1960s by  
 phenomenology, (Culler, 1986:12).

Surely deconstruction brought new light into the way we had to look into our literature. What is this method called deconstruction? It is a theory of literature which has been presented by many as a philosophical position, a political or

intellectual strategy, and a mode of reading; but students of literature and literary theory like myself are doubtlessly most interested in its power as a method of reading and interpretation.

This theory questions the assumption the structuralists had that structures of meaning correspond to some deep-laid mental 'set' or the pattern of mind which determine the limits of intelligibility. It shows how this structure is subverted by the working of the text themselves, and asserts that behind the structure of the text the structurality of language is at work. It further sees language as a system of signs which is in a constant play and meaning is a product of this play of differentiation. Therefore this view does not entail that everything goes with regard to interpretation of texts, but signifies that one is sensitive to the presence of phrases of countless of other words and other texts, which are absent. This brings us to the notion of a text which is seen by deconstructionists as:

a chain of marks vibrating  
with the free and incessant  
play of difference, (Abrams, 1979:574).

A text is further seen as an intextual event itself and changes continually for the interrelationship between signs are never constant. Derrida (1979:84) says:

A text is henceforth no longer  
a finished corpus of writing,  
some content enclosed in a book

or its margins, but a differential network, a fabric of traces referring endlessly to something other than itself, to other differential traces.

The argument laid here is that a text will always get or attain meaning from other texts. To this Culler states that meaning is context-bound but content is boundless, for it refers us to other previous texts. This sets us to the aspect of intertextuality which is part of deconstruction, because when coming to real actualities in this case of particular texts and their relationship thereof, we are talking intertextuality. Through this deconstructive framework;

Deconstruction finds in the text it interpretes the double antithetical, for example the relationship of parasite and host, the interrelationship between texts, (Bloom, 1986:252).

In saying that a text is intelligible only in terms of other texts or prior body of texts - and other projects and thoughts which it implicitly or explicitly takes up, continues, prolongs, cites, imitates, we have proposed the aspect of intertextuality.

## 2.2 The role of influence in literature

This section aims to look at influence and its role in literature. Influence, does not imply an imitative relationship between the source and the influenced object, in that the influenced will "always remain himself or herself". This view is supported by Bloom (1973:6) who says:

While, of course, I come  
down from the past, the  
past is my own and not  
something marked Coleridge,  
Wordsworths ...

Bloom suggests that despite being influenced by other writers who came before himself, any writer's work still remains his or hers. In this case influence helps only in shaping one's work like it did in Bloom's case. An opposite of what we have above comes from Palmer when making an unfair statement about the African and Western writing. He says:

A reasonably fair statement  
of the position would be that  
the African novel grew out of  
Western novel ..., (1982:06).

To Palmer, influence implies causing one writer to write instead of seeing it as a contributory factor to the emergence and shaping of a work of art. Moleleki



(1988) is of the opinion that it is not the case that a work of art grew out of influence, but only that there are factors which impinge upon the writer's mind in the creativity process.

A more radical view on influence is by Wilde in Bloom (1973:6) who bitterly remarks that,

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

Wilde's more radical and very strong point goes along with that of Palmer (1982), in that they tend to believe that influencing one is giving away your own soul, (but) not helping him be himself. It is because of influence that one's work has shape and sustenance. Bu-Buakei Jabbi (1979) argues that, it is because of a Western novel that the African novel is in the shape or form it is today. In writing, it is because of a precursor writer that a young writer shapes up and be creative. Therefore influence needs to be taken and understood in this light (Moleleki and Jabbi's way). On the contrary, there is a kind of a critic who spends his time dissecting what he reads for echoes, imitations,

influences, as if no one was ever simply himself;

but is always compounded  
of a lot of other people,  
(Bloom, 1973:07).

Such critics are those who are only concerned with recognising "influence", but doing that is not enough because the recognition of influence needs to be followed by the reader's critical development of;

an understanding of what  
such an influence contributes  
to the vision of the African  
writer, (Moleleki, 1988:14).

The critic should be able to identify the influenced writer's artistic creativity and "originality" in his work, because despite being influenced, his writing is assumed by most scholars will always be 'original'. To this Bu-Buakei Jabbi (1979:120) has this to say;

it is perhaps clear already  
that influence and originality  
are not mutually exclusive in  
conception; originality can  
in fact be achieved in the  
very moment and interstices  
of influence.

To this, I would like to believe that originality is a very delicate issue which is not there in literature. As Ntuli (1984: 15) states;

It is common knowledge that an artist cannot work in a vacuum. For him to produce anything a number of influences work on him. In the first place these influences are his experience which he experiences in the medium of his choice. In the second place he is influenced by the models of expression found in his cultural and artistic environment (and other writers).

(Emphasis mine)

For instance in Setswana, D.P.S. Monyaise as a precursor writer had influenced a lot of writers like Mmileng. To this effect it would be very much proper to state that influence helped to give both shape, style and substance to his (Mmileng) work. The young writer's (Mmileng) work is very good and artistic. Therefore as one may point out, the role of influence in writing is to help shape the character of one's work.

One would have thought that in pointing to influences upon a work or

body of literature, one is merely highlighting some of those factors which seem to have helped in shaping the character of that work of literature as we have it, (Jabbi, 1979:155).

### 2.3 The host and the parasite in Literature

Criticism of a literary text would not be possible unless a literary text exists. A critic of a literary text would cease to be if an author of a text does not exist. To this, as much as a parasite won't be in existence without the host, a critical text won't be around without a literary text. A critic in literature strives for other people's work for survival. He feeds on the text. A critic, by merely feeding on other people's work (text), becomes the parasite in this case. Bloom (1986:249) states that;

the critical text and literary text are each parasite and host for the other, each feeding on the other and feeding it, destroying and being destroyed by it.

In feeding on the host (text), the parasite (critic), attempts to outwit the elements in the text he tries to interpret, but,

only to twist them up again  
in another place and leaves  
always a remnant of opacity,  
or an added opacity, as yet  
unravelling, (Bloom, 1986:247).

The critic finds himself in interminable repetitions, repeating what the writer has in his text. At the end this parasite cannot unscramble the tangle of lines of meaning but can only retrace the text. He tries hard to get the text right, or to break the barriers but only to fail many times in repetitions which are only terminated by his death and this signifying the death of the parasite. At the same time the host or text can be killed by the parasite (critic), in that he dismantles or consumes the text to pieces according to Belsey (1980). It demolishes the helpless text with tools which are other than stronger than what is demolished. Bloom (1986:251) asserts that;

The word 'deconstruction' suggests  
that such a criticism is an activity  
turning something unified back to  
detached fragment or parts. It  
suggests the image of a child  
taking apart his father's watch,

beyond any reconstruction.

Writers in presenting their texts, do this in the framework of previous texts/writers. In literary works, a young writer, whom we shall regard as a parasite, models his new work along the lines of a precursor writer to be called a host in this study. This young writer feeds on the host. Plottel and Charney (1978:XVI) has this to say:

... criticism has recognized  
 that each text implies other  
 texts. As Willam Carlos Williams  
 puts it: Let it be granted that  
 whatever is new in literature the  
 germs of it will be found somewhere  
 in the writing of other times ...  
 "Nothing is original or more  
 like one's self as feeding upon  
 others.

The above quotation is highly true because we turn to believe that influence as said earlier, does conceal originality because only that which the young writer alludes to or parodies remains outside his scope and the "rest" is his. Just like Mmileng as a young writer having been influenced by Monyaise, his works reflect a greater creativity and more influences.

To write well and excellently well, one must go through other's works just like a parasite which goes for other's blood or sap. Roland Barthes has observed that,

in order to speak or write,  
one must seek support from  
other texts, (Plottel, 1978:129)  
(Emphasis mine),

because as always, a writer is seen as modeling his work along the lines of his precursors. This is what we refer to as two writers being host and parasite to each other. The parasite feeds on the host, and

The host feeds the parasite  
and makes its life possible,  
but at the same time is killed  
by it, as criticism is often  
said to kill literature, (Bloom, 1986:217).

It is the host which makes the writing or life of a young writer (parasite) possible or more organized. As much as the host or the precursor writer feeds and makes the life of the young writer possible, the host's work benefits in the process. The precursor's text in some cases gets new clarity and it is supplemented by the new text. When it is the host's turn to gain from the parasite, the young writer becomes the host and the precursor writer becomes the parasite. Therefore this explains the assumption that the parasite cannot live without the host and visa versa, they must always live side by side (only in

the context of this study).

The precursor writer or text as Miller says;

... is that ambiguous gift,  
 food, host in the sense of  
 victim, sacrifice. It is broken  
 divided, passed around, consumed  
 by the critic canny and uncanny  
 who are in that old relation to  
 one another of host and parasite.  
 Any poem, however, is parasitical  
 in its turn on earlier poems in  
 another version of the perpetual  
 reversal of parasite host. If the  
 poem is food and poison for the  
 critic, it must have in its turn  
 have eaten. It must have been  
 a cannibal consumer of earlier poems,  
 (Bloom, 1986:225).

In this study the host would be the one who influences the other, namely Monyaise, and the influenced that is Mmileng being the 'parasite' because it is through what he sucks from the host that he be what he is.



## 2.4 Intertextuality

Before getting into what intertextuality is, let us share the dialogue which occurred in Plottel and Charney (1973: XIV) between Humpty Dumpty and Alice about this new concept:

"Intertextuality is a patchwork  
a fusion, a mosaic of allusion",  
said Humpty Dumpty.

"I understand", replied Alice.

"But why do you use a word that  
isn't even in the dictionary?"

I don't know whether this issue was  
about a new technique for sexuality  
or whether you were dealing with  
problems of editing ancient membership.

Don't you know there is a very special  
rabbit hole for those who sin against  
language. Most speakers of English  
wouldn't hesitate to send you there.

Saying a word as gross as intertextuality  
is bad enough. Coining it, encouraging its  
widespread dissemination, using it as a  
title! ... You're very unwise, you know".

Any writer or author has fed on, like a parasite, the work of other writers. As is always the case, one's work is inhabited by a long chain of parasitical presence, echoes, parodies, allusions, guests of previous texts and feed upon the guest for survival. These presences of one's work in others is clearly stated by Leitch (1983:123) when saying:

When it finds its way into  
 a current text, a chip or  
 piece of an older monument  
 appears as source, influence,  
 allusion, imitation, archetype,  
 or parody. When, for example,  
 we read a contemporary sonnet,  
 we recognize a stanza pattern,  
 rhyme scheme, conventional thematics,  
 and we recall perhaps Petrarch,  
 Wyatt, Ronsard, Spenser or Milton.

This type of study as said earlier is called intertextuality. The word intertextuality whether coined or patchwork or not found in any dictionary is a very fashionable word in academic literary circles. It is a word coined by Julia Kristeva which alludes to every text building itself as a mosaic of quotations, where it is an absorption and transformation of another text or other texts. The theory of intertextuality insists that a text cannot exist as a self-sufficient whole, and as such does not function as a closed system. This assumption of

cross-action of texts is shared by Worton and Still (1990:1) who insist that the inter-action is of two kinds, i.e.

Firstly, the writer is a reader  
of texts (in the broadest sense)  
before he/she is a creator of texts,  
and therefore the work of art is  
inevitably shot through with  
references, quotations and influences  
of every kind.

To this effect, intertextuality embraces things like influence and references to other previous texts. In the second instance:

a text is available only through  
some process of reading; what is  
produced at the moment of reading  
is due to the cross-fertilization  
of the packaged textual material,  
(Worton and Still, 1990:2).

In this study intertextuality will include all linkage between texts or writers, where allusion, imitation, parody, influence would form part and parcel of it (intertextuality).

Intertextuality does not only investigate sources and influences as traditionally

believed, but casts its net wider to include anonymous discursive practices, codes whose origins are lost, that make possible the signifying practices of later texts. Julia Kristeva furthers this by seeing it as the sum total knowledge that makes it possible for texts to have meaning; once we think of it (meaning of a text) as dependent upon other texts that it absorbs and transforms. The absorption of one text by the other as a means of achieving or reading intertextuality is also seen by Jacques Derrida in Plottel and Charney (1973:XIV) for whom;

every script (*i'ecriture*) is a  
 script of another script (*i'ecriture  
 d'une ecriture*). Each utterance  
 holds the trace of another utterance;  
 everything written carries the mark  
 of a gap with something else that  
 is, or was, written even the  
 ultimate signifier itself is a text  
 of another text. In a sense all  
 writing is a collage of other writing,  
 of language, and of tradition.

Having said that about intertextuality, one problem still remains about it and that is of the extent to which new texts use or allude to a precursor text or how repeated the phrase or word from an old, text must be in a new text. This poses a problem to most who might be looking at intertextuality. Laurent Jenny

in Culler talks about such a problem as a very delicate problem of identification and he poses this question: at what point can one start to speak of the presence of one text in another as an instance of intertextuality? This question leads us to two main types of intertextuality which are, intertextuality proper and allusion or reminiscence. Intertextuality proper as defined among others by Culler and Norris, occurs when a text alludes to or redeploys an entire structure, a pattern of form and meaning from a prior text, whereas allusion or reminiscence refers to a case where a text repeats an element from a prior text without using its meaning. Therefore in this study intertextuality is taken as a combination of the two. We will assume that in intertextuality we are not concerned with the difference between the two types as all would be treated as intertextuality, because separating them would exclude other forms or salient features which are repeated and which are part of allusion or reminiscence. We take it for granted that;

a work of art can only  
 be read in connection with  
 or against other texts which  
 provide a grid through which  
 it is read and structured by  
 establishing expectations which  
 enable one to pick out salient  
 features which are common to both  
 and give them structure. And hence  
 intersubjectivity - the shared

knowledge which is applied to reading and writing - is a function of these other texts, (Culler, 1989:139).  
(Emphasis mine).

In as far as writers are concerned, we realise that they borrow from their readings when they write and in the process, what they borrow appears in their writing and shapes it. In this sense T.S. Elliot made a very good assumption which says "minor poets borrow, major poets steal". These major writers, often employ allusions that are highly specialised, or else are drawn from the author's private reading and experience in the knowledge that very few will recognize them without the help of scholarly annotation. Despite these facts we take it that;

The current term intertextuality includes allusion among the many ways in which one text is interlinked with other texts,  
(Abrams, 1985:09).

The linking of texts in this field that is intertextuality, is not there as source to the latter writer, but as supplement which seeks to supplant the original and which functions at times for later readers as the pre-text of the original. Worton and Still (1990:8) state that;

The textual past is explicitly

or implicitly present(ed)  
 through quotations or allusions  
 but in the work of writers ...  
 every reference to a primary  
 (or primal) text is informed by  
 an awareness of the infinity of  
 interpretation which both promises  
 and defers an appropriate return  
 to the/an original.

What must also be stressed in intertextuality is that all writers are first readers, and that all writers are subject to influence, or to be general we say all texts are necessarily "criss-crossed" by other texts. A summary of this fact is brought by Worton and Still (1990:24) when stating that;

No communication is comprehensible  
 unless it could be repeated or cited.  
 This implies that citationality, which  
 entails an utterance being detached  
 from its context, is a characteristic  
 of any sign and not simply an aberrant  
 use of language. In other words, rather  
 than regarding quotations as a parasite  
 and unusual activity. We would say that any  
 text is inevitably quoting and quotable.

## CHAPTER 3

3.1 The Works of D.P.S. Monyaise

D.P.S. Monyaise is the most prolific writer Setswana has ever had. His work has captured the attention and interest of almost all Setswana readers, writers and critics. His artistic work has earned him favourable comments from prominent scholars and critics and the five novels he has written are a "window" or mirror through which one catches a glimpse of his mind, the mind of a genius.

It is not the number of texts he has written which makes him the greatest writer in Setswana, but how he has presented their contents, and that is an aspect which makes him a source of influence to young writers. The five texts he has written and which most young writers "feed" on are the following:

- Bogosi Kupe
- Go ša baori
- Marara
- Ngaka Mosadi Mooka and
- Omphile Umphi Modise

Shole (1979:19) has this to say about these five texts:

Setlhano seo sa gago, diane,  
se tla sala motlhang o



nyamalala.

Those five texts of yours, proverbs,

They will remain the day you

disappear.

Almost all these texts are characterised by intense imagination, where the unconscious plays a major role in the unfolding of the plot. In Go ša baori, we are told by the narrator that;

Ka itse gore ga nkitla ke  
tlhola ke utlwa gore o ne  
a ya go reng gonne tsotlhe  
ke maitlhomo-maitlhomo  
fela, (1970:123).

I realised that I will never  
ever hear what she was going  
to say because all this is  
imagination, - just imagination.

By "tsotlhe", the narrator refers to all the events of this text. The inner-working of characters in Monyaise's texts plays a prominent role in his texts.

### 3.2 D.P.S. Monyaise the host

Monyaise's work inspires, influences and encourages other writers not only to

write like him, but also to employ most of his techniques, phrases and words in their new texts.

The following approach to the analysis of figurative language in literature is adapted from Moleleki (1988) due to the similar aims the two studies want to achieve.

### 3.2.1 The Use of Proverbs

A proverb is defined by Guma (1967:65) as:

... 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.

From this definition, it is clear that proverbs are short and concise, and it must be noted that for a proverb to be appealing the choice of words must be good, appropriate and must aptly describe the intended situation.

When using a proverb, one must feel that no better words could be found or chosen to describe the situation better, and this would be seen or observed later in this chapter.

The proverbs as used by Monyaise appear in the following forms:

### 3.2.1.1 The full structure of a proverb is used.

Let us focus our attention on the following examples:

- (1) Mme ka phokojwe a sa latlhe  
moseselo wa gagwe, a sitwa  
 go o latlhela rure a boela  
 mo mokgweng wa gagwe o a  
 neng a o tlogela a santse a  
 ipala mabala a kgaka mo go  
 Lebogang,  
 (Marara: 13).

As a jackal never throws away

its habit, he was unable to

get rid of his habits

which he left for a moment while

proposing love to Lebogang.

This proverb (the underlined), emphasises the fact that it is difficult to shake off old habits. One really finds it hard to change for the good. If he does change, it is only temporary, just like Molefe did. He changes only because he wants to win Lebogang. What the writer wants to convey to us, is that we do not have to change from what we are simply because we want to impress others. We must let others love or hate us for what we are and not what we are not.

- (2) A ga ke a belwa ke mpa,  
 nteko ke tsaya motho  
 a rwele tshipi, boemong  
 jwa pelo! Nko ga e dupelele ..."  
 (Marara: 35).

Was I not conceited by  
 my full stomach, that I  
 married a person carrying  
 a stone, instead of a heart!  
The nostril cannot fortell.

This proverb indicates that people regret their doings after making bad choices. Lebogang regrets marrying Molefe, someone who does not have love for any person. This proverb is also educative since people (like Lebogang) who refuse to be advised regret after some time. It teaches us that we must take heed of our parents' advise unless we want to regret later like Lebogang.

- (3) Mo malatsing a go ya

kokelong, Pule a tlhoka  
 mongwe yo o ka mo  
 eletsang gore moya-goleele  
o lefa ka marapo, ...,  
 (Ngaka, Mosadi Mooka: 1).

During the period of visiting  
 the hospital, Pule lacked someone  
 to advice him that the one who goes  
pays by his bones.

The underlined proverb indicates the impatience the young have in loosing hope whenever someone is extremely ill. It is traditionally believed that the sick don't have to be left on their own as they would survive and live longer than those who are healthy. In this text, Pule realising that his girlfriend is sick, leaves her and falls in love with a nurse in the same hospital. Therefore this proverb teaches us that we must never overlook or leave our sick partners as they would recover as time proceeds. As fate would have it Diorona recovers from her illness and gets married to a doctor. Pule's new girlfriend (the nurse) dies before they get married.

- (4) A gakologelwa mosetsana  
 wa morutintshi kwa Tlhabane -  
 batho ga ba ditlhong - e re

go twe phokokgolo ga e tswe

ka ngwana wa motho, go bo

go buiwa nnete,

(Ngaka, Mosadi Mooka: 4)

She remembered a lady-teacher

from Tlhabane - people are

not ashamed - when it is said

a secret does not come out

by a man's child, people

are telling the truth.

This proverb indicates that it is not advisable to be the one who releases a secret, because this might put one in trouble if it turns out to be untrue. The proverb discourages people from getting involved in unnecessary troubles because of gossips.

- (5) Mme fa e le gore e letse  
e ile modikwadikwaneng  
le Diarona, e le rure  
motho ga a itsiwe e se naga.

(Ngaka, Mosadi Mooka: 9).

If he did go dancing

with Diarona, then it is true

that you cannot know someone  
like a country.

Truely speaking a book is not judged by its cover, as much as a person is not judged by his appearance. This proverb states that it is not right to say you know so and so because his inside is only known to himself. The writer uses it to indicate that despite Diarona and Maria being great friends, Maria still does not know Diarona (a TB patient) who "goes out with a doctor sometimes". It teaches us that we must be careful of those we think we know very well, as they will surprise us some time.

(6) Pelo ya re a tabogele  
 kwa sekgweng o tla mo  
 tshwara mo tseleng;  
 sefatlhego sa ga Stella sa  
 feta fa pele ga matlho  
 a gagwe, a gakologelwa  
 gore phudufudu e e thamo  
telele e batwa ke melamu  
e sa e lebagana ...,

(Ngaka, Mosadi Mooka: 15).

The heart told him to run  
 towards the river, he will  
 find him on the way;

Stella's face passed in front  
of his eyes, he remembered  
that a longnecked stembuck is struck  
by knobkerries not meant for it.

In stating that it is dangerous to get involved in other people's affairs, the writer uses the underlined proverb. For instance, if one finds people in a fight, one must never get into that fight as he might end up severely injured.

(7) Batsadi ba tsaya gore  
bana ba bone ga ba a  
tshwanela go ba tshwaya  
diphoso, mme fa ba ka bo  
ba itse gore ba ba itse  
jaaka motho a itse tsela, ba  
ka bo ba iphutha metlhala;  
gonne e le rure e e  
anyang e leletse e ruta  
e e mo maleng,

(Ngaka, Mosadi Mooka: 29).

Parents take it that their children  
are not supposed to see fault in  
them, but if they were aware that they



know them like someone who knows  
 a road, they would be covering  
 their tracks because it is true  
 that the one which sucks looking upwards  
teaches the one which is still  
in the stomach.

The underlined proverb is very educative because if people do something either good or bad they must expect others (young) to follow suit. We must remember as human beings that we lead by example. If an adult does anything, he must bear in mind that what ever he does the young copy from him.

(8) Mosadimogolo a gana go utlwa  
 morwawe a rialo. A ja noga.  
 "O itseng? Kana basa lo  
 bothale thata. Lo dilo-dilo.  
 Lo a bo lo ka ne lo dirile  
 dilo. Ngwanaka, mosadi o  
inama a ikantse mosesa wa  
kwa morago,

(Ngaka, Mosadi Mooka: 30).

The oldwoman refused to hear  
 her son saying that. She ate a

snake.

"What do you know? By the way  
you young ones are very intelligent.

You have nasty behaviour.

You could have done things.

My child, a lady stoops down  
relying on her hind dress.

In this present situation, it is very safe to have something to lean on when dark days arrive. To suggest this idea, the writer uses the above underlined proverb. He further highlights the fact that one must think of rainy days. This teaches us to secure our lives and everything we value.

- (9) Kgabagare, basetsana ba o  
dirang nabo ba mo logela  
leano, mme ka sekhukhuni  
se seke se tlhoka sebataladi  
mongwe a mo loma tsebe,  
(Omphile Umphi Modise: 2)

In a little while, the girls  
she works with have devised  
a plan for her. But as the

one who walks stooping does  
not lack a croucher, someone  
 revealed the plan to her.

This proverb teaches us that there is nothing hidden from everyone. In doing bad things, people think that no one sees them, but in actual fact somewhere along the act, one sees them. Motlalepule gets to know about the sinister plot against her by her colleagues.

(10) "Leina le senya motse.

Mosimane wa ga monna-  
 mogolo Ofentse o tla  
 sekolong tsatsi lengwe le  
 lengwe; mme bana ba mo  
 motseng bone ba tla motlha  
 batsadi ba ratang",  
 (Omphile Umphi Modise: 24)

A name destroys a nation.

The oldman Ofents's son  
 comes to school everyday; but  
 other village kids come the  
 time thier parents like.

In the above proverb the writer points out the significance of avoiding getting into troubles because of mentioning or talking about other people's names.

(11) Keoletile a lelala ditlhomeso,  
 a ntsha mosi ka dinko. "A o  
 botsa ka go twe botlhale jwa  
phala bo tswa phalaneng,  
 (Omphile Umphi Modise: 43)

Keoletile started at the roof,  
 he released smoke by the nostrils.  
 "Are you asking as it is said  
 that the wisdom of a buck comes from  
a young buck.

The writer indicates that the elderly will always seek advice from the young or the enlightened, just like RraModise who is unable to find ways of getting more people to join him in his organization. He looks to the young Keoletile for advice or a solution to his problem. The elderly just RraModise after using all their resources and means of achieving their objectives turn to the young for support and advice. RraModise says to Keoletile:-

"... re tshologe mokgosi ka  
 matlho a seswa, (p.43)

With your new eyes, come

with solutions to our problems.

12. "Mogolole, matlo go swa  
mabapi".

Seagile a garoga pelo.

"Itumeleng o ile sefofa",

(Omphile Umphi Modise: 59)

"My brother, it is those  
neighbouring houses that burn".

Seagile's heart became torn.

"Itumeleng has run away".

The underlined proverb tells us that if your neighbour or friend is bad or good, it means you are also viewed in the same way by others. In life any person is associated with his or her friend. In most cases it turns out not to be the case, as the writer reveals. In this text Seome who finds his friend and neighbour in the king's kraal, thinks that he (Seagile) has the same problem as himself. It turned out that they do not have the same problem. The writer is trying to discourage us from judging one by association with his friend.

(13) Le gone ke eng e tla re

a sa ntse a tla a eme

ka dinao a bo a setse a

tshega a ba a tlhagisa la  
motlhagare?

Moeng o naka di maripa, ...

(Go ša baori: p.09)

Why, when she is just  
standing, can he laugh  
and reveal the toothache?

A stranger has cut/short horns.

The above proverb indicates to us that as visitors, we must always try to keep cool or be quiet and pretend not to know anything, lest we surprise our host and others. For instance, in this text, other girls, because of jealousy think that the new girl Motlagole must not dance as she does. They are also surprised to observe that she even makes Olebile (their boss) laugh, something they have never done before.

### 3.2.1.2 The basic structure of a proverb is altered

Let us focus our attention on the following examples:

- (14) Thebeetsile le ene o ne a  
tsamaya kwa Perekwane, go  
tloga motsing ole fa a sala  
Stella morago mo lefifing. Bontle

bo senyegetse rure, go setse go

phunngwa gore go itlhobogwe; gonne

se ileng se ile, moselatedi ke ene

lesilo,

(Ngaka, Mosadi Mooka: 68)

(instead of: se ileng se a bo se ile,

lesilo ke moselatedi).

Even Thebeetsile left Baragwanath,

from the moment he followed

Stella in the dark. Her beauty was

forever destroyed, what remained was

to be operated and to give up hope in

her; because that which is gone is gone;

a fool is the one who follows it.

The first part of this proverb is in a copulative form, i.e., Lesilo followed by the copula 'ke' and then the complement. This is an altered structure because the second part starts with the complement 'Moselatedi' then comes 'ke ene lesilo'.

The altered structure, presents a rhythmic and poetic effect in this proverb, and in this form, it teaches us that if we have lost something or someone, we must not despair or cry over that because by doing so we are turning into fools. We have to come to terms and accept the situation as it is, that we have lost.

Stella, a beautiful lady has lost her beauty because of injuries incurred in various

ways. The writer passes the message which says: as people we must not cry or get worried over her loss of beauty and her coming death as it is the time for her to die. It has a religious connotation which states that we must accept God's will without question because if we do we are questioning His will.

(15) E rile a fitlha kwa

Ditsobotla balekane ba gagwe

ba mo ruta magokonyane,

ya re go itse malepa otlhe

a simolola go tshela jaaka

phokojwe yo o dithetsenyana,

(Omphile Umphi Modise: 57)

(instead of: phokojwe go tshela yo o  
dithetsenyana).

On his arrival at Ditsobotla,

her friends taught her all the

tricks, and after knowing all tricks

she started to live like a muddy

jackal.

This proverb emphasises the importance of working hard in order to live. In this example, the proverb is presented in an associative way, where if one has to survive, one has to live like a "phokojwe yo o dithetsenyana"; and a change



from its original form also changes its meaning i.e. from general to specific:  
 hard work is a prerequisite for good life in this world. The proverb implies that  
 there is mud (problems) everywhere and in order to survive in this muddy world,  
 one has to be as cunning and as illusive as a jackal.

- (16) Ntekwane Matlakala o  
 buisiwa ke maikutlo a go  
 tweng a ralatsa monna  
 kgabo ya molelo; a dira  
mmangwana bobelokgale jwa  
go tshwara thipa ka bogale,  
 (Omphile Umphi Modise: 58)  
 (instead of: mmangwana o tshwara  
 thipa ka kwa bogaleng).

Matlakala is forced to talk like  
 that by those emotions which are  
 said to force a man to go through a  
 flame of fire; she does the boldness  
of a child's mother holding a sharp  
knife by the sharp point.

Something, a child or any person one loves so dearly and very much will be  
 protected at all costs. In its original form, the underlined proverb, emphasises

the extent to which women protect their children, from anything which might threaten their lives. In this altered form, emphasis is on the inserted word viz. 'bobelo-kgale (boldness/fearlessness). The writer inserted it to intensify the way a woman protects that which is hers, she does this with courage. The comparison is very fitting and evokes the rightful response from the reader. Matlakala's way of talking to her parents in protecting her boyfriend's (Modise's) wishes that she must go to school is done with courage just like this woman defending her child. In this case we are able to visualise a brave and fearless girl (Matlakala).

### 3.2.1.3 In some cases Monyaise ('host') alludes to well-known Setswana proverbs.

The following examples will illustrate:

- (17) "... Ga ke itshwenye ka motho  
yo mongwe, fela jaaka ke sa  
batle gore a itshwenye ka nna.  
Phokojwe yo o kwa morago ..." a  
bua a gasanya mabogo,  
(Marara: 11)

"... I do not bother myself by  
another person, just like when  
I do not like him to get worried

about myself. The jackal who is left behind ...", he talks spreading his hands.

The phrase "phokojwe yo o kwa morago" reminds one of a Setswana proverb, 'phokoje yo o kwa morago, ntsa di a bo di mmony'e' (the jackal left behind is seen by the dogs). This proverb implies that people need to aim very high lest they lag behind in life. Therefore the phrase used refers to this proverb, which signifies the speaker's (Mothubatsela's) uncaring and uncompromising attitude towards others. It also mirrors the fact that he is always positive about whatever he does. As people the allusion indicates that we must always be there to take care of what is ours or some people will do this for us. Mothubatsela is doing that to Molefe as he is taking care of his wife.

Therefore the phrase educates us to be positive and aim high and not to be discouraged by others with their negative comments in life.

(18) Ntlo ya bobedi e ne e le  
ya ga Molefe; setsompa,  
leferefere, meno-masweu,  
(Marara: 13)

The second house belonged  
to Molefe; a short, stout,  
crook; white-teeth.

The phrase "Meno-masweu" by allusion refers to the Setswana proverb "meno-masweu a bolaya a tshega" (white teeth kill laughing). The significance of this phrase is that one's best friend is one's worst enemy. Instead of using the whole proverb, the writer used this phrase, he employs a metaphorical reference, which suggests that Molefe seen as a nice and ever-smiling person, is in fact evil. By simply using the two words 'meno-masweu' Monyaise directly engages the reader's memory and knowledge of such a proverb, together with its associated meanings. Be careful of those smiling teeth, warns Monyaise.

- (19) "Khupamarama. Mmutla o se rothe madi". Ka matlho a re: ga ke ise ke fetse ..., (Ngaka, Mosadi Mooka: 9)

"A secret. A hare must not bleed". By her eyes she said: I have not finished ...

The word 'Khupamarama' by allusion, refers to a Setswana proverb 'Khupamarama, ke tla swa nao' (a secret I'll die with). This implies that a secret is something one will take to the grave. This comes as a plea from a character, Diarona to her friend, Maria. It also suggests a test for true friendship. One significant thing about this allusive reference is the sentence which follows it, 'mmutla o se rothe madi' (the hare must not bleed), which

adds more vividness and seriousness of the secret in this case. The writer by this allusion shows that it is very important for friends to trust each other, and not reveal each others secrets.

(20) ... o ntse a itlhoma

Stella ke motho ... A lebega

a utlwile botlhoko thata ka

ntlha ya botsweneke jwa

ga Stella. E le tota bo

dibelebejane,

(Ngaka, Mosadi Mooka: 57)

... he has been thinking that

Stella is a good person ...

He looks like he is very hurt

because of Stella's unfaithfulness.

It is true beauty has problems.

The adjective 'bo dibelebejane', by allusion refers to the proverb 'bontle bo na le dibelebejane' (beauty has a lot of problems). This means that a very beautiful lady is not that perfect, she can cause one a lot of problems. In this text, it is assumed that Stella caused her boyfriend problems for people fight him because of her beauty. It turns out to be a different case because her beauty is the only thing which attracted men to her and her rejection of people like doctor Bodigelo puts her in trouble.

In life we do not have to look for beauty if we want women because there are a lot of things we admire in women. By comparison in this text the most beautiful woman Stella, ends up being ugly (see 3.2.1.2, no.14) and a TB patient ends up being married to a doctor (see 3.2.1.1, no.5).

(21) Go ne go fetile ura fa a  
 rarabologelwa; a supoga  
 jaaka o ntse a robetse.  
 A itse gore o falotse ka  
 la mogodu mme montsamaisa-  
bosigo wa gagwe ke mosimane  
 yo o neng a dira gore a tsene  
 mo mophatong wa basimane  
 ba mabole ...,

(Ngaka, Mosadi Mooka: 67)

An hour was gone when he  
 came to his senses; he rose  
 so fast, as if he has been asleep.  
 He knew that he narrowly  
 escaped because the one who led  
him through the dark is the boy  
 who made him join a boxing club.

The phrase 'montsamaisa-bosigo', by allusion, refers to a Setswana proverb

'montsamaisa-bosigo ke mo rata/leboga bosele' (the one who accompanies me at night is thanked the next day). This allusion, teaches us that whoever helps us in whichever way needs to be thanked after the help. Normally people forget to thank those who help them until something happens to them. In this case, the policeman (Sithole), after he has succeeded in helping a drowning Stella thinks about the person who made him join a boxing club. The significance given to this allusion is that it has now become and must always become a norm or a habit or part of our lives to be thankful to those who help us.

(22) Seome a dilola. Ya re a  
 ema a leka go supa seriti  
 e kete go ka twe ke sa kgosi  
 e amogilwe bogosi. "Mareledi a  
 sale pele",

(Omphile Umphi Modise: 60)

Seomi glared at him. When he  
 stood up he tried to point at  
 his shadow as if it belonged to  
 the king whose kingship was taken  
 from him. The slippery place is  
 still up front.

The underlined phrase, by allusion, refers to the proverb, "se tshege yo o oleng, mareledi a sa le pele", (do not laugh at the one who has fallen as the slippery is

still up front). The writer by this allusion teaches not to laugh at or ridicule those who are physically or figuratively handicapped as this might also happen to us.

It also reminds us that no one is immune from ill-luck. The writer further encourages us to assist those who have lagged behind.

(23) Fa a rarabologelwa a re,

"Dan, matlhogole ke wena,

ga o nthee wa re ke a timela".

Dan a tshega: "Ke itheetse ka re

ngaka ga e timele."

"Monna, mothusi wa gago o kae"?

Dan a ingwaya tlhogo. A tloga

a tshuba sekarete. Fa a sena

go dira jalo a re, 'Ngaka, mosadi

mooka'.

(Ngaka, Mosadi Mooka: 50)

On coming to his senses he said,

"Dan, you clumsy boy, you do not

tell me that I am getting lost.

Dan laughed: "I thought that a

doctor does not get lost".

"Man, where is your helper"?



Dan scratched his head.  
 He lit his cigarett. After  
 doing this he said, "Doctor, a  
woman is a mimosa tree".

The underlined phrase refers to a proverb 'mosadi mooka o nya le mariga/motshegare' (a woman is a mimosa tree, she oozes nutritious gum even in winter/broad daylight). The writer highlights the importance of a woman in a man's life, because she will always be a shoulder to cry on in time of need. To a man, a woman is indispensable. The writer revealed this by doctor Bodigelo who always tells himself and others that he would never get married but he got married to one of his patients.

(24) Go ša baori

(Go ša baori: 1983).

It is those who bask in  
 ,  
fire who get burned.

The phrase by allusion refers to a well-known Setswana proverb: 'Molelo o fisa baori', (the fire burns those who bask in front of it). The writer by using this phrase, teaches people to mind their own affairs and leave others out, (see 3.2.1.1, no. 6 and 3.2.3.3).

### 3.2.2 The use of Imagery

As a literary device, imagery has been in use for a long time, and it refers to a

broader category which entails all images or mental impressions that symbolize the things and qualities in various ways. In this work two images will be given attention, viz. metaphor and simile. These images are used by Monyaise in a very original and dramatic way. They enhance "his descriptive powers especially when one considers the meager number of descriptive or qualificative words in Setswana", (Shole, 1981:108).

### 3.2.2.1 Metaphor

According to Hawkes (1972:01),

Metaphor refers to a particular set of linguistic processes whereby aspects of one object are "carried over" or transferred to another object, so that the second object is spoken of as if it were the first.

In Monyaise the transference of qualities from one object to another is done with efficiency and vigour that one tends to conclude that imagery forms the life-wire of the host's texts.

The following are examples of metaphors used by host:

(25) A ga ke a belwa ke mpa,  
nteko ke tsaya motho a

rwele tshipi, boemong jwa

pelo,

(Marara: 35)

Was I not conceited by

my stomach, in the process

I married a person carrying

an iron, instead of a heart.

In describing a hard, cruel person, one without love like Molefe the writer uses a 'tshipi' (iron). An iron does not have feelings, it does not care and it is carried by Lebogang's husband, Molefe in his chest, as he does not care for his wife. The image represents the type of person with no love and care for his wife and this is the reason why his wife is deeply involved with Mongwaketsi in organizing his death.

(26) Lebogang a tlola jaaka

noga ya mokopa, a tanya

ntša ka legofi ya ba ya

kata ka morago,

(Marara: 36)

Lebogang jumped like a

mamba, she struck a dog with

a fist and it retreated backward.

In presenting a picture of an unreliable, unloving and irresponsible person, Monyaise uses 'ntšá' (dog) because to most people a dog is an unwanted and unloved animal. It is a type of animal one can throw a stone at, or even kill. For instance, Mongwaketsi is referred to as a dog because he is not loved by his girlfriend and this is the reason why she throws him out of her house like a dog. Other examples are the following:

(27) Lebogang a retologela kwa  
go Rremogolo; "Rra, a k'o  
kgalemele ntšá ya gago",  
(Marara: 38)

Lebogang turned to Rremogolo;  
"Sir, rebuke your dog".

(28) Keng Stella a rata go bua  
jaaka e kete o ne a mo  
tlhomogela pelo: Keng a sa  
mo raya a re ntšá ya gago  
e a ntshwenya? Keng a sa  
bua jalo. Go raya gore ke  
ene o tsamayang a latlhela  
dintšá ka batho marapo,  
(Ngaka, Mosadi Mooka: 4)

Why Stella likes to talk as  
 if she feels pity for her,  
 why does she not say your  
dog is pestering me? Why  
 doesn't she say that? It  
 means she is the one who  
 throws bones at other  
 people's dogs.

- (29) Modise a ema go bapa le  
 matlakala, a leka go imolola  
 sebete. Ga tla ntšwa ya  
 mmuso a sa ntse a eme jalo,  
 (Omphile Umphi Modise: 47)

Modise stood next to the  
 rubbish, he tried to relieve  
 his liver. While standing there,  
 a government's dog came.

It is very significant to note that in most cases ntsa (dog) is an animal which is not liked by the characters and people. The comparison between Lebogang, Stella and Modise and a dog, is such that, these characters have become useless and are not valued and respected by others. In Ngaka, Mosadi Mooka,

Pule, Diarona's former boyfriend and a boyfriend to Stella, is referred to as a dog because of his behaviour which is akin to a dog, he dishes Diarona because she is sick and grabs Stella, a nurse in the same hospital. In Marara, Lebogang refers to Rremogolo's girlfriend, Basetsaneng as ntš'a (dog); because she is also interested in Rremogolo, and the reference to ntš'a (dog) is because Basetsaneng stands in her (Lebogang) way of getting Rremogolo just like a dog does in protecting its owner's property. In Omphile Umphi Modise, the reference to ntš'wa is such that it refers to the police who keep guard over states' properties. This shows the disregard people have for the police as it is the case in today's life. All these images are used convincingly and fittingly.

Despite the reference to men as dogs which roam the streets either looking for female dogs or food, Monyaise uses another image to express the same notion:

(30) ... "Le nna o bonywe ke ba  
 ba dinaka".  
 "O ithaya o re o a nkgomotsa"  
 "Ke go raya ke re lofetlho lwa monna,  
 (Ngaka, Mosadi Mooka: 6)

... "Even in my case those with  
 horns have seen him".  
 "You think you are consoling me".  
 "I tell you, a 'lofetlho' of a man".

Driven by beauty and emotions, men go round and exchange their lovers at random. To illustrate this, the writer uses metaphor, where he refers to Pule as 'lofetlho', which is used to stir or cook in every pot without having a specific pot to stir or cook in. Pule does that in Ngaka, Mosadi Mooka, where he exchanges girls in the same place. Potso in Go ša baori does the same, he leaves Kedibone for the most admirable girl, Kerotse. Rremogolo and 'Lebogang' in Marara do the same. Therefore, the reference to people as "lofetlho" is justified and appropriate.

The above sense is continued in the following example, where for instance, if someone has bought a new thing he forgets about the old one:

- (31) 'Go tla thusang'? a bua a tsena  
 mo phaphosing ya gagwe. Ya re  
 a le mo kgorong a re, 'O kile wa  
 bona kae motho a latlha masutlha,  
 a tloga a a boela a sa ntse a na  
 le ditlhako tse dintsha,

(Go ša baori: 4)

'What would it help'? she talked  
 entering her room. When he  
 was at the gate she said,  
 "Where have you seen a man  
 throwing away his worn out shoes,

and return back to them when he  
still has new ones.

It becomes so difficult for one especially a male to go back to his previous lover while still madly in love with a new one. The writer uses 'masutlha' and 'ditlhako tse dintsha', referring to old lover and new lover respectively.

Practically everyone irrespective of who he is, would always handle a new thing with care. Potso finds it difficult to go back to Kedibone because of his new lover, Kerotse. This also happens in Ngaka, Mosadi Mooka, where Pule is also not prepared to go back to his previous lover, Diarona because of the most beautiful girl, Stella. This characterises life in general as it has tended to be a norm in our lives.

It goes without saying that most of the images used by the 'host' are centred around love, either in a bad or good way. Let us observe the following examples:

(32) Ka tsatsi la nyalo ya kwa  
mošate a tsamaya le tshimane  
e nngwe ya sekolo go ya  
letsholo. Fa ba ntse ba le  
kwa letsholong leo, a bona  
phudufudu e e marama-mahunwana,  
e mamaretswe ke letlalo, mangena  
a bekesela, e gaola fa pele ga



gagwe. A se ka a nna molema, a  
 a se ka nna mafosi,  
 (Omphile Umphi Modise: 38).

On the wedding day, he left with  
 other school boys to the king's  
 place. When in that party, he  
 saw a stewbuck with red-cheeks,  
 covered by a skin, earrings shining,  
 passing in front of him. He did not  
 go wrong, he did not miss.

The notion of a new discovery is seen here. Modise, the one who sees this "red beautiful animal, with a beautiful skin", does not only see a girl but the most beautiful girl with a beautiful skin. The comparison is so great and it does not surprise us that within a short time, he sees, proposes and wins her. The question might be, why does the writer compare this girl to a 'phudufudu'? Simply because of the beauty of this animal that is, its skin is very beautiful, and the type of animal one cannot really avoid looking at with admiration. The writer uses it to help capture the image of the girl and her beauty and to emphasise that force of attraction which compels Modise not to hesitate but to propose love.

### 3.2.2.2 Similes

Simile is defined by Abrams (1988:64) as:

... a comparison between two distinctly  
different things ...

Holman and Harmon (1986:471) defines it as:

A figure of speech in which a  
similarity between two objects  
is directly expressed ...

This means that a simile expresses a direct comparison between two dissimilar objects, and is expressed by terms 'such as', 'like' or 'as'. The following similes are found in Monyaise's texts.

#### 3.2.2.2.1 Similes relating to animals

The following are examples:

- (33) Rremogolo a goroga fela  
mo a ogolang namane e  
tona ya leekela la nama  
mo isong go itlhoba  
manokonoko a lentswe;  
e le nako e a sa batleng go  
bona motho a ntse a gaola,

a ba a rora jaaka tshetlha

ya dipoa,

(Marara, 6)

Rremogolo arrived just when he had retrieved a big piece of meat from the fire, to drive away the pains of the stone; this being the time he does not like to see anybody passing, for he would roar like a male lion.

- (34) A leka go retologa ... a  
duma jaaka tshetlha ya  
dipoa e utlwile bothoko ...,  
 (Marara, 50)

He tried to turn over ...  
 he roared like a male  
lion which is feeling pain ...

- (35) Diarona a tlola jaaka  
taugadi ya motsetsi e  
femela malawana, a mo

tlhoma dirala mo lesameng,  
 (Ngaka, Mosadi Mooka: 2)

Diarona jumped like a  
lioness which has just given  
birth protecting its cubs,  
 she planted her nails on  
 his cheeks.

In all these three examples connected with a lion, the writer reveals his knowledge of the behaviour and qualities of this animal and that of a desperate and angry person. A lion is observed as a very powerful animal and particularly dangerous especially when hurt or protecting its cubs. Therefore, the behaviour of Rremogolo, Mafetlhefetlhe and Diarona are rightly and justifiably compared to that of a lion. A lion, even from a social or christian point of view, symbolizes strength and bravery. By equating human beings with lions, the writer exposes their strength and greed in the face of challenges of life.

(36) RraModise a rotola matlho.

"Ke mmonyane kae, he?"

A botsa jalo a tshwara

Keoletile ka legetla, a

a mo thukhutsetsa jaaka

ntswa e bolaya noga,

(Omphile Umphi Modise: 74)

RraModise dilated his eyes.

"Where did I see him, he?"

He asked holding Keoletile by

his shoulder, he violently

shook him like a dog killing

a snake.

(37) Mosadimogolo a mo keleka

a ba a fitlha mo tsebeng

ya moja. A simolola go

roroma ... Fa Mosidi a tlola

a re o a mo tshwara, mosadimogolo

a ngaa jaaka ntša e gatile legala,

(Omphile Umphi Modise: 81)

The oldwoman examined him until

she reached the right ear. She

started to shiver ... When Mosidi

jumped, trying to hold her, the

oldwoman howled like a dog which

has tramped on a hot coal.

"Omphile!" Modise jumped.

*by the fact, I intended to do so*

In the two similes connected with ntsa (dog), we are bound to feel the full impact they convey. Simile magnifies the impact of these images as it establishes a direct comparison between the signified and the signifier. Example (36) above intensifies the extent to which RraModise shakes Keoletile not only to make him aware of his question but also to remind himself (RraModise) of this person called 'Gape'. If only one has seen a dog killing a snake or try to visualise it, then one will come to grips with the state RraModise finds himself in. In example (37), it becomes clear that if one has discovered something one has long been looking for, one either rejoices (happiness) or gets overcome by the emotions. The old woman MmaMosidi who has not seen her son for more than twenty years, screams like a dog when she sees him. This signifies pain and joy at the same time; joy because she has seen her son and pain because she was a few paces away from death. It is through such a direct comparison that the writer reaches the readers.

*from the fact that I intended to do so*

(38) Lebogang a tlola jaaka

noga ya mokwepa, a tanya

ntsa ka legofi ya ba ya

taka ka morago,

(Marara: 36)

*from the fact that I intended to do so*

Lebogang jumped like a

mamba, she struck a dog  
by the fist, it retreated backward.

- (39) Fa o le mo Ditsobotleng ...,  
mme o botsa tsela ya Matile,  
motho o tla go supetsa tsela  
e leba bophirima, e le matsoketsoke  
jaaka motlhala wa noga,  
(Omphile Umphi Modise: 10)

When you are at Ditsobotleng ...,  
and you ask for the Matile road,  
someone will show you the road heading  
west, a road as crooked a snake's track.

- (40) Molapo wa Encandu o fologa  
kwa godimo kwa dithabeng  
jaaka noga ya tlhware e sa  
tswa go metsa phothi; ...,  
(Omphile Umphi Modise: 50)

The Encandu river flows  
from the top of the mountain  
like a python which has

swallowed a duiker, ...

The cruelty, swiftness and crookedness of man are compared to that of 'mokwepa'; a swift, cruel and merciless snake which tears a dog apart. A crooked road is seen in terms of a snake's track, a slowly flowing river from the mountain, is viewed in terms of a python which has just swallowed a duiker. Such a comparison evokes an image of a slow flowing river on the surface, yet extremely dangerous underneath.

#### 3.2.2.2.2 Similes relating some other natural phenomena

These are similes drawn from stars, moon, lightning etc.

Attention would be given to the following examples:

(41) Ka lotlatlana a fitlha mo  
 Dibaereng; a ema, a bogela  
 dipone tsa motse-mosweu di  
bonya mo phefong jaaka  
dinakangwedi,  
 (Marara: 8)

At dawn he arrived at  
 Dibaereng; he stood and  
 watched the lights of the  
 white-city shining in air



like moons.

- (42) "Ebu, kana o no o le  
gone ..." Lentswe la  
gagwe la felela mo  
setaetaeng jaaka mogatla  
wa naleḏi ya motshotshonono,  
(Marara: 15)

"By the way, you were  
here ..." Her voice  
ended in air like the  
tail of a comet.

To any stranger who comes from the rural areas, the city life is full of surprises especially the nightly experiences. In example (41), Rremogolo, arriving at Dibaereng is stunned by the city lights which to him are like stars hanging in the air. The significance of such an association is that the character is used to seeing stars where they are not obscured by city lights. Such a sight reminds the character of his home. To us this indicates that the character was used to seeing stars at a rural setting which is contrasted to the strangeness of the new environment experienced by this character. In example (42) Mrs Motale is overcome by emotions and astonishment. Her voice ends abruptly, because she could not believe that Mrs Mofokeng was around when she had complications.

She thought it was time to give birth right at that moment. Shock is indicated by her voice which cut off like the tail of a comet.

- (43) RraMosidi a garoga pelo.  
 A simolola go ikotlhaela  
 bopelonomi jwa gagwe;  
 gonne o ne a ithaya a re  
 mogatse o tlabegile. Kgopolo  
 ya loso ya feta jaaka logadima  
mo mogopong wa gagwe,  
 (Omphile Umphi Modise: 7)

Rramosidi's heart was torn apart.  
 He started to regret his kindness,  
 because he thought his wife was  
 hurt. The thought of death passed  
like lightning in his mind.

- (44) Mo malatsing a maloba, Gouteng  
 e sa ntse e le Gouteng,  
 mosadimogolo yo e ne e le mongwe  
 wa batho ba ba neng ba tshajwa  
jaaka logadima ...,  
 (Omphile Umphi Modise: 41)

In the olden days, the City  
of Gold, still being the City  
of Gold, this oldwoman was one  
of those who were feared like  
lightning ....

The swiftness and the fearfulness of lightning are expressed in example, (43 and 44). In example (43), death is compared to lightning. The thought of death passes as quickly as lightning. In life death is portrayed as a scoundrel who cannot be thought of and talked to. This becomes the reason why this thought does not stay long in RraMosidi's mind; he dismisses it very quickly. The association between death and lightning is appropriate because when one thinks about lightning, the thought of death will also (always) come.

In all the discussed images, the writer reveals his intimate knowledge, perception and observation of the things he compares. Some images, reveal a veiled tone of mockery, satire and seriousness directed at human beings especially those between man and animals.

Therefore the host here must be seen as an observer who is just displaying his mastery at descriptions. He uses his imagery as a literary communication device to express his thoughts and intelligence.

### 3.2.3 Themes

The host's texts reflect themes which are based on traditional and current aspects of life. The main aim of this sub-topic is to pinpoint various themes handled by Monyaise, which later writers try to emulate or allude to. Theme is defined by various scholars in different ways;

Holman and Harmon (1986:502) define it as:

The central or dominating  
idea in a work.

Cohen (1973:198) sees it as:

The essential meaning or main  
concept in a literary work.

According to Shipley (1972:417), the theme of a work is:

The subject of discourse; the  
underlying action or movement;  
or the general topic of which  
the particular story is an illustration.

From these definitions, a general conclusion might be arrived at that theme in a literary work remains the central idea in the story. Furthermore in trying to promote this central idea, sub-themes are also used. The following are examples of some of the themes Monyaise portrays in his texts.

### 3.2.3.1 Makgoeng Motif (Prodigal Son)

This theme results from the merging of traditional and western ways of life. It becomes a social problem caused by the influence of the West. In this case in texts like Marara and Omphi Umphile Modise, the story begins with the coming to urban areas of characters from the rural areas, for a number of reasons. Some aspects (reasons), might be rebellious against strict parental discipline, juvenile delinquency or a disgraceful deed. Leaving home, characters would go to the urban areas, and to be accepted by others, would participate in wayward lifestyles and eventually become criminals or morally wicked persons. At the end, the culprit is either punished (jailed) or repents and goes back home.

For example, in Marara, Rremogolo leaves home (Matile) for Matikiri, an urban area. In town, he befriends Mongwaketsi and his lifestyle changes, for example;

(45) A ntsha mosi ka dinko,  
 a ntse a bua le monnamogolo  
 go supa gore o bapetse tsa  
 botshelo jo bosa e le rure.  
 Ba gakgamala gore go rileng  
 ka Mothubatsela yo ba gotseng nae,  
 (Marara: 28)

He blew smoke by the nostrils,  
 while talking to an oldman, to

show that he has clearly acquired a new lifestyle. They were surprised and wanted to know what happened to Mothubatsela they grew up with.

This depicts the influence Rremogolo got from his friends in the urban areas. The lack of respect for adults is a norm in the urban areas. Rremogolo is also involved with a number of girls, where he even stays for a long period without seeing some of them. It must be borne in mind that on his arrival in Matikiring, at first he refused to go out at night because he was not used to that type of life, but now things have changed.

(46) "Le jaanong o itshupa gore ga  
a motho wa mono; o ntlodisa  
matlho re santse re simolola,"  
(Marara: 30)

'Even now you reveal yourself that  
you are not a person who stays here,  
it is not long that we have started  
but you are ignoring me.

He realised that urban life is not meant for him and decided to go back to Matile. Now we can see that the writer wanted to convey some messages to

the reader through the main theme. We will not go into these sub-themes here.

### 3.2.3.2 Forced Marriage or Love

In such a theme, the events of a text indicate that parents, because of their traditional beliefs; force their daughters or sons to marry men or women they do not love. By this theme, the writer wants to show that true love is the basis of a good relationship or marriage. Of this change, Larson (1971:118) says:

Traditional ties in African  
cultures are altering so quickly  
that the group-felt experience  
is rapidly becoming a thing of  
the past, for ties that once  
bound an individual to his  
community have been loosened  
by Westernization.

Monyaise in Bogosi Kupe highlights the belief parents have and the aspect that true love is the core of a good relationship. A character named Matlhodi who is in love with Dimo is forced to leave Dimo and marry Oshupile, a man she does not love.

(47) "Ka re pelo e ja serati, mma;  
sebatlelwa ga se je. Ka are  
bolela gore o mpolaela kae".

Mosadimogolo a thaakanya ditsebe.

"O riana o bua ka ngwanaka?" A

atamela. "Ntswele ka ntlo - gone

jaanong! Tswaa!",

(Bogosi Kupe: 32)

"I say, love is of the heart, ma;

it does not want the one chosen

for. I say, tell me how much do

you want?

The oldwoman listened carefully.

"Are you talking about my kid"?

She came closer. "Get out of

my house - go now! Go!".

Despite this incident of chasing Dimo away, her daughter was secretly seeing him, and when she got married to Oshupile she was pregnant by Dimo. Oshupile stayed with Matlhodi, thinking that Obakeng is his son. Lack of happiness prevailed at their house and because of heart failure, Oshupile died. Incidentally after ±20 years, Obakeng met his real father (Dimo) in the forest, and Matlhodi and Dimo continued with their love. This shows that true love is the solid base for a healthy marriage.



The writer, through this theme, teaches us that forced love or marriage does not work, and that true love conquers all.

### 3.2.3.3 Urban life

Monyaise indicates the type of life led by urban people. Life in these areas is characterized by blackmails, robberies, cheating, unfaithfulness, killings, suicide among others. In all these characteristics of urban life one aspect of life comes out through various characters and that is perseverance. Most of Monyaise's texts portray this theme. For example, in Go ša baori, people will always keep indoors after dark because anything might happen to one during the night. At night they walk in streets in fear of their lives;

(48) A mo tshwara lotheka, mme

a se ka a ithutla gone mo

Sofia mosetsana ga e re a

tshwarwa lotheka letsatsi le

phirimile a ithutla ka mabela

fa a santse a rata go tshela

lobaka lo loleele,

(Go ša baori: 15)

He held her by her hip, and

she did move it, because in

Sophia a girl does not refuse

to be held by the hip after

sun-set if she still wants

to live longer.

The fear in people is brought by a lot of gangsters who roam the streets at night. This also has an effect at homes where no one can open his door for anyone without being sure who he is. These gangsters were also a threat to dancing schools like Mathabe. This is a school which belongs to Olebile and it is a very good schools. Before any dancing competition, gangsters from Pretoria would send spies to watch the progress and standard of the school and they would also go to an extent of offering money to the school so that it must not compete. After everything has failed they (gangsters) would resort to violence, to prevent the school (Mathabe) from reaching their destinations. Despite all the problems directed at them, people at Mathabe persevered in whatever they wanted to achieve their aims. Similar and other features can be observed in other texts. By depicting life in the urban areas the writer wants to teach us that perseverance is the mother of success. This can be seen by the following incidents:

In Mathabe, Olebile's school, there are a lot of problems, the most reliable dancers would leave the school, few months before the competitions. Diale leaves school and despite his departure, Olebile still proceeds with the teaching until Motlagole, a girl whom Olebile thinks will take Mathabe out of its problems comes. Just like Diale she leaves Olebile's school. This becomes the final blow to Olebile's dream of reaching the South African championships. Olebile as usual does not lose hope and continues with his work relying on what his wife,

Mmoni, once told him:

(49) Mmoni o ne a kile a mo  
 raya a re fa motho a ole a  
 tsoge fela, a itlhotlhore sentle  
 a sa gadimake go bona gore o  
 bonwe ke mang. Gonne fa a  
 tsoga jalo, ba ba neng ba  
 ikaeletse go tshega ba tla kgangwa  
 ke ditshego,

(Go ša baori: 20)

Mmoni once told him that if  
 someone has fallen he must just  
 pick himself up, dust himself  
 nicely without looking at who  
 sees him. Because if you get up  
 like this, those who are just  
 about to laugh would be chocked  
 by laughter.

This is Olebile's belief, which keeps him doing more even if he knows that he is  
 working to loose, but his school does succeed. Perseverence is not only  
 indicated by Olebile, but by most of the characters in Mathabe.

Secondly we note that the writer wants to teach us that it is wrong to get involved in other people's affairs (molelo o fisa baori).

In this message, the writer tries to indicate that those who are fond of fiddling in other people's affairs, get burnt or end up in trouble. Firstly we have a character like Potso who is in love with a girl called Kedibone. He gets involved with another lady who is very fond of dancing, she introduces Potso to dancing, something he never visited or did before. It is this dancing and another love which get him into trouble for he ends up unconscious (in hospital). He indicates that dancing got him in trouble indirectly by stating that:

(50) Ga ke itse sepe fela ... kwa ntle

ga se se ntlhagetseng kwa

marakanelong a mebila ka

ntata ya ga Olebile,

(Go ša baori: 5)

I do not know anything ... but

except that which occurred to

me at the cross-road because

of Olebile.

It is certainly wrong to try to usurp what other have toiled to build. The Pretoria gangsters, with their lack of knowledge in dancing get involved in preventing Mathabe from competing, but they fail. The leader, 'Wa Peipi',

persevered to achieve his wish and ultimately "he succeeded" in cheating Mathabe for they end up having a fake trophy and the real one is given to Wa-Peipi. The fact that those who get involved in other people's affairs end up in trouble, does happen to 'Wa Peipi'; because,

(51) Monnamogolo o rile ka re o  
 lemosa mokgwetsi wa ona gore o  
 a mo fatlha, wa nna wa tla fela.  
 Fa e kete ba tla fapagana pitse  
 ya rotoga fa pele ga bona; mme  
 ka lobelo nteko ba ya losong  
 lwa bona ...,  
 (Go ša baori: 121)

The oldman tried to indicate to the other driver that the brightness of his car lights was affecting his sight, the car still came. When they were just about to pass each other, a horse emerged in front of them, because of their speed ... hence they were heading to their death ...

The oldman (Wa Peipi) ends up dead without achieving his aim of going overseas with the Pretoria dancing school. He tried to bask before the fire set by others (Olebile) and this led to his death. This becomes a moral lesson to

the reader, that we should not try to steal other people's plans and ideas.

## CHAPTER 4

4. Intertextuality: Mmileng 'feeding' on Monyaise

The purpose of this chapter is to discuss and show intertextuality or influence discernible in Mmileng's work and show how this has been ingested into his work. As readers or critics, after observing and recognizing the influence in Mmileng's work which is from Monyaise's work, we should develop,

an understanding of what

such an influence contributes

to the vision of the African

writer (Mmileng's work),

(Irele in Moleleki: 1988:14)

(Emphasis mine).

Readers must note that influence is not only there to shape and nurture Mmileng's work but also to give sustenance to it. Therefore to us, Mmileng, like most new Setswana writers, has fed on and is still 'feeding' like a parasite, on the work of Monyaise. The sub-topics to follow, will illustrate that his works are inhabited by a long chain of parasitical presences, and allusions of Monyaise's texts. An illustration that Monyaise's texts also get clarity from Mmileng will be made in this work. This will indicate an interrelationship between texts (intertextuality). For, for us to get meaning from a text, other

prior or subsequent texts are to be considered. As Culler (1989:103) puts it:

Intertextuality thus has a double focus. On the one hand, it calls our attention to the importance of prior texts, insisting that the autonomy of texts is a misleading notion and that a work has the meaning it does only because certain things have previously been written. Yet in so far as it insists on intertextuality, on meaning, intertextuality leads us to consider prior texts as contributions to a code which makes possible the various effects of signification. Intertextuality thus becomes less a name for a work's relation to particular texts a designation of its participation in the discursive space of a culture ...

The participation of one text in another towards a new or precursor text is an issue to be looked into in this chapter, as the new writer Mmileng is to be taken as a 'parasite' specifically in this work. This term 'parasite', however strong in its original sense becomes applicable here from the point of view of describing the relationship between these two writers. Outside this study, Mmileng would



not be looked at or considered to be a 'parasite', but only if one looks at him in terms of intertextuality.

#### 4.1 Features referring back to the host - Monyaise

The following are some of the texts, features and allusions found in Mmileng which are from or observed in Monyaise's works.

##### 4.1.1 The Use of Proverbs

Proverbs in M.T. Mmileng's works appear in more or less the same way as they do in the host's texts. The following examples show how Mmileng uses proverbs in his texts;

##### 4.1.1.1 The basic/full structure of the proverb is used

Let us focus our attention on the following:

- (52) "... Ba ga Ntshinogang ba re ga  
 ba a go ribegela difatlhego rra,  
matlo go ša mabapa, a didimala  
 go se kae, motho wa segolwane ..."  
 (Lehudu: 60)

"... The Ntshinogang people say  
they are not ignoring you sir, it is  
those neighbouring houses that burn",  
the oldman kept quiet for a while ...

Compare with

"Mogolole, matlo go ša  
mabapi", Seagile a garoga pelo ...  
(Omphile Umphi Modise: 59)

"My brother, it is those  
neighbouring houses that burn",  
Seagile's heart was torn ...

Mmileng uses the proverbs 'matlo go ša mabapi' in indicating the consolation one gets from others if he is in trouble. In life problems and hardships do not occur to one person only, but to everyone. In Mmileng, Mokgalajwe is experiencing a lot of problems, namely; there is death in the family and his son has disappeared. Therefore this proverb as used by the 'parasite' means, we do not have to think and believe that difficulties in life face one person but face every one of us. Mmileng, uses it in the same way the host does, for he (Monyaise) uses it in a situation where two characters Seagile and Keoletile go to the king for assistance to their different problems. Their being to the king's

place at the same place, warrants Seagile to use the proverb "matlo go ša mabapi", because he thinks his friend has the same problems as his own.

Therefore, he is trying to console his friend and to make him understand that he is not alone in the difficulties he is going through.

(53) A fitlha a se tshikinya ka  
 maatla a sekolwane a ba a  
 utlwa gore se a dumela ...  
Nko ga e na mosola. Fa a  
 se tlogela sa sala se  
 leketla, ya re a bona  
 ditlhatshana di tshikinyega  
 a ithaya a re di tshikhintswe  
 ke ena,  
 (Mangomo: 7)

He arrived and shook it  
 with a boy's strength, and  
 he heard it shaking ...  
The nostrils has no use. When  
 he left it, it remained  
 shaking, and on seeing the  
 shrubs shaking, he told  
 himself that he has caused

the shaking.

Compare with

A ga ke a belwa ke

mpa, nteko ke tsaya

motho a rwele tshipi,

boemong jwa pelo!

Nko ga e dupelele ...

(Marara: 35)

Was I not conceited by

my stomach, that I

married a person carrying

a stone instead of a heart!

The nostrils is not a

fortuneteller.

If the nostrils were able to fortell, no one would be experiencing problems one gets into because of not knowing. Mmileng uses this proverb to show that man is not the master of everything, for he always thinks he is in control, but only to find that it is not true. In this text (Mmileng's text), one man in the party which went out to hunt wild-animals thinks he is a strong man, the trees and shrubs around him shake when he shakes one of them. This is what he believes and it becomes a reason why he is not bothered or worried, but only to find that the

shaking of shrubs is due to a wild-cat which is underneath them. If only his nostrils did inform him earlier, he could have done something or reacted earlier. This proverb is also used in this same way by Monyaise. The host uses it after one character (Lebogang) realises that she has done something bad (made a wrong choice), because her nostrils could not inform her before hand. Therefore both writers try to tell us to be very careful of what we do and not to be deceived by our emotions if we do not want to regret our doings later.

(54) 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  
 boferefere 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,  
 (Mangomo: 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  
 sweetly. 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.

Compare with

Jaanong ga tsoga somo la  
 ga Modire, ntwā e e neng  
 e larile mo tlhageng, ya sala  
 Baitsekgang, morago. Ba supologa  
 jaaka boijane bo tswa diriteng.  
Thukhwi a re ke lobelo, marota a  
re ke namile,

(Omphile Umphi Modise: 28)

Now it was time for Modise's  
 party to start, the fight which  
 was in the veld, followed Baitsekgang.  
 They emerged like young locusts coming

from a stubble of grass. A small hyena  
said I am speedy, the hills said I am  
wide.

Mmileng uses the proverb, 'phudufudu o rile ke lobelo, marota a re ke namile' referring to people in general and specifically to a character Thuso in his text, who is always busy and running away from his responsibilities as a parent and 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 including the law, with ease, finds the hills very wide to ascend for he commits suicide at the end. Moleleki (1988: 19-20) addresses this issue thus:

That is to say, life is a  
 plane of endless magnitude  
 on which each individual  
 makes his mark but never  
 transverses it from one point  
 to the other. At some stage  
 or another a person's physical  
 being is bound to give in and  
 he goes the way of all human  
 flesh - he dies.

Evidently, Thuso never beat the stretching hill, he never went that far, because

he realised that he is not the type of person to be forgiven for what he has done in life. The host uses the same proverb to indicate that human beings are not the masters and omniscient creatures for they cannot beat everything, and just like Thuso in Mmileng, are beaten by non-human objects. In a race to stir rain, those up-front like Thuso cannot really succeed in beating everyone, because even if they have speed, the distance they have to go through remains, hence Modise's party (Modise in particular) is able to catch up with them and deliver 'lofetlho' to their village. In both cases (texts), the proverb is given more meaning which might be said to be non-restricted, for it also proves that death is inevitable (in the case of the 'parasite') and also alludes to the unmeasurableness of life.

(55) ... Ba mo lomisa nta tsa kobo  
 e le tsa gagwe ..., ba dirisa  
 lone lohumelo lo go mo lemotsha  
 gore mosadi o inama a ikantse  
mosese wa morago, ...

(Mangomo: 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, ...

Compare with



... mme go mo go bone  
 gore a ba tsamaya Tshwane  
 mpadieekeke kgotsa ba latela  
 noga ... Fa ba sa tsee tlhagiso  
 ya lesomo le tsia, ba gakologelwe  
 gore mosadi ga ke a inama a sa  
ikenya mosese wa ka kwa morago,  
 (Go ša baori: 59)

... but it all depends on themselves  
 whether they go to Pretoria using  
 other routes or they go straight  
 to the snake ... If they do not  
 take heed to that party's threats,  
 they must remember that a woman  
would not stoop down unless relying  
on her hind dress.

In life (religiously) it is said that 'do unto others as you would like them do unto you', as an indication of reciprocal activities among people in society. Mmileng, observing that there are people who think they are more important than others like MmaDinono in Mangomo uses the above proverb to suggest that we must treat others rightfully. 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 becomes the case. Obviously she does not have 'hind dress' to rely on as a result the food remained untouched. Monyaise uses the same proverb, to convey the same idea of trying to make hay while the sun still shines. In Go sa baori, where a threat has been issued to the people of Mathabe, unlike MmaDinono in Mangomo, they intend to prepare themselves for what might happen. This becomes a good thing as they are always ahead of their attackers in terms of preparation and defence.

Both writers, inform us that we must always have security to whatever we want to embark on in life, for this will always keep us safe and protected.

(56) Aitse batho ba bangwe  
 ga ba ise e ke e re  
 ba gola ba rutwe gore  
pelo sekwere, e golegwa  
ke mong; ba itse gore ...  
 (Matlhogole: 4)

By the way some people  
 do not know that the  
heart is a root, it is cooled

by the owner; they only know that ...

Compare with

Leta o ne a betwa ke  
 pelo ka sebaka sengwe  
 gore e mo itse go hema;  
 mme fa e ka re e mmetile  
 jalo a utlwa Diale a  
 mmitša 'motho' ... A busetsa  
 pelo mannong, le fa selo  
 se mmetisitseng pelo se ne  
 se ka tswa se le molemo go  
 gaisa kgomo,  
 (Go ša baorik: 66)

Leta was used to being  
 overcome by emotions to the  
 extent that he was unable to  
 breath; but when she is in such  
 a state, and hears Diale calling  
 her 'man', ... She goes back to  
 her normal state even if that which  
 tornd her heart is more important

than a beast.

The proverb 'pelo sekwere e golegwa ke mong', as used by Mmileng 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 (owner) wishes that anger should go away. An interesting fact in the two above example is that what the 'parasite' suggests or wants to bring forth, is fully exemplified by the host. Mmileng uses a full proverb and Monyaise gives an explanation and an example to it.

In the host's text, Leta as a character overcome by emotions, as the proverb indicates, is the only person who can control her heart or emotions. The host in emphasising the truth of this proverb goes to an extent of qualifying the thing which causes one to get angry, that is, even if that which caused the anger is more important than a beast, one can always feel relieved if one wishes to. This surely emphasises the truth of the proverb Mmileng has used.

(57) Mokgalajwe a tshega, a  
wela tsela. Go le botoka  
ka mmalabalo wa ga Mathaithai  
wa 'maano' o ne o mo lebaditse  
matlhora-pelo. Kwa moikgatong  
wa tlhaloganyo o ne a ntse a  
tthaetsa kgang ya ga Mathaithai  
matlho gone pelo e sa

yeng phufa selo e a bo

e se sa yone,

(Lehodu: 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.

Compare with

Olebile o ne a tsamaya fa  
mmarakeng fa a lemoga gore  
o dirile bosilo ka go tlogela  
mogatse a sa robetse, mme o  
tla tlhola a dira ka pelo e  
e gadimang kwa morago. A akanya  
gore o tla fitlha a ikopa ka go  
reng ka maloba o ne a re o sa ya

go kwadisetsa khuduga,

(Go ša baori: 29)

Olebile was on the market place  
 when he realised that he has done  
 a senseless thing by leaving  
 his wife still asleep, and she  
 will spend the day with a sorrowful heart.  
 He thought of what he would say as he  
 did that some time back when he wanted  
 to register for moving.

The above underlined proverb as used by the 'parasite' indicates that someone would always protect whatever is his or hers. Normally parents, as it is rife these days will stand and talk good of their children as if they are always with them, like Mathaithai in Lehudu talking about his sons to Mokgalajwe. No parent will agree that his or her child is a killer. Mokgalajwe has lost his son who has 'run away' and as a parent he always thinks about him. The idea of the proverb used by Mmileng, has been used by Monyaise when a character (Olebile), on his way to work thinks about his wife whom he left asleep. Is it a crime, if someone does this? Olebile wants to go to a point of asking his employer to relieve him from work so that he could go back home. Therefore the two extracts, supplement each other, in that the host's is an illustration to the 'parasite's' proverb.

babedi jaaka diatla,  
 mme ka go twe mabogo  
dinku a a thebana ba ne ba  
 thusana ka ditiro go tloga  
 kwa losakeng go ya go tsena  
 kwa segotlong,

(Mangomo: 2)

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

Compare with

"Ra re thusa, motho wetsho"

A phutha matsogo, e kete a re  
 rona re ntse jaaka o re bona.

"O raya ke thusa jang?"

"Kgetsi ya tsie, motho wetsho".

(Go ša baori: 107)

"We say help us man".

he folded his hands, as if  
 saying we are as you see us.  
 "You mean, how can I help?"  
"A bag of locusts, man".

Mmileng refers to a sense of helping each other or one another or working together in harmony by a proverb, "mabogo dinku a a thebana", where for instance if people do work together, it becomes easy, or find it easy to complete or handle. The very object of using this proverb and illustrating it by Selepe and his wife (Motshedise) is to emphasise the culture of accepting each other, as the two do not have a child, and a child is something they need desperately. Monyaise, portraying this sense of working jointly or together, uses the same idea through a phrase, "kgetsi ya tsie" (a bag of locust), which is a part of the proverb, "kgetsi ya tsie e kgonwa ke go tshwaraganelwa", (a bag of locust is overcome by mutually assisting each other). In the host's text, this phrase comes as a plea for assistance from others. Both writers are fully aware that to work together in everything we do is a recipe for success.

#### 4.1.1.2 M.T. Mmileng alludes to well-known Setswana proverbs

The following examples will illustrate:

- (59) Fa Semenogi a sena go  
 ntsha mosetsana ka kgoro  
 a boela mo phaposeng ya



gagwe go tla go buisa  
 lokwalo a setse a ritibetse  
 mowa, a itse gore o kopiwa  
 go boela maropeng,  
 (Lehudu: 113).

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

Compare with

Ba bua sebakanyana ka  
 se se mo tlhagetseng le  
 gore baaki ba tla tshelela  
 mo poifong. Ke fa a re,  
 "Diarona, ke lemogile  
 gore ke go leofetse. Ke  
 feditse mogopolo gore  
maropeng go a boelwa",

(Ngaka, Mosadi Mooka: 26)

They talked a while about what happened to her and that nurses will live in fear. Then she said, "Diarona, I have realized that I've wronged you. I have made up my mind that the old dwelling is where one can return to.

The above underlined phrases, allude to a well known Setswana proverb, 'maropeng go a boelwa, go sa boelweng ke maleng', (at the old dwelling is where one returns to, but not in the stomach). The 'parasite' alludes to the 'host' by the phrase "boela maropeng", in that Semenogi after distancing himself from his lover Seyanokeng receives a letter from her which requests him to return to her. The host has used the phrase "maropeng go a boelwa", in the same way, because it also requests one (Diarona) to go back to one's roots. It is common knowledge that after dumping what we love very much, we come to think of it later. These phrases try to teach us that it is not a crime to return to your own roots than to keep worried about it.

(60) ... ntlheng ele ya Lekwe,  
o ne a rutwa gore le fa  
molwetse a tsentse tlhobaelo  
e e kalo, o tshwanetse go

supediwa tsholofelo yotlhe,

(Lehudu: 13)

... on the other side of Vaal,  
he was taught that even if a  
weakling causes a lot of  
hardship, he/she must be shown  
all the support he/she needs.

Compare with

Mo malatsing a go ya kokelong,  
Pule a tlhoka mongwe yo o ka  
mo eletsang gore moya-goleele  
o lefa ka marapo ...,

(Ngaka, Mosadi Mooka: 1).

During the period of visiting the  
hospital, Pule lacked someone to  
advise him that the one who goes  
very far pays by his bones ...

In Ngaka, Mosadi Mooka, the host uses the proverbs, "moya-goleela o lefa ka marapo" (the one who goes very far pays by his bones), to indicate how

extremely ill Diarona is. The significance of this follows Pule's lack of knowledge of the significance and importance of this proverb. The writer uses it to highlight Diarona's illness and also a change of heart in Pule that is, from one girl (Diarona) to another (Stella).

On the other hand Mmileng uses the same situation, portrayed by the host, where Mokgalajwe's wife, just like Diarona, is sick. But unlike Pule, the old man knows that a sick person needs to be cared for. Therefore, reference is to the ill women and the reaction of their partners.

Mmileng in this case is alluding to the host (Monyaise) by bringing a similar scene in his text. But a very interesting thing in the two texts is that the host has used a proverb whose meaning the reader has to find, and the 'parasite' has used the meaning of the host's proverb. Therefore the 'parasite's' text is used as a supplement of the host's text, for it gives the host's text clarity. In such cases, as critics we get a reversal of host and parasite relationship, where the host (Monyaise) becomes the 'parasite' and the 'parasite' (Mmileng) becomes the host specifically in such cases. Thus as Moleleki (1988:195) says:

the parasitism, as we have  
illustrated above, can  
also be seen to be  
mutual; each text  
gains clarity from  
the other.

#### 4.1.2 The Use of Imagery

The discussion here would be based on those images which refer to the host - Monyaise.

##### 4.1.2.1 Metaphor

(61) "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,,  
 (Lehudu: 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".

Compare with

E ne e setse e le sebakanyana  
 e tle e re Modise a ntse  
 a tsamaya, a itewa ke  
 ditshikare, e kete e tla re  
 a gata, a theleme, a wele  
mo lemeneng. Mme ka a ne a  
 sa tseye tsia, a tloge a lebale,  
 (Omphile Umphi Modise: 30)

It was after a long period  
 when Modise was walking, when  
 he was struck by something, as if when  
 tramping, he would slip, and  
fall into a hole. Because he did  
 not take that into consideration,  
 he forgot.

Both writers portray the aspect of getting into trouble by using the phrase, 'go wela mo lemeneng' meaning to fall into a hole (trap). Throughout their texts, reference is made to 'lemena' (hole), but the image used by the host to portray the real nature of getting into trouble can best be understood against the background of the 'parasite's' more elaborate image. The concealed meaning of Monyaise's statement hinges on Mmileng's more elaborate exposition regarding getting into trouble and losing hope but perseverance being the feature which

makes characters (people) to succeed or to get out of problems.

(62) Bona Seitiso. Bona Thuso.

Melora! E ntse e le melora

jalo, Thandile o fetile fa,

(Mangomo: 80)

See Seitiso. See Thuso

Ashes!. Still ashes like

that, Thandile passed here.

Compare with

Oho! Ba utlwile ka mang gore motho

wa tlhogo ke serepa? A ga ba itse gore

tlhogo e tiisiwa ke itshidilo jaaka

dithwe tsotlhe tsa mmele?

(Go ša baori: 41)

Oh! who told them that a person

who is mentally disturbed is a corpse?

Don't they know that a head is

strengthened by training just like

any other part of the body?

Mmileng refers to useless people, those who have no more value or use to the society and their relatives as 'melora' (ashes), which also has a biblical allusion of a dead person, that the 'flesh turns to ash or ashes to ashes'.

Therefore these people (brothers), Thuso and Seitiso, are as good as dead to their mother. This becomes the object of this image as used by the 'parasite'.

The host uses a more elaborate image, which gives more clarity and meaning to the 'parasite's' image. He refers to a useless person as 'serepa' (corpse), as Olebile in Go ša baori is, which is a bit ironic in that this image is followed by an idea that head problems are eased by training as suggested by the narrator but the concerned character (Olebile) seem not to be aware of this. Both images refer to 'living dead people' as used by both writers.

(63) A kgwanyakgwanya gararo,  
mosimane yo o logadima  
fa nkong,

(Lehudu: 127)

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

Compare with

Go tloga mo tsebeng ya molema  
go fitlha mo seledung e le



molelema wa lobadi,  
(Ngaka, Mosadi Mooka: 55)

From her left ear until  
her chin, she has a long  
scar.

The image presented by the 'parasite' of 'mosimane yo o logadima fa nkong' (a boy with a lightning on his nose), indicates or emphasises the type of a scar Semenogi has. It is a big and shining scar on his nose. When compared to a lightning, it also suggests that one could also see it from afar or it is the first strange thing one notices when one meets him for the first time. On the other hand the host describes an old man who guards Stella, as having, 'molelema wa lobadi" (a very long and big scar). The host's description of the oldwoman's scar, seems to describe and illustrate what the 'parasite' tries to bring forth by 'logadima fa nkong'. Therefore that aspect of supplementarity is still applicable in these images.

(64) Fa o le kwa phogwaneng ya  
thota, o latihela matlho  
kwa bokone - botlhaba go  
fologa le masimo, go ya kwa  
molapong le go ya kwa pele  
kwa letamong, o a bo o lebile  
lengwe la mafelo a a bogegang

a lefatshe la Marolong ...,  
(Matlhogole: 24)

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 Marolong ...

Compare with

'O a batla, ngwanaka.  
Mme selo o se batlang,  
se gare ga mpa ya lefatshe.  
Le gale, e tla re tsatsi  
lengwe o ntse o tsamaya, o  
se bone, o sa itse gore ke sone',

(Omphile Umphi Modise: 40)

'My child, you are searching.  
But the thing you are looking  
for is in the middle of the earth.  
Of course, it will be that one day

while walking somewhere, you will  
see it, and not realise that it is it'.

Both writers in pointing to the middle of something, use human parts. Mmileng in referring to the top (center) of a hill uses the middle of a head (phogwana), and the host, in referring to the middle of a country, uses the middle 'gare ga mpa ya lefatshe' (right in the stomach of the earth). The two images convey the same sense and meaning, and vividly describe the situations they try to highlight.

#### 4.1.2.2 Similes

Let us focus our attention on the following:

(65) A tsaya loeto lwa go  
boela gae, pelo e  
balabala jaaka ya  
moloji a sitilwe ke ditira,  
(Mangomo: 14)

He took a trip to go back  
home, his heart babbling  
like that of a witch  
who failed to fulfil  
his work.

Compare with

Mongwe, ka lentswe la

senna, a re,

"A o mmonyee?"

A eme jaaka moloi a

tshwaregile.

A roroma,

(Ngaka, Mosadi Mooka: 16)

Someone, with a male voice,

said,

"Have you seen her?"

He stood there like a

seized witch.

He shivered.

Both writers compare a person who is in a fix or one who does not know what to do, to 'moloi' (witch). In Mmileng, Selepe, looking for his lost goats and not knowing where to go, stands and thinks deeply like a witch would do if his mission had failed. The host on the other hand uses 'moloi' to show how one acts if caught on the verge of doing something bad. Pule just before he throws Diarona into a river, is interrupted by two gentlemen. He just stood there like a seized witch. These images as used by the two writers, help to create a vivid

picture in one's mind.

(66) Ka go tshaba go  
 kgalengwa gabedi  
 jaaka lesea, a o  
 roka, ...

(Mangomo: 5)

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

Compare with

A tsamaisa matlho  
 le lobota jaaka ngwana  
 wa losea a simolola  
 go elelelwa dilo;

(Marara: 51)

He moved his eyes with the  
 wall like a child (baby) who  
 is starting to consider things.

A toddler is known as one who does not know, unaware of what occurs around him, and who is always reprimanded. In the above examples, an oldman with the fear of being compared to a child keeps quiet as a sign of being a grown-up person and not a child. On the other hand, Rremogolo glazed at the walls in the house like a kid starting to reflect on things. Both writers compare certain behaviour by adult to those of children, as a sign of indicating how adults can behave and also as a sign of how (Rremogolo) behaves if he is from a sleep.

(67) Motshedise o ne a  
 mo tshaba jaaka  
 logadima. Le fa a ne  
 a ka mo kgadiepeletsa  
 lefela, o ne a itidimalela  
 fela,  
 (Mangomo: 18)

Motshedise feared her  
 like a lightning. Even if  
 she could pester her for  
 nothing, she would keep quiet.

Compare with

... Mosadimogolo yo e ne  
 e le mongwe wa batho

ba ba neng ba tshajwa

jaaka logadima,

(Omphile Umphi Modise: 41)

... This oldwoman was

one of those people who

were feared like a

lightning.

A lightning is one of the natural phenomena which is feared by many. If one is compared to it, it gives an idea of how dangerous and fearful that person is. The 'parasite', uses lightning to describe the fear Motshedise has in her mother. The host uses 'logadima' (lightning) to show also how fearful the oldwoman Malebela is. Both writers compare MmaDinono and Malebela to lightning, implying that both are a threat to people's lives as a lightning is to everyone.

(68) A lala a menogana

jaaka seboko se

mometswe ke

ditshoswane,

(Mangomo: 63)

He slept twisting and turning like

a worm surrounded

by ants.

Compare with

A menogana jaaka  
 letlalo le tshujwa ke  
 molelo, a ba a sala  
 a le monnye,  
 (Go ša baori: 12)

He twisted and turned like a  
 burning hide and  
 became very small.

Mmileng refers to someone who is in bed because of pain, 'a menogana jaaka seboko' (he twists and turns like a worm). This is to emphasise the pain Selepe is feeling, that is, he is in great pain. ·

Monyaise also equates someone who is troubled, worried to a folding hide which is burning. Olebile after loosing Motlagole in his school sits back, twists in his chair until he becomes small. Both writers seem to fully aware of a societal belief that worry or pain can send one to the grave, as both characters, Selepe and Olebile end up dead because of their problems.

(69) "Fa ba fetsa ka wena  
 o boele kwano ke tle  
 ke go fe melemo", a



kitlantse meno jaaka

pitse a gana ditomo,

(Lehudu: 13)

"When they are through with you,  
come back here, so that I can give  
you the medicine", tightening his  
his teeth like a horse which is  
refusing the bridle.

Compare with

Motlalepule a famola dinko jaaka  
pitse ya ntwā e nkgelela madi mo  
phefong, a tseka go feta a sa araba  
Thandi,

(Omphile Umphi Modise: 3)

Motlalepule widened her nostrils like  
a horse of war smelling blood in air,  
she tried to go past Thandi  
without answering.

In portraying anger, fury and annoyance of characters, both writers compare them to 'pitse' (horse). It is a well-known fact that a horse is a strong and stubborn animal, which jumps and kicks in anger or frustration. The comparisons as used by the two writers, reveal the extent to which these characters namely, the doctor (in Lehudu) and Motlalepule (in Omphile Umphi Modise) are angry and annoyed.

(70) A gopola letsatsi le  
o neng a lela jaaka  
ngwana a gatile  
legala ...,  
(Mangomo: 78)

She remembered the day  
she cried like a child  
who has tramped on a  
hot coal.

Compare with

... Mosadimogolo a  
ngaa jaaka ntswa  
e gatile legala  
(Omphile Umphi Modise: 81)

... The oldwoman  
 howled like a  
 dog which has  
 tramped on a  
 hot coal.

Both writers cast extreme pain through this image of 'ngwana a gatile legala' (a child tramped on hot coal) and 'ntswa e gatile legala' (a dog tramped on hot coal). They portray an excruciating pain, because of tramping on hot coal. This pain is as sharp as spear which is troublesome to all (mankind and animalkind).

#### 4.1.3 Themes

The themes to be looked at in this section are those overlapping with those tackled by the host in his texts.

##### 4.1.3.1 The Makgoweng Motif

In Mangomo, Thuso, like Rremogolo in Monyaise's text Marara, leaves home (rural area) for the urban areas as a delinquent act. In Benoni, for instance, he participates in wayward lifestyle and eventually becomes a morally wicket person. He steals clothes from his employer and also elopes with Thandile, who becomes his wife without the cultural or traditional procedures of marriage being followed by his parents. As an urbanised person, he sees nothing wrong with such an act;

Mo kgweding ya Mopitlwe e sa tswa  
 go simologa a goroga, a tswa ntlheng  
 ya Kapa, e bile a na le mosadi. Thoto  
 ya gagwe e boitshega. Fa a bodiwa gore  
 ke eng a tla le diphatlho a ise a age  
 lobota a itomaka diteme  
 fela, go sa utlwale gore o batla  
 go re eng,  
 (Mangomo: 59)

The beginning of March he arrived with  
 a woman (wife) from that side of the Cape.  
 His belongings were dreadful. When asked  
 why he came with so much goods  
 before he started building,  
 he did not know what to  
 say.

The act of returning home with a partner, can be equated to the host's text,  
 where Rremogolo in Marara, after realising that urban life is not meant for him  
 goes back home with his wife (Lebogang), Thuso does the same (see 3.2.3.1).  
 The writer, just like Monyaise, wants to portray how urban life can affect and  
 change one's life-style. Thuso ends up with nothing for he caused the death of  
 his parents and also commits suicide, because after being told about his

mother's illness he started to regret and realises that he is the cause of it:

A ikhutsa. Fa a mo gopola tsa  
mmipa matlho. A ipona phoso  
tota, e bile a bona gore ena  
ga a a lebaganwa ke boitshwarelo,  
(Mangomo: 86)

He rested. When he thought  
about her, tears filled his  
eyes. He realised that the fault  
lied with him and that he was  
not the one to be forgiven.

The writer also wants to convey to us that it is better to live happily together as husband and wife like Selepe and Mōtshedise have been before the birth of Thuso, for he brought problems and hardships (Mangomo) to them. Therefore it is better to stay without a child than to have one and still have problems, so implies Mmileng.

Ba ne ba tshela ka kutlwano  
e, mo malapeng a mantsi, e  
leng mapataka. Lelapa la bona  
le ne le se na leratla. Le ne  
le tlhoka leratla ka le ne le  
se na dikomano, e bile le se

na leratla ka le ne le wetswe

ke kobo e ntsho ya bodutu,

(Mangomo: 2-3)

They lived together in peace and

harmony, which was not there in most houses.

Their house did not have

any noise. It did not have noise as

it did not have any misunderstandings,

and also because it had a severe boredom.

#### 4.1.3.2 Social Theme

It must be noted that this sub-topic might easily be merged with the above sub-topic namely, (4.1.4.1), but because of a different idea to be highlighted here, we have to separate them.

In this theme, Mmileng indicates the type of life led by people in our societies.

The writer just like Monyaise, depicts an aspect of perseverance in people's

lives. The 'parasite' firstly brings this aspect by the title of this text Lehudu

which means a pounding hole but the contents and events do not refer us

directly to a hole as such but to what the host Monyaise in Go sa baori

indirectly brings forth. Those which are revealed are the difficulties or problems

that befall people and how these are handled by specific characters;

Legare total! Ene yo o neng a mo

ruta gore monna ga e re a  
 tlhotswe a rwale mabogo  
 mo tlhogong, gonne tseo e le  
 dilo tsa sesadi,  
 (Lehudu: 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.

Various characters just like in Go Ša baori go through difficulties, but respond in different ways and at the end get through them. Some of these characters who experience problems and difficulties are Semenogi, Bonoko (policeman), Kolokoto, Legare (doctor), Mokgalajwe, and Seyanokeng.

For instance, Semenogi from his childhood goes through a number of difficulties and problems. He fails standard eight and is refused a chance of repeating it. He gets support and consolation from his mother, who says:

"Rraago o a mo  
 itse, ga e ke e re  
 a rwele setlhako,

a se rolwa ke motho.

Kgotsa ngwaga o o

tlang fa Modimo

o rata ..."

(Lehudu: 7)

"You know your father,

if he is wearing a shoe,

no one can wear it off him.

Maybe next year if God will ..."

The policeman Bonoko manhandles him and thereafter, he becomes unconscious and loses his memory after being knocked by a motorbike. In the end he regains consciousness and later his memory and ultimately recognises his relatives. The difficulties endured by a number of characters in this text are overcome through perseverance by these characters.

The writer of this text (Lehudu), just like Monyaise in Go sa baori, Marara and Ngaka, Mosadi Mooka has firstly used its title as a hint to the reader of its theme, hence indirectly presenting the theme to the reader. Therefore the themes of these texts are didactic and have a moral lesson to the readers. To us as readers, Mmileng just like Monyaise (in 3.2.3.3) tries to say that the difficulties and problems we find ourselves in or experience can be overcome if



we are prepared to work hard like Bonoko, Legare, Semenogi in Lehudu and Leta, Motlagole (Mathabe) in Go ša baori.

## CHAPTER 5

### 5.1 Looking back

This chapter, firstly takes a look at what we have done or achieved thus far. The object being to point out what we have attained and to say what the contributions of this work are, as set out in the first chapter of this study. The second part of this chapter looks at the concluding remarks.

5.1.1 This study discussed two closely related concepts as eminent in the works of Mmileng and Monyaise. These two concepts are influence and intertextuality and were found to be very related because we felt each breeds the other.

5.1.1 Influence and Intertextuality in Mmileng's works from Monyaise is detected when we look at features like proverbs, imagery and themes.

5.1.1.1 The interrelationship between the two writers is firstly recognised in the usage of proverbs. Both writers find it difficult to ignore the power of proverbs in their works as they (proverbs) help to reveal the knowledge and intelligence of these writers in using them. Mmileng as observed, uses proverbs just like Monyaise does. He uses them in various forms, but one thing we find out is that in some cases he uses proverbs or meanings of proverbs in a way

which would give clarity to Monyaise's way of using them (cf. 4.1.1.4 no.60). In such a case the host's expression or proverb is explained by the 'parasite's' text and in this case we note the reversal (cf. 5.1.1.4). The usage of proverbs by Mmileng, reflects the extent to which the writer's (Mmileng) outlook and way of using proverbs and writing have been influenced and modified by Monyaise's texts.

5.1.1.2 Imagery is the next aspect in our discussion. Our emphasis falls on the usage of images by the host and how it affects the new writer's usage of them. We demonstrated that it is through Mmileng's usage of these images that we are allowed to note how interrelated the two, host and 'parasite' are. It was also demonstrated that metaphors and similes are effective literary devices that allow the reader to observe the influence one writer has on the other, where we say Monyaise's influence on Mmileng is so great that one can only say Mmileng is continuing Monyaise's way of using imagery, and in some instances, two expressions by these two writers can be viewed to have been taken from a single text (by one writer instead of two different writers). To further this above point, a clear example would be the usage of the hospital as a setting for events by both writers. Let us consider the following examples:

A tswa ka phaposi. Ka botsa  
 mooki gore ke tlile jang mo  
 kokelong; mme ka utlwa mafoko  
 a a gakgamatsang. Gore ka  
 Matlhatso a beke e e ka kwa

pele ke ne ka selwa mo mmileng  
 gaufi le ntlo ya tshipi ... fa ke  
 fitlha mo kokelong ka phunngwa  
 mo tlhogong go ntsha  
 madi a a suleng,  
 (Go ša baori: 122)

He went out. I asked the nurse, on  
 how I came to hospital, and I  
 heard surprising news. That the  
 Saturday of the week before last, I  
 was picked on the road next to  
 a church ... On my arrival at the  
 hospital I was operated on the head  
 to remove a clot.

Compare with

A se ka a itse gore go ne ga re  
 eng, a thanya a le mo kokelong  
 gare ga mpa ya bosigo jo bo latetseng  
 motshegare oo, a le mo boidiiding.  
 Morago ba mmolelela gore o sa  
 tswa go arwa, go kajwa mothapo

mongwe o o neng o dutlisetsa

madi mo mpeng.

(Lehudu: 32)

He did not know what

happened, he regained consciousness

in hospital during the midnight

that followed that day.

After a while he was

told that he has just been

operated, to plug out

a vein which leaked blood

in the stomach.

In both cases characters are unconscious, both after recovering from their 'deep sleep', want to know what happened to them. This occurs in most cases in the host's texts. Mmileng, by 'feeding' upon Monyaise, seems to carry on the host's tradition of making the hospital an essential setting in his texts.

5.1.1.3 We also discussed the themes as seen from both writers' texts. It was observed that their themes overlap, still ascertaining the issue of intertextuality. Their themes are mostly social based, revealing different messages associated with life in general.

5.1.1.4 Therefore as suggested or highlighted, Mmileng fed on Monyaise, hence we get justification for pointing out that Mmileng is the 'parasite', 'parasite' only in the way he has been used in this study and not with its wide connotations. Monyaise because of 'feeding' the 'parasite', becomes the host in this study. We also noted the reversal as seen earlier, that the host because of some clarity his texts obtain in the 'parasite's' texts becomes the 'parasite' and the 'parasite' becomes the host. Such reversals occur only when one looks at the type of study this work sets out to achieve.

## 5.2 Concluding Remarks

This study is not a comparison of Mmileng and Monyaise, where we are trying to see the best writer. The only thing we are concerned with here is to make the two writers' texts available to an aspect of deconstruction called intertextuality. Through this aspect, we learn how a text has meaning only in relation to other prior or subsequent texts as observed, and further find that a text can 'feed' from other texts, like Mmileng's texts have done that is 'feeding' on Monyaise's texts. In turn, Monyaise's texts can also 'feed' by gaining clarity from Mmileng's text. In other words as Moleleki (1988:196) points out:

Whilst the presence of  
his (Monyaise's) texts, in his  
(Mmileng's) works; is evident,  
the presence of his (Mmileng's)  
in these other texts (Monyaise's)

cannot be denied too.

This is what intertextuality  
embraces.

(Emphasis mine)

The presence of other texts (especially Mmileng's texts) in Monyaise's texts is not there as source, but as a source of clarity and supplementarity to his ideas as we all know that the present can be found in the past and the past can be found in the present. Belsey (1980:143) says:

There is no way of grasping the  
present without a knowledge of  
history, of the present as part  
of the process of history.

The presence of one text in another (new text), denies a text or writer his originality, as we say there is no originality in writing. After all how can we explain the presence of one text in another as a source or influence and still claim that the work has originality. In the case of Monyaise, one object we did not address is where he got influenced, which is not part of this study (this warrants a future research). Can't we talk of precursor writers to Monyaise, oral literature, in as far as proverbs, imagery and others are concerned and even religious influence which might have played a role in his texts. Surely a future research is needed to clarify such an issue.

Finally, on the issue of intertextuality this study has achieved what it has set out to attain, namely, to make the two writer's texts available to a DECONSTRUCTIVE aspect - called INTERTEXTUALITY.



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