

**NTSANE'S CHARACTERS IN "NNA SAJENE KOKOBELA,  
CID". A PSYCHO-ANALYTICAL APPROACH.**

**BY**

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**DEDICATION**

To my sons

**KOMANE AND PITSI**

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## SUMMARY

The aim of this study is to endeavour to analyze the language and style in W.T. Matlala's Molato mpeng and Montshepetša bošego. The study will focus on how the writer uses language, how he assumed a particular manner of narrating by meticulously using a mixture of his dialect and standard Northern Sotho. This is done in the introductory chapter.

In the second chapter of our study we tried to develop a stylistic framework whose purpose is to inform the analysis of Matlala's two novels.

In the third chapter of this study, an analysis of Matlala's two prose fictions will be undertaken. The choice of words, sentences and paragraphs will be analyzed.

The fourth chapter of this work, will attempt to show how the writer has used imagery, proverbs, idioms and dialogue as other stylistic features to promote understanding and to bring images of the mind to the life of the literary work.

Chapter five is the conclusion - we will look at how Matlala has synthesized all the stylistic features in communicating his emotions, attitudes, thoughts as well as giving freshness and vigour to his works.

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## CHAPTER 1

### **1.1 Introduction**

Literary criticism has taken many forms and is still developing. As a result of this development modern literary theories came into the scene of interpreting, analysing and evaluating a work of art, in particular - literature.

Psychoanalytical criticism has emerged from such development and has contributed to an understanding of the creative process rather than to provide a satisfactory theory of aesthetic value (Wright, 1984 : 5). This, however, does not render psychoanalysis valueless. Its value is captured in (Grabe, 1986 : 88) where she asserts that: "The birth of psychoanalysis into literature is not a mistake because this theory is informative in the study of literature".

Psychoanalysis focuses on three main aspects of a literary work; the reader, the writer and the character. It is mainly concerned with how a desire gets its revenge, and explores the output of primordial desires directed into social goals. Psychoanalysis, in essence, traces back the history of a person in order to make sense of his present. It, therefore, provides a theoretical foundation for basic assumptions, paradigms and literary methods.

The relevance of psychoanalysis to indigenous languages is no more a mystery especially when one looks at the works of Mollema 1992, Moleko 1992, Motaung 1995, Kwatsha 1995 and Moeketsi 1995. It is on that well built foundation that the inspiration for this work emerged.

Before the birth of psychoanalysis, characters were described as flat or round, others as protagonists and antagonists. These methods of character analysis proved to be superficial and shallow as they perceived life in categories with no grey

areas. Psychoanalysis delves into these grey areas and thus penetrates into the personality of the characters.

This work will, therefore, capture the principles of Psychoanalysis and utilise them in analysing Ntsane's characters.

## **1.2 Literature Review**

It has been observed that scholars of literature have not been certain of the applicability of some modern literary theories to indigenous literature. The suspect being that modern theories were developed largely within the western context, thereby applying western values, norms and standards to evaluate, analyse and interpret its own literature. It is on such grounds that traditional methods of interpretation remained the only route to utilize inhibiting the exploitation of theories like psychoanalysis.

Olsen, (1987 : 159) reacting to this observation, correctly points out that there is no logical problem concerning the relationship between a literary work and the world of human

experience and their problems, and such problems may be psychological, sociological or historical, and together such problems can produce a work of art .To add to that we can say that such problems, depending on their nature, will therefore demand a related therapy or analytical measure.

One can therefore deduce that indigenous language also emerges from human experience which might be psychological and therefore demand a psychoanalytical measure to bring it to sense, or to give it meaning.

Researchers mentioned earlier on, namely, Moleko, Mollema, Motaung, Kwatsha and Moketsi were quick to make such a discovery. Having realized such a break through the following analysis was made.

Molema focussed on the novel “Buzani ku Mkabayi” by T. Msimang. She looked at how Mkabayi was put under pressure by external factors. She further looked at how such

factors created within her an internal conflict that eventually affected her personality, making her to take a man's role.

She looked at how Mkabayi's birth circumstances and appearance acted as influential factors in creating the person in her.

Moleko's research work is based on "Chaka" by T. Mofolo. Moleko, almost like Mollema, looked at how Chaka's earlier experience affected his view of life. He also looked at how the society contributed in making Chaka's desire uncontrollable. He looked at how the absence of the father figure in Chaka's life contributed in developing the attitude that Chaka had towards life in general.

Kwatsha's analysis is based on "Ingqumbo Yeminyanya" by A.C. Jordan. She made a psychoanalytical study of different characters, especially those who play the major role in the development of the plot of the book. She looked at how the

conflict among the society resulting from contrasting cultures and beliefs affected the personality development of the main characters, especially Zwelinzima and Thembeke.

Moeketsi concentrated on “Mosikong wa Lerato” by T. Mafata. His main focus is based on the character Lesedi and his dreams. Moeketsi shows how the dream plays a major role in interpreting some of our experiences. He reveals what is meant by saying the “dream is our royal road to the unconscious”. He further expresses the different forms that our dreams can take, that is, being metaphoric, where one thing is described in terms of the image of another through the web of association.

Motaung took interest in Ntsane’s text “Nna Sajene Kokobela CID”. She made a psychoanalytical analysis of the character Mafethe. Mafethe is portrayed as an immoral, heartless, selfish and illogical character. In adjunction, this work will capture some of the principles followed by Motuang but with a diverse approach to that of the afore mentioned.

Geurin and Willingham (1992 :126) give a summary of the psychoanalytic approaches in practice. They first start by looking at Hamlet and the effect of the Oedipus Complex on him. Hamlet is seen as a psychoneurotic who suffers from manic-depression hysteria combined with an abulia ( an inability to exercise will power and come to decisions) all of which may be traced to the hero's severely repressed Oedipal feelings. Because of his mother's abnormally sensual affection for her son, an affection that would have deeply marked Hamlet as a child with an Oedipal neurosis, he has in the course of his psychic development repressed his incestuous impulses so severely that this repression colours his attitude towards all women.

Another related research is the one done by Bonaparte on the life and works of Edgar Allan Poe. Her main thesis is that Poe's life and works are informed throughout by the Oedipal Complex, that is, hatred of the father and psychopathic love for the mother. The rejection of authority forms the core of Poe's critical writings. The mother fixation is the matrix for

Poe's poetry and fiction. Poe's fatal weakness for drink is explained as a form of escape that enabled him to remain faithful to his dead mother, through a rigidly enforced chastity that was further ensured by alcoholic over indulgence.

### **1.3 Aim Of The Study**

As entailed in the title, the aim of this work is to investigate the true nature of Ntsane's characters and to see what they are made of. The reason behind this is to examine if there were some unconscious motivation behind what they turned out to be later in life. In the process, special attention will be put on the effects of the Oedipus Complex on the characters development. This will be pursued in the light of Freud's assertion that psychoanalysis is a kind of therapy which traces the cause of "mental illness" to unresolved conflicts which have their roots back in the individuals early development and which are likely to be focussed on the Oedipus Complex, (Selden, 1989 : 49).



Directly linked to the above, this work will also be evaluating the applicability of psychoanalysis to indigenous literature allaying misconceptions that psychoanalysis because of its western origin, is only applicable to such cultures.

#### **1.4 The Reasons For Pursuing The Topic**

In most cases where psychoanalysis is exploited as a literary tool, it has been applied most of the time in character analysis. In the aforementioned works, psychoanalysis has been expected to develop with the plot, that is, moving with the cause-and-effect relationship and also developing with an individual. However not all books can give their characters from childhood where we can easily conclude on their eventuality by merely looking at their development.

Some books like “Nna Sajene Kokobela CID” present their characters as matured adults. It therefore becomes the duty of the analyst to look at the behaviour of the characters and try to make sense of their past. This in short means working in retrograde. This dissertation will be based on such an approach in a quest to show the importance of and the rescue that psychoanalysis can offer.

As hinted in the literature review, another propelling force into pursuing the topic is the opinion rather than the view that most critics give in analysing the main characters in “Nna Sajene Kokobela CID”, that is, Mafethe and Kokobela. In most cases Mafethe is viewed as immoral, cruel, selfish, illogical and even heartless. All these characteristics against Mafethe are therefore used as stepping stones for Kokobela’s cleanliness and righteousness. It is true that Mafethe did pathetic things, but they do not necessarily bail Kokobela out of his own misdoings. It is from such an observation that this analysis emerges. My argument is that Mafethe is a character on his own as much as Kokobela is. Kokobela’s personality should therefore be viewed as independent from Mafethe’s. As a matter of fact, this idea on its own, brings the importance of psychoanalysis into light. Psychoanalysis is said to be concerned with suppressed desires whose roots can be traced back to the individuals early experiences. Therefore, in character analysis, one character should not be glorified because of the misconduct of other characters, but should be viewed as an individual with his own aspirations,

experiences and goals. Those attributes should then be scrutinized so as to identify their origin and purpose.

## CHAPTER 2

### **2 Theory Of Psychoanalysis**

#### **2.1 Introduction**

Psychoanalysis is the name first coined by Freud in 1896. It further developed into many avenues, of which literature is one. Psychoanalysis basically is a theory of the human mind and is also a therapy which aims at uncovering repression and verbalizing what had been repudiated. It is a practice for curing those who are considered mentally ill or disturbed. Psychoanalysis, in essence, is the talking cure, for it is out of dialogue between the analysand and the analyst that the therapy proceeds. The dialogue and verbalism embodied within Psychoanalysis is what actually brings it together with literature, that is, they both have something to do with language, since literature itself is based on language.

## **2.2 FREUD**

### **2.2.1 The Unconscious**

Freud's famous contribution to Psychology is his emphasis on the unconscious aspect of the human psyche. He says the human mind is structured so that its great weight and density lie beneath the surface, below the level of consciousness.

He maintains that the term "unconscious" should not be taken as defining simply what is not represented in the field of consciousness but it should be understood as a dynamic subsystem, a region of the mind which is part of a larger system of conflicting areas (Jefferson and Robey, 1982 : 114).

### **2.2.2 Sexuality**

Freud further asserts that most of our actions are motivated by psychological forces over which we have very limited control. Sexuality, so maintains Freud, ultimately motivates all human behaviour. Freud sees sexuality as a "perversion", a "swerving away" of natural self-preservative instinct towards another goal. (Eagleton, 1983 : 152).

He further says because of powerful social taboos attached to certain sexual impulses many of our desires and memories are repressed, that is, they are actually excluded from conscious awareness. For Freud every human being has to undergo this repression of what he termed "Pleasure Principle" by Reality Principle.

This repression, he continues, may become excessive and make us "ill". This form of illness he termed Neurosis.

He maintains that the way of coping with desires that can not be fulfilled is by sublimating them, that is, directing them towards a more socially valued end. He designates the prime psychic force as libido or sexual energy.

### **2.2.3 The Id, The Ego and The Superego**

Freud further divides mental processes into three psychic zones; the id, the ego and the superego. The id is the reservoir of libido, the primary source of all psychic energy. Its function is to fulfill the premodial life principles which are considered to be the pleasure principles. It is characterised by a tremendous and amorphous vitality. Metaphorically Freud sees this obscure inaccessible part of our personality as a

chaos, a cauldron of seething excitement with no organization and no unified will. It is only an impulsion to obtain satisfaction for the instinctual needs, in accordance with the pleasure principle.

Laws of logic and contradiction do not hold for the process of the id. Id knows no values, no good and evil, no morality. It is the source of all our aggression and desires. Its function is to gratify our instincts for pleasure without any regard for social conventions, legal ethics or moral restraints.

For other cultures this force was recognized in human nature but often attributed to supernatural and external forces rather than to natural and internal process. As defined by Freud, the id is identical in many respects to the Devil.

On the other hand the ego is the rational governing agent of the psyche. The ego regulates the instinctual drives of the id so that they may be released in a non-destructive behavioural patterns. A large portion of the ego is unconscious but it comprises of what we ordinarily think of as the conscious mind. The ego is the id's link to reality. It controls the ways

of satisfying the id's drive in the external world. The ego is governed by the reality principle. It serves as intermediary between the internal and external worlds.

Another significant psychic agent is the superego. It is largely unconscious. It is the moral agency, the repository of conscience and pride. It is the representative of all moral restrictions, the advocate of the impulses towards perfection. It serves either directly or through the ego to repress or inhibit the drives of the id, to block off and thrust back into the conscious those impulses towards pleasure that society regards as unacceptable, such as our aggression, sexual passion, and the Oedipal instinct. The superego is dominated by the morality principle which attributes its development to the parental impulse that manifests itself in terms of punishment for what society considers bad behaviour. An overactive superego creates an unconscious sense of guilt.

We therefore can conclude that the id would make us devils, and the superego would have us behave as angels or creatures of absolute social conformity. It therefore remains for the ego



to keep us healthy beings by maintaining a balance between these two opposing forces.

#### **2..2.4 The Oedipus Complex**

Freud's theory of personality development gives centre stage to the way in which the sexual instinct is satisfied during the course of life. Those stages he termed Psychosexual Stages. The child experience at each stage stamps his or her personally with tendencies that endure into adulthood. If for some reason the child is deprived of pleasure from the part of the body that dominates a stage or if the child is allowed too much gratification, then it is possible that some sexual energy will remain tied to that part of the body more or less permanently. This Freud calls Fixation. Fixation can lead to immature forms of sexuality and to certain characteristic personality traits.

Of great interest is one fixation called Oedipus Complex. The Oedipus complex is a fixation which develops from the phallic stage. At this stage children discover their genitals. The child at this stage is anarchic, sadistical, incestuous to boot, aggressive, self-involved and remorselessly pleasure

seeking. (Eagleton, 1983 : 154). The Oedipus Complex is critical for the achievement of proper sexual identity. In this stage the boy sees his mother's body as a source of nourishment and that leads him to an unconscious desire for sexual union with her. He perceives his father as a rival for his mother's love to a point where he is drawn into fantasies of killing the father in order to possess the mother.

What persuades the boy-child to abandon his incestuous desire for the mother is the father's threat of castration. He thus represses his desire, adjusts himself to the reality principle by identifying with the father and is thus introduced into the symbolic role of manhood.

The Oedipus stage signals a transition from enclosure of the family to the society at large.

Thereafter the child is in the process of assuming a position within the cultural order as a whole. Oedipus complex is the beginning of morality, conscience, laws and all forms social and religious authority. It is a nucleus of desire, repression and social identity.

But not all children go through the stage successfully. Incapability to drive the forbidden desires for the mother to the unconscious at this stage can result to Fixation. Fixation leads in vanity and egotism.

It is also said that men often express these characteristics by taking great pride in their sexual prowess and treating women with contempt (Morris, 1984 : 385).

### **2.2.5 The Dream**

Freud describes the dream as "the royal road to the unconscious. He sees the dream as symbolic or disguised fulfilment of the unconscious wishes. The unconscious, in this case softens and distorts the dream's meaning so that they become symbolic traits which need to be deciphered.

The dream wears a disguise so as to get through to the consciousness. In short dreams provide our main access to the unconscious by converting the latent forbidden dreams thought into the manageable manifest permitted dream stories by a series of mental processes called Condensation and Displacement.

### **2.2.6 Neurosis**

Neurosis is the internal conflict caused by unconscious desires which were not denied nor found an outlet, which forces its way from the unconscious. The patient in this state is torn between protecting the unconscious desire and covertly expressing it .

Because of the inherent ambivalent nature of the Oedipus complex Freud calls the Oedipus Complex the nucleus of neurosis . He says there will usually be a relation between the kind of neurosis a patient displays, and the point in the pre-Oedipus stage at which his or her psychical development became arrested or fixated.

Freud says that it sometimes happens that the ego is unable to repress the unconscious and comes under its sway. He termed this condition Psychosis.

Here the link between the ego and the external world is ruptured and the unconscious begins to build delusional realities. Such delusions may be those of jealousy, prosecution and grandeur which all fall under what he termed Paranoia , which is basically a systematized state of delusion.

Freud locates the root paranoia in an unconscious defence against homosexuality whereby the mind denies this desire by converting the love objects into a rival or prosecutor, systematically reorganizing and reinterpreting reality to confirm this suspicion.

Schizophrenia, on the other hand, involves a detachment from reality and turning in on the self with an excessive but loosely systemized production of fantasies.

### **2.3 Jung**

Jung, unlike Freud, sees the unconscious as having a much wider dimension. He sees the unconscious not just as the source of instincts, but as a vital rich part of everyone's life significant than the conscious world, full of symbols communicated through dreams (Mischel, 1981 : 42). For him there is a part, the personal unconscious which corresponds most closely to the view of the unconscious held by Freud, in that it is formed from the individuals repressed, infantile impulses and wishes, subliminal perceptions and countless forgotten experiences. The personal unconscious is the front layer which stores material that is not within one's own

conscious awareness because it has been repressed or forgotten. To Freud's idea, he added the collective unconscious.

The collective unconscious appears as another layer which is basically exploited to store the latent-memory-trace inherited from our past.

The collective unconscious functions on both the universal source and the universal repository of human experience, and it outlines in a macrocosm the process that will be realized in the macrocosm of the individual (Corsini, 1985 : 249).

In his theory, emphasis is mainly on that individuals should become more receptive to their own dreams, and to let their unconscious serve as a guide for how to live.

Hence he maintains that the autonomous force of the collective unconscious coupled with the major archetype contains man's understanding of his life. These are expressed in images, symbols, patterns, myths, rituals and dreams in such a way that they cross boundaries of time, place, culture and individuals.

From such an observation he concentrated mainly on dream analysis. To him “the dream is an integral, important and personal expression of the individuals unconscious. He maintains that the unconscious applied to any event is revealed in dreams and it appears as a symbolic image.

The major symbols, the Arche types, are elements which interact in the process of man’s development. They are expressions of the major forces, developments and changes of life with which we all have to come to terms in the playing out of our individual lives (Corsini, 1985 : 250).

In his theory of individualism, Jung saw man’s entire life, until the moment of death as a total developmental process. He further says that the process of individualism assumes an essential healthy self-regulated system, which will bring the individual to move towards some balance during the course of his life.

Jung classified personalities into different types, according to whether they were most dominated by the function of thinking,

feeling, intuition or sensation. He says individuals became dominated by one of these functions in the first half of life and the second half would then be spent under the influence of the opposite function, so as to compensate for any imbalances.

In his further explanation he asserts that such personalities can either be introvert or extroverts. He views introverts as being preoccupied with an internal world of their own thoughts, feelings and experiences. Extroverts tend to take interest in the external world of people and things. This is expressed by the persona, which is the self that we present to the world and is labelled by Jung as the dominant one. Through dreams one becomes acquainted with aspects of one's own personality that for various reasons one has preferred not to look at too closely. Jung calls this discovery "The realization of the Shadow". The Shadow is in the underside of the persona, a contrasting, suppressed side that comes to demand recognition in the second half of life.

The Shadow represents the unknown or little known attributes and qualities of the ego aspects that mostly belong



to the personal sphere and that could be conscious but not representing the whole personality.

Individuation is thus a process of normal development, but one in which difficult issues such as innate but rejected tendencies would have to be faced and integrated to form a complete psyche.

One great observation here is that Freud put emphasis on repression which is seen as the panic measure in the face of threat and anxiety while Jung put his on incorporation seen as the natural function of the self. (Corsini, 1985 : 251).

## **2.5 Lacan**

Lacan operates from the realm of the Symbolic. According to him a person is not born human but only acquires that through incorporation into social order. This social order is called the "Symbolic Order". Through the order of "otherness" we can distinguish ourselves from others and regard to ourselves as "I". (De Beer, 1987 : 12).

The function of "I" inculpably bound to the need to move beyond the "fragmental body" of pure infantile sensations,

through assumption of peculiar image, towards a totalized reflexive vision.

In this regard the "I" becomes the crucial instance of this symbolic order as implied in the theory of the "mirror stage".

The "I" emerges from and is in hazardous relation to the alienating identification with a totalized image of the self perceived as it were in the mirror. (Gunn, 1988 : 78).

In the mirror stage the child assumes itself to be the "other" it sees reflected in the mirror and models itself upon its image.

The "I" allows an identification with an image which the subject (child) might at a later stage be said to "possess". The mirror stage is a moment of self-identification and is concealed in the sense that it represents a permanent tendency of the individual which leads him throughout life to seek the imaginary wholeness of an ideal ego. Such imaginary identification with objects will be made as the child grows up and that is how its ego will be built up.

From within this imaginary state of being, the child's first development of an ego, of an integrated self-image, begins to happen.

This is a process whereby the construction of the self is made and the child becomes able to imagine itself as a coherent and self governing entity. This process is called the Imaginary State.

Eagleton (1990:164) asserts that, the self, as suggested in The mirror situation, is essentially narcissistic. This means that we arrive at a sense of an "I" by finding that "I" reflected back to ourselves by some object or persons in the world, that is, by changing the position of the signifier and the signified, in Lacan's terms.

This analysis by Lacan permits us to explore the relations between the unconscious and human society. He asserts that as soon as the desire of the mother can no longer be fully met by the child, the immediate bond is lost and the desire is constituted. The father signifies the law, the symbolic law of culture. The child must begin to recognize, in the figure of the father, that the wider social network exists. By so doing his desire is driven into the unconscious and at the same time

the first appearance of law and the opening up of the unconscious desire occurs. (De Beer, 1987 : vol 3:13).

For Lacan the unconscious is coming into being at the same time with literary language, while simultaneously being the product of language. He regards the content of the unconscious as significant, the primary process the unconscious relies upon to express and distracts itself, that is, condensation and displacement.

He further says “as the talking cure”, psychoanalysis has nothing but the analysands speech as its object, nothing but literary/linguistic procedures of interpretation and diagnostic or prognostic tools other than language ( Grosz E, 1990 : 92). Language usage, for him, is actually a translation of hidden dreams. Languages work by a movement from one signifier to another. This is so because of the inherent lack with which language works. This lack which language strives to continually fill by moving from one signifier to another is the source of desire.

The source for searching and understanding of meaning is thus situated in the desire or longing of the subjects to know

and understand his own unconscious and suppressed messages. The structure of language just like any societal structures, is marked with social imperatives and taboos.

Based on this, he further says, the text therefore does not contain a fixed meaning but takes on meaning only to conceal a deeper gap, behind which there is an unconscious system of repressed meaning whose roots lie in desire.

The observation made from Lacan's analysis is that his theory moves from the mirror stage, access to language and eventually to the development of desire.

## **2.6 Psychoanalysis And Literature**

Directly linked to Lacan's contribution is the relation between psychoanalysis and literature. The relation starts with Lacan's view of psychoanalysis as a "talking cure". He says it is out of dialogue between the analyst and the analysand that the theory proceeds. He summarises the whole process by saying "as a talking cure". psychoanalysis has nothing but the analysand's speech as its object, nothing but

the literary / linguistic procedures of interpretation, and no diagnostic tools other than language (Grosz. 1990 : 92).

The theory of the mind also has implication for the process of artistic creation. Freud sees artistic creativity as a kind of disguised wish-fulfilment. He sees the mind as conflictual and as having no overarching homogenizing . He says there are hidden emotional forces which we can never know directly. These forces can be known and expressed only indirectly, through other disguised forms. Such forms themselves through the condensation and displacement of dream imagery. The censorious ego uses these narrative paths, based on association, to bestow acceptable formulations on the basically unknowable and unformulable latent dream through. (Corsini, 1985 : 22)

The mechanism working in dreams, puns and slips of tongue represent the unconscious and such mechanisms are analogue to certain mental and linguistic processes. The manifest content produced by the dream work is a recombination of

the visual or linguistic residue associated with the desire. Therefore a text is a trace of a struggle towards meaning moreover that the literary rhetoric depends much on figurative devices involving multiple meaning (Wright, 1987 : 113). This is also proven by the conscious ambiguities which arise from within.

From the above observation Freud came to conclude that the dream becomes a text to renarrate, to listen to, to read and to analyse. It (the dream) becomes a medium of psychic exchange and cultural significance.

He eventually concluded that the artist and the neurotic are essentially similar in the sense that their unhappiness leads them to “fantasy” and art is a kind of “aesthetic” forepleasure (Corsini, 1985 : 23).

The model is based on the premise that the instinctual urges are blocked by our rational minds, and the frustrated energy has to be reloaded through acceptable channels, that is, in

sublimated forms, and that sublimation in itself is creative, as it were an artistic process.

The work of art then is motivated and structured just like the dream.

Freud suggests that language is primarily a function of unconscious fantasy. The substance of its communications are states-of-mind. As its motive is the communication of state-of-mind, its information content relates primarily to psychic reality, and thus to the realm of experience relevant to arts. (Freud, 1986 : 62).

(Hall, 1983 : 63) says writing has nearly the same function as a dream. Dreams attempt to organize memories according to their dynamic weight and constitute an important function of writing. This conception can be applied to literature in the sense that the text appears as an exploration work of conflictual aspects of the physic world.



## CHAPTER 3

### **3 APPLICATION OF PSYCHO ANALYSIS TO "NNA SAJENE KOKOBELA, CID"**

#### **3.1 Overview**

The underwritten chapter includes the summary of the novel, and the penetration into the personality of the main characters, which are Mafethe and Kokobela. At face value, Mafethe appears to be all bad and Kokobela proves to be the opposite. These appearances highlight the previously mentioned principles of old methods of interpretation whereby characters were viewed as representing clear cuts of life. With the introduction of psychoanalysis the appearance of these characters takes another fold. This chapter will therefore display the diversity.

### 3.2 Summary Of The Novel

The novel opens with Kokobela holding a clerical position. After he had observed the way the policemen were handling the public as well as the prestige that is associated with the job, he joined the police force.

Soon after he had joined he was assigned a duty of investigating a murder case in Berea. He was excited over that assignment because it brought his dream of being a great police man closer.

As he was executing the investigation, he came across great discoveries. Indeed he captured the murderers of the man called Topisi, though it was not an easy task. Those murderers were Mafethe and Topisi's wife, together with other men who also participated in the murder case.

After he had some time with Mafethe, Mafethe opened up to him and revealed serious concerns about the force that Kokobela was serving under, issues that actually drove him (Mafethe) into doing the kind of things he was doing. He was actually telling Kokobela all those things in the quest of clarifying to him that the justice Kokobela was pursuing was actually far from being as just as justice itself should be.

Irrespective of all that Kokobela took Mafethe to his superiors so that “justice” could be done. During the process of handing Mafethe over, Kokobela was perturbed by the discussion they had and he experienced internal conflict.

Eventually Mafethe wrote him a letter telling him about the peace he found and simultaneously requested Kokobela to do an introspection, especially in relation to the force he was serving. Kokobela was even more disturbed, but he consoled himself by stating that he was doing justice irrespective of its nature.

Mafethe and the others were sentenced and justice was then served in Kokobela’s terms. (Chaphole, 1986 : 11)

### **3.3 MAFETHE’S LIFE JOURNEY**

#### **3.3.1 Sexuality and the Unconscious**

Freud asserts that most of our actions are motivated by psychological forces over which we have very limited control. Sexuality is seen as the ultimate motivator of all human behaviour. Freud also says that the human mind is structured so that its great weight and density lie beneath the surface, that is, below the level of consciousness.

When Mafethe makes his first confession to Kokobela, he gives a very overloaded statement and says:

“Topisi ke mmolaile tjee ka ha yeo ngwanabo lona a se a le boletse, empa ha ke tsebe na le tla nketsa eng e tswang kae.”

(Ntsane, 1954 : 77)

“I have killed Topisi as you’ve just been told by your brother, but I don’t know what you think you can do to me and how”.

Mafethe admits his killing of Topisi and he does not show any remorse or guilt. Mafethe’s behaviour tallies with the principle laid by Freud that most of our actions are motivated by psychological forces of which we have very limited control. His lack of guilt feeling shows that he is actually operating from the unconscious, which if not allowed an outlet forces its way out. His lack of control over the unconscious is evident in his words when he says:

“Nna ha ke bolaele ho retla, ke mpa ke phekola mahlanya a kang wena tjena, le hona ho ntsha bohloko ba pelo e leng kgale e otlwa ke lefatshe.”

(Ntsane, 1954 : 78)

“I do not commit ritual murders. I am just helping crazy people like you, and I am also trying to heal the pain of this heart that has been ill treated by the world.”

The confession made above blends well with the nature of the id's operation. It is said that the id's function is to fulfill the primordial life principles which are considered to be the pleasure principle.

Mafethe admits to be operating from the same level. He says he just kills to satisfy the needs of his “heart”, which in essence represents his id, his pleasure principle.

Freud further says that because of powerful social taboos attached to certain sexual impulses, of which killing is one, many of our desires should be repressed. Such desires are actually excluded from conscious awareness. Every human being has to undergo this repression of the pleasure principle by the introduction of the reality principle. Failure to suppress such desires may make us ill and render us neurotic.

Mafethe's behaviour shows that he is unable to control the needs of his id hence his behaviour. The extent and the severity of his failure to control his id is evident in

Sankwela's description of Mafethe's character Kokobela echoes Sankwela and says :

“Yena a nkaraba ka hore ha e le ho retla. Mafethe ha se ntho yeo a e tlwaetseng feela o bolaile batho ba bangatanyana dibakeng tse ngata tse fapaneng”.

(Ntsane, 1954 : 81)

“He answered me and said that, as for the ritual murders, is not typical of Mafethe, but he killed quite a lot of people from different places.”

The behaviour expressed by Mafethe through Kokobela's words is actually an impulsion to obtain satisfaction in accordance with the demands of the pleasure principle. This impulsion is not organized and it is with no unified will. Hence his killing of people for various reasons that are totally unrelated.

It is also said that the unconscious is the dynamic sub-system of a larger system of conflicting areas ( Jefferson and Robey, 1982 : 114). Metaphorically, Freud sees this part of our personality as chaos, as a source of all aggression. It is without any regard for social conventions, legal ethics and

moral restraints. All these make it understandable therefore for Mafethe to be coming out the way he is. His unconsciousness is well captured by Kokobela when he gives a description of Mafethe's character. Kokobela says:

“Tlhaloso ena ya Sankwela ya mpea leseding le leholo. Ka qala ho utlwisisa botebo ba pelo ya Mafethe. Ka qala ho fihlela sebopeho le tlhaho ya hae, ka fumana hantle hore ke motho ya lonya, ya thabelang ho hlokofatsa, ha e le moo a hle a thabele ho senya nama tsa motho ebe o ntse a natefelwa ke ho bona motho yeo wa batho a utlwa bohloko, a bokolla, a dumaela a ntse a shwa butle.”

(Ntsane, 1954 : 81)

“This explanation given by Sankwela opened my eyes, I began to understand the depth of Mafethe's heart. I began to understand his make-up and his nature. I discovered that he is a cruel person, that enjoys causing other people pain and rejoicing over cutting their parts and seeing poor people crying out of pain and dying slowly.”

This is a clear indication of an impulsion to obtain satisfaction in accordance with the pleasure principle.

Because of the nature of the act, that is, its evil nature, the act cannot therefore just be carried out anywhere and anyhow. The act actually commands and demands a particular setting. This brings us to the symbolism that such acts embrace.

### **3.3.2 The Id versus the Superego : Symbolism**

It is said that failure to suppress some of the demands laid by the id can render us neurotic. Neurosis is the internal conflict caused by the unconscious desires which were neither denied nor found an outlet, which eventually force their way from the unconscious. The person in this state is usually torn between protecting the unconscious desire and covertly expressing it.

When one examines the setting wherein Mafethe chooses to execute his mission, it becomes clear that his choice is not as naked as it appears. Through symbolism it becomes evident that his behaviour and his choice of setting are actually psychological.

After Kokobela has found scanty evidence pointing in Mafethe's direction, he started pursuing him. Kokobela went to look for Mafethe at Mafethe's place, in the local village, and Mafethe was no where to be found. Kokobela says :



“Maikutlong a ka ke se ke fumane hore sebata sena se a baleha mme se balehela moo se hopolang hore se ke ke sa fumanwa. Ke mohloladietsa, ka hoo o tseba hantle moo kotsi e leng teng le moo e leng siyo. Dithabeng kwana ke moo ho ipatang balotsana teng. Ha ho le jwalo, ha eba ba ile ba nyolosetsa nqa thabeng, hwa bonahala morero wa moeka ke ho ya hona maloting kwana, mahaheng, dikgohlong.”

(Ntsane 1954 : 84)

“I just felt that this beast is running away to a place where he thinks no one can find him. He is a renowned criminal hence he knows where there is danger and where there isn't. At the mountains is where witches hide themselves. In that case, if they went up the mountain, it then shows that his mission is to hide in the mountains and caves.”

Kokobela's hunch was right, about Mafethe. Indeed Mafethe fled from the village to the bush. The village is a place of light and order, both social and spiritual order ( Guerin & Willingham, 1992 : 133). The village may therefore be equated with the consciousness, which is analogous to Freud's superego. The superego is in essence the morally

inhibiting agent of the psyche. On the other hand, the mountains, full of forest and caves, is a place of wild, untamed passions and terrors. This setting can therefore be taken to be representing the id, which is also associated with untamed desires.

This analogy actually explains the nature and the motive behind Mafethe's fleeing. In the bush, it is where Mafethe captured his victims, Kokobela and his company. He then drove them into a cave.

In psychoanalytical terms, the cave is seen as symbolizing the maternal aspect. The cave is associated with the womb, a place of birth. Though a place of birth, its location, that is in the bush, suggests not just an ordinary birth, but a birth of some kind. The beginning of such a birth is given by Kokobela when he says :

“Ra ya ra fihla ka lehaheng. Ha re fihla ra bona mehlolo. Langwane ke yeo a fasitswe maoto le matsoho sekolokoto. Mosadi yena a fasitswe matsoho a isitswe ka morao, mme ra fumana batho ba sa sohlokana, ba le baputswa ba re pududu, ba tabohetswe sehloho sena sa mahlomola. Langwane yena a kgaotswe ditsebe

tse pedi, maqeba a dutlile madi e le diphororo.  
Mosadi a hlohilwe moriri, hlooho e le  
dibetjhobetjho.”

(Ntsane 1954 : 93)

“We moved like that till we reached the cave.  
When we arrived we saw terrible things.  
Langwane’s hands and feet were fastened all  
together. The woman’s hands where fastened at  
her back. People were being terribly mishandled,  
their clothes where torn apart in such a shameful  
manner. Langwane’s ears where both cut off, his  
wounds where dressed with blood. The woman’s  
hair was pricked out by hands and her head was  
left half bare.”

It is said that behind these neurotic acts, psychoanalysis discerns these unresolved conflicts whose roots go back to the individuals early experiences. Mafethe is still driven by the needs of his id, hence the bush. But because the cave is supposed to be a place of “rebirth” for him, Mafethe then starts opening up and says:

“Ke qetile dilemo tse tharo ntweng kwana Egepete  
le Italy mme teng ka bona mokgwa oo ho etswang

dintho tsena ka ona. Empa se hlileng se etsang hore ke etse batho ba bang tjena sona le ke ke la se fihlela hoba le nna ha ke se nepisise, ha e se feela hore ke motho ya pelo e mpe haholo, ke lonya, ke kgwahlahetse hampe mme ke entswe jwalo ka boomo ke batho ba kang lona tjena.”

(Ntsane, 1954 : 94)

“I’ve spent three years fighting in Egypt and Italy and I saw how things were being done. But what actually drives me to be doing all these things no one can understand because even I for one do not know, except that I know that I am heartless, cruel and very deep and I was deliberately turned into being this way by people like you.”

Because of the purpose that the cave should provide, it is therefore not surprising to see Mafethe making a serious and truthful introspection. For him to come to terms with what could be “the-new-him”, he has to review his life experiences. Because of the location of the cave, Mafethe is still torn between expressing his unconscious and protecting it as well. He expresses it by admitting his guilt, and he protects it by putting the blame on other people, who

probably might have contributed in creating the person in him.

This conflict actually represents the interplay between the id and the superego. The superego is in essence the one that makes him to see his faults since the superego is concerned with morality. Mafethe then gives a very detailed cause of his neurosis by explaining that they were being used in the war and they were promised things that never materialized. That explanation renewed and revived his anger and his id desires awakened as well. In trying to gratify his (Mafethe) id, he then started molesting them. Kokobela says:

“Ho sa le jwalo, Mafethe a ema, a re ya ka mahlo ka bonngwe, a nto qala mosebetsi wa hae o ditshila. A bona mosadi ntli ka feisi, a feta a bona Langwane tlefe dinkong mona, a ya ho Tabola a mo re ntli, a tla ho nna a ntle ntli, ntli, a ya ho Lentswe a mo re tjefe. Ra tjapalla fatshe kaofela. A re ya ka mahlo a nto re hlapaola ha bohloko a tswa a tsamaya.”

(Ntsane, 1954 : 98)

“However, Mafethe stood up and looked at us one by one and then he started with his dirty job. He hit the woman with a fist, and he proceeded to

Langwane and punched him on the nose, he then went to Tabola and punched him, he then came to me and gave me a double punch, he went to Lentswe and hit him. We all fell on the floor. He looked at us and insulted us and then left.”

Mafethe’s id drove him into beating all of them. Thereafter he realized that he was not doing the right thing at the right place hence he never enjoyed the view and he left. His superego was actually interfering with his id. He went into the bush (id) and out of the cave (superego).

Thereafter Kokobela struggles with the others to unfasten themselves and they succeeded. Mafethe returned relaxed not knowing what’s awaiting him. They fought with Kokobela and Kokobela overpowered him and fastened him in the cave.

### **3.3.3 Mafethe’s Death-Wish**

It is known that for every “rebirth” there should be a death of some sort. Therefore Mafethe’s “rebirth” should also emanate from his “death”. After being captured by Kokobela, Mafethe lost interest in life. He says:

“Maobane ke ne ke tshaba lefu, kajeno ha ke sa le tshaba, ha ke sa le tsotella hobane ke sa bone

thuso ya ho phela lefatsheng lena la bokgopo, la bokgoba, la ditlala le ditshehlo tse lengwang ka boomo ho hlokofatsa le ho tshwenya meya ya batho ba bang.”

(Ntsane, 1954 : 104)

“Yesterday I was afraid of death, but today I am not afraid of it anymore. I just don't care about it because I see no point of living in this world full of cruelty, slavery, hunger and thorns that are planted deliberately to wound and to interfere with other peoples souls.”

Mafethe here wants to be released from the commands of the id. His superego is making general moral restrictions that are indirectly manifesting themselves in terms of punishment for what is considered bad behaviour. Because of its (superego) unconscious nature his superego generalized to the world as a whole. The superego in this state creates an unconscious sense of guilt hence Mafethe's death wish.

This wish for death is carried further by Mafethe and he says:

“Hoja toka e teng o ka be o mpalaya hona jwale ho ena le hore o nkise matsohong a babolai ba se

nang kutlwebohloko ba shebileng dimpa tsa bona feela.”

(Ntsane, 1954 : 104)

“If justice was there you should be killing me right now other than handing me over to those killers who are merciless, that are only concerned with their stomachs.”

Mafethe acknowledges rather than accepting his guilt and he also expresses his understanding that he has to be punished but not by those that led him into being what he is. Mafethe’s superego is taking the upper hand here, but the id, due to its long ruling in Mafethe’s life, is still showing its head by demanding the wishes of the death instinct to be followed. Hence his request to Kokobela.

Kokobela refuses to execute the request and Mafethe says to him:

“Ha ke sa tla ahlamisa molomo wa ka ho bua le motho wa lefatshe lena, ha e se le Modimo wa ka feela ha ke rapella moya wa ka phomolo diatleng tsa lehodimo.”

(Ntsane, 1954 : 105)



“I will not open my mouth to talk to any of the earthly people, except unto my God only. when I pray for my soul to rest in his heavenly hands.”

This confession actually represents Mafethe’s “death”. Mafethe is actually dying from the earthly demands hence he is prepared to talk with his God only. He is not concerned of pledging his guilt nor innocence to anyone on earth. This is the beginning, the realization, the awakening of Mafethe’s ego, which has long been viewing the interplay of two unconscious aspects of Mafethe’s psyche, which are the id and the superego.

#### **3.3.4 Mafethe’s Ego : Self-discovery**

The ego is the rational governing agent of the psyche. The ego regulates the instinctual drive of the id, it is the id’s link to reality. It is governed by the reality principle and it serves as the intermediary between the internal and the external worlds.

Directly linked to the ego’s function is Jung’s interpretation of development. Jung sees man’s entire life until the moment of death as a total developmental process. To him there are two sides in every one’s personality. The shadow represents

the unknown or little known attributes or qualities of the ego. These attributes belong to the personal sphere and could be conscious but they do not represent the whole personality.

After Mafethe had decided to keep to himself Kokobela says:

“A thola a ntjheba feela ka mahlo, empa ka bona mohlolo, ka tshoha letswalo ka fumana a fetohile holehole le pele ka fumana sefahleho sa hae se kganya kgotso, mahlo ane a neng a tletse lonya le boloi, ka fumana a fetohile a tletse mosa, mohau, lerato le qenehelo.”

(Ntsane, 1954 : 105)

“He kept quiet and laid his eyes on me but I saw a miracle, I saw his face glittering with peace, those eyes full of hatred and evil I saw them shining with mercy, love and pity.”

This is of course the rebirth of Mafethe, which actually represents the discovery of his ego, his persona. Lacan says that the desire should be driven into the unconscious and thus the first appearance of law and the opening up the self is built up. By so doing, self-identification is made and it is concealed in the sense that it represents a permanent tendency

of the individual which leads him through out life to seek the imaginary wholeness of an ideal ego. This is exactly what Mafethe is experiencing hence the change of the physical appearance which actually emanates from his inner self.

Mafethe eventually verbalizes his self-discovery by writing Kokobela a letter. He says:

“Ho na le batho ba bangata bao le nna ke ba bolaileng ka ditsela tse ngata mme he le nna kajeno ke a bolawa.....

Kajeno ke ithutile hore ha re ntse re rapela re re “Mmuso wa hao o tle...” ke hobane ona a teng hona jwale ke osele, ke wa dintwa le matshwenyeho, wa dipolayano le ditsietsi, ke hore wa Satane hobane ke yena morena wa lefifi....”

(Ntsane, 1954 : 112)

“There are many people that I’ve killed in different ways hence I also have to be killed today...

Today I’ve learned that when we pray and say “Let Thy Kingdom come...” is because the one we have is the wrong one, this one is full of war and misery, killings and troubles, basically this one is

the Evil one because he is the king of darkness.....”

So far this letter serves as an exhibit to the interplay of Mafethe’s id, ego and the superego. It is said that for a balanced personality development, the id, the ego and the superego should be in harmony. The ego should satisfy the demands of the id in a reasonable manner with the approval of the carefully censured superego.

In this letter Mafethe impinges on his wrong doings. He also captures the factors that triggered the overactive id that he ended up with. With the same breath he talks of the change of his view of life thereby giving his superego a chance to make self-criticism. Eventually his ego creates a balance by giving him a sense of peace that is releasing him from the guilt that the superego is imposing upon him.

From the beginning of the analysis of this character, it has been shown that Mafethe has transgressed through the terrible experiences that made him to appear as a beast when one glances at him superficially. Naturally, the experiences he went through do not leave one unscarred. With the interplay of psychic forces, eventually Mafethe comes to the ideal self which is brought by, by the awakening of his ego, which actually ends his life journey.

The end of Mafethe's journey brings us to the analysis of our other main character - Kokobela.

### **3.4 KOKOBELA'S UNCONSCIOUS AND SEXUALITY**

Kokobela, like any other person is also characterized by what comprises the human psyche. His mind is also structured in such a way that its great weight and density lie beneath the surface, that is, below the level of consciousness.

Freud's theory of personality development focuses mainly on the ways in which the sexual instincts are satisfied during the course of life. It should be remembered that according to Freud the sexual instinct is not just a desire for sexual activity, but a craving for sexual pleasure of all kinds. This kind of instinct is the one which motivates most of our behaviour.

In his opening remarks, Kokobela puts forward one of his propelling forces to join the police force, the contempt with which women were treated by the police men. He says:

“Ka utlwa bohloko ha ke bona mosadi enwa wa batho a sekisa meokgo, a rata ho lla, a lliwa ke dipuo tsa lepolesa lena le kgohlahetseng hakana. Ka halefa hwa re ke bue, ka mpa ka thola ka re nka senya ditaba, ka tshoha ke itlontlolla ka ditaba tse sa nkameng”

(Ntsane, 1954 : 6)

“I was hurt when I saw the poor woman with tears in her eyes just about to cry because of the nasty words that this cruel police man was saying to her. I got angry, I felt like intervening, but I just kept quiet avoiding to embarrass myself about things that do not involve me.”

Kokobela expresses his dissatisfaction of how police men are handling women. Because the unconscious is a system of conflicting aspects, a region of the mind which is part of a larger system of conflicting areas, Kokobela presents the other side of himself. After Kokobela has joined the police force, with the hope of bettering the ways in which women were treated he started doing other things. He says :

“Dijong teng ka hla ka etsa mahlabisadihlong a tshabehang ... Ka di qhwayaqhwaya jwaloka hoja

di phehilwe hampe le hona ke motho eo ke sa  
mmatleng ho hang ... Sebakeng sa ho lemoha hore  
ke nna ya molato, ka tswela pele ho senya le ho  
bontsha tello, boikgohomoso bo phethahetseng.  
Ka qetella ke hatile ngwana ya kgasang menwana  
ka eta tse boima tsena tse ntsho tsa ditshepe tsa  
dirifi le ho tsota.”

(Ntsane, 1954 : 10)

“When coming to food I did terrible things ... I  
handled them as though they were being cooked  
badly by someone I don't like at all ... Instead of  
realizing my fault, I continued with being  
destructive and showing no respect. I ended up  
walking over the fingers of a crawling child with  
my heavy iron made shoes. I did not care.”

It is generally said that charity begins at home. Here is  
Kokobela in his home ill-treating his wife and his own child  
without any remorse. To our dismay it seems as if Kokobela  
has joined the force “in all respects”. He is practicing exactly  
what he was advocating against. These lie beneath the level  
of his consciousness hence he just overlooks the situation and  
never feels like apologizing.

This conflicting personality trait within Kokobela calls for the scrutiny of his Oedipus Complex since the Oedipal stage is seen as the nucleus of our personality development. The Oedipal stage plays a critical role in the achievement of a proper sexual identity. Freud also said that fixation at this stage can lead to immature forms of sexuality and to certain characteristic personality traits.

### **3.5 The Oedipus Complex.**

The Oedipus Complex is said to signal a transition from the enclosure of the family to the society at large. It is the nucleus of a desire and social identity.

It is the beginning of morality, conscience, law and all forms of social and religious authority.

From the look of things, it appears as though Kokobela's Oedipal stage was not a smooth sailing. Though stated a little prematurely there is a lot of evidence that points in that direction. His view of women serves as a starting point of his experience during the Oedipal stage.

Kokobela says about his own wife:



“..... jwaloka basadi bohle o ne ka hlaha ka dikeletso tse ngatangata empa ho tsona kaofela ke fumane e le nngwe feela e ka bang le thuso, kapa mohlomong e mpontsha lesidinyana lefifing le reng tsho.”

(Ntsane, 1954 : 13)

“..., like all women she would give a lot of advises but out of them only one would be of help in darkness.”

Kokobela credits women with a very little excellence otherwise he sees them as just one of those common encounters.

He further says :

“Ha re le telle re a le hlompha, re re basadi ba rona sebetsang moo Modimo a le beliheng teng ho seng jwalo le a duba, le a senya. Hang ha mosadi a qala ho kena kena ditaba tsa banna, eba ho hlaha moferefere, dintwa, tshollo ya madi ..., moo mosadi leng teng moferefere o tlamehile ho ba teng.”

(Ntsane, 1954 : 14)

“It is not that we don’t respect you, we do, all we are saying is that our women work where God has placed you, otherwise you just spoil everything. As soon as a woman starts interfering with matters that belong to men then trouble starts ... where women are troubles must be there.”

Kokobela here makes a sweeping statement against women. This incrimination is not justified and is not based on any evident grounds. This view of him against women could then only be a rebellious act from early experiences that are not stated. Experiences that could be traced back to the Oedipus Complex.

Guersin and Willingham (1992 : 129) say that from the psychoanalytical viewpoint, all rebellion is in essence a rejection of paternal authority. This assertion is helpful in sustaining the inferred root-cause of Kokobela’s negativity towards women. This also suggests that Kokobela’s detachment from his mother might have been a harsh one hence his blind cling over authority figures (the father - the police force). (This claim will become clearer as Kokobela’s true character unfolds).

This attitude of him towards women when taken at face value might appear as though it suggests his dislike for women. But when one scrutinizes it deeply, it becomes apparent that Kokobela is using it as a mechanism of repelling himself away from women so as to hide his attraction towards them because of his experience in the Oedipus Complex. This attitude of him signals a failure in transition from the enclosure of the family to the society at large.

His negativity, according to Jung, is just the persona, which is the self that we present to the world and is most of the time the dominant side of ourselves. However, there is an underside of the persona, termed the shadow, which is the suppressed side of the persona that comes to demand recognition in some other ways.

### **3.6 The battle of the Persona and the Shadow**

The shadow, according to Jung represents the unknown or the little known attributes or qualities that could be conscious but not representing the whole personality.

This aspect of Kokobela is represented in his words when he describes Topisi's wife. He says:

“Ka eketsa ho mo tadima mme ka fumana e le mosadi e seng mapae, yena wa ho etsa hore banna ba katakatane ka lebaka la hae, mme yena jwaloka basadi kaofela a utlwe monate ha madi a tsholoha, feela a bokolle eke o a tshaba anthe o lliswa ke ho utlwa monate.... E, o ne a bopehile enwa motho, a le mosoothwana, a le boreledi sefahleho, mahlo a le maphatswana phwatswana, ao e reng ha a tadima motho a tjhatjhamatse a yo kena pelong mme teng a bake moferefere, mokutu, motho a lahlehelwe ke mohopolo. Nna ke tseba letsopa le letle ha le bopehile le boheha, e le ntho e ntle.”

(Ntsane, 1954 : 22).

“I stared at her and I found that she is a woman not something like that, the one who can cause men to fight for her, and like all women rejoice when she sees blood shed, but pretending to be crying over fear only to find she is enjoying it .... In deed, she was beautiful, with a nice complexion and a smooth skin. her eyes were silver grey and when she looked at you her eyes penetrated the heart and cause havoc, one would loose his mind. I know when something is

beautiful and eye catching, when something is truly and really beautiful.”

It is said that the persona is the side that people choose to present to the world. In the above quotation Kokobela expresses unwarily the other side of the persona, that is, the shadow. The unconscious is said to be the desire which has been meant but not recognized (Jefferson and Robey, 1992 : 122). The nature of the shadow is mainly unconscious hence it is not preferable. Kokobela’s eloquent description of women’s beauty comes out impulsively from the abundance of the heart. His persona which is equivalent to the superego, in this case, immediately imposes upon him the guilt of associating with women hence after describing the beauty he immediately throws negative statements associated with the very beauty.

His negativity is even carried out of the limit when he meets Topisi’s younger sister. He says:

“Na ekaba mosadi yeo, kgaitsemi ya Topisi, ke eng e mpelaetsang hakana ho yena. E seng ke etswa ke hona ho dumela hore mosadi ke noha.”

(Ntsane, 1954 : 24).

“I wonder what is it about this woman, Topisi’s younger sister, that makes me so suspicious. It is not this belief that women are snakes.”

The intensity of Kokobela’s negativity as well as the lack of base thereof, is expressed here especially after he realizes that the woman is totally innocent. His superego is so protective that it does not assess the situation but just creates a sense of guilt and suspicion without any justification.

After being so negative, Kokobela further says about the same woman:

“Ha se motho e mobe mahlong, ho bua nnete e hlile o a rateha, mme haholo le hona”.

(Ntsane, 1954 : 27).

“She is not an ugly person, to tell the truth she is attractive, a lot.”

This on its own says something about Kokobela’s shadow. After presenting the intent of his persona, his negativity towards the woman, his shadow presents the other story. His shadow tells about his attraction to the woman.

Those kind of episodes within one person is a clear indication of the internal conflict which can develop into other serious implications if not dealt with. As everything matures with time, his conflict also matured with time and left him neurotic.

### **3.7 Neurosis**

Neurosis is said to be an internal conflict caused by unconscious desires which were not denied nor found an outlet, which eventually force their way from the unconscious.

After Kokobela has met Topisi's wife on a number of different occasions, out of which he used to see her as the most beautiful and the most attractive fortunes of life, Kokobela's view suddenly changes.

Kokobela says:

“Jwale mosadi a hlakola meokgo a lesa le ho nna a hlwephetsa mamina, a nkgobolela mahlo jwale ka ntho e sa tlang. Ka fumana jwale mahlo ao pele a neng a le maphatshawana, a tletse lerato le lengata, jwale a tletse disuwa, bora, ditshila le

meleko ka ho fapana ha yona. Ka ba ka tshoha ka re esebe ke ntse ke re ke tadimane le motho athe le Satane a ikentse motho. Hela, ka hla ka nyaroha bohloko hoba ke fumana letsopa lane le letleletle jwale e le manyofonyofo, e le bobbe bo kopane le bolotsana. Ha a ntjheba jwalo tswalo la ntsheha, ka bona ke se ke tabantse mahlo. Ha a ntseba ke utlwe pelo e re ke mpe ke balehe. Ka mmona mmolai wa Topisi, moreri le mophethi wa polao ya sehlolo. Ka mmona eka o se a ntse arera ho bolaya nna, eka o se hlile a nkisa matsoho. Ka raroloha, ke sitwa ho tadimana le noha ena, ke sitwa ho tadima Satane mahlong. Sefahleho sa hae, botho ba hae kaofela, tsa ntebela, ka leba monyaka ka potlako.”

(Ntsane , 1954 : 62)

“Now the woman wiped off her tears and stopped weeping and stared at me like a crazy person. I found those eyes which were once beautiful and full of love now full of anger, death, hell and all evil things. I got so shocked that I almost believed that I am looking as Satan in a man’s image. I got really frightened because that beautiful thing is now something else, it was a mixture of bad and



evil things. When she looked at me I got struck by shock and I found myself dropping my eyes. When she looked I felt like running away. I saw Topisi's murderer, the one who organized and planned the brutal murder. I felt as though she is now planning to kill me, as though she is attacking me. I stood up, avoiding to face this snake, avoiding to look Satan right in the eyes. Her face, her personality, chased me away, I went straight to the door."

Here the link between the ego and the external world is ruptured and the unconscious begins to build delusional realities. The rapture is signified by Kokobela's dissociating of Topisi's wife from all the positive attributes that Kokobela himself stated earlier on. He even ties Topisi's wife to Satan and he finds himself helpless hence he eventually ran away.

Freud says the root of neurosis is the unconscious defence against homosexuality whereby the mind desire the desire by wanting the love - object (women\ Topisi's wife) into a rival (Satan)systematically reorganizing and reinterpreting reality to act upon this suspicion, (hence his suspicion of all women to be evil).

This is exactly what's happening to Kokobela. He defends himself against the desired love-object women, hence his negativity towards them and he systematically reinterprets and reality to confirm his suspicion. That is the reason why he sees women as evil all the time. He even goes to an extent of suspecting even the most innocent ones (Topisi's younger sister) without any justification.

Since the nucleus of neurosis is the Oedipus Complex, it stands to reason therefore that the behaviour Kokobela is displaying is actually the output of his Oedipal stage. His past experiences make him to drift away from women but at the same time expressing his desire by showing his attraction to them in a disguised subtle manner. His drift from women leaves with the question that where is he heading to thereafter.

### **3.8 The Return of The Father Figure**

#### **3.8.1 The Consequence of the Oedipus Complex : The ID**

It is said that during the Oedipus Complex the boy gets closely involved with his mother's body to an unconscious desire for sexual union with her. If the child is to succeed in life, he has to suppress his incestuous desire, adjust himself

to the reality principle, by submitting to his father, detaching himself from the mother by consoling himself with an unconscious consolation by seeing his father as symbolizing a place, a possibility that he himself will be able to take up in the future. By so doing the boy identifies with his father and thus is introduced into the symbolic role of manhood.

The father in this case represents authority at its most respectable and its most contemptible. The father represents social and legal morality.

Looking at the life journey of Kokobela, it has just been indicated that Kokobela detached himself from the mother, but his drift from the mother has traumatized him so deeply that he is unable to view women with an objective eye.

For the boy child the only other route to go to from the mother is to identifying with the father.

For Kokobela, his identification with the father has gone overboard. For him the father figure is represented by the police force.

As one of his propelling reasons to join the police force Kokobela says :

“Mabaka ao ke bileng lepolesa ka ona a mangata,  
..... a matle le a mabe. La pele ke hore ka hona  
hore ha nka ba lepolesa ke tla qetella ke le ntho e  
kgolo naheng ena ya Lesoto. ke le matwetwe”

(Ntsane, 1954 :1)

“There are many reasons that made me to be a  
policeman, ..... the good ones and the bad ones.  
The first one is that I realized that if I can be a  
policeman. I'll end up being a well known person  
in Lesotho, a big guy”

The reason stated above says more than it reports. This reason on its own carries with itself Kokobela's alternative desire, power. Freud maintains that one way of coping with our desires is by sublimating them, directing them towards a more socially valued end.

Other than battling with his desire for women, that is, expressing and protecting that desire, Kokobela alternated to a socially valued end, the police force, which at the same time brings back the symbol of the father. The police force represent the father in the sense that it is also a symbol of authority, social and legal morality. The police force is even above the authority of the father since it serves as a satellite

figure of authority above other authorities, due to its status and prestige.

Power, then becomes the main focus in Kokobela's life. He even daydreams of being the policeman in the whole of Lesotho.

Kokobela's growing desire for power is reflected in his words when he describes his experience in the police force. He says:

“Lemo sa bobedi se fedile ka sa belaestse mang kapa nang, haholo nna, hobane nna la nna, ke Kokobela mora Bokaako”

(Ntsane, 1954 : 5)

“The second year passed by having satisfied everyone, especially myself, because I am what I am, I am Kokobela, the son of Bokaako.”

Kokobela's power is introducing another element in his personality, pride. He begins to see himself as above reach. Power is a good attribute to have, especially when pursued through right channels and for a good purpose. In Kokobela's conscious mind the power and all that goes with it was

intended for a good purpose, to do justice for the sake of justice.

To our dismay Kokobela's id desire, power, grows out of proportion. He loses grip of it.

This is significant in his words when he says :

“Ka lakatsa ho etsa ho hong bopoleseng, ntho e kgolo”

(Ntsane, 1954 : 10)

“I felt like doing something in the police force, something big.”

The portion he was holding in could not satisfy the appetite of his id desire. This on its own kills some of the branches that Kokobela has created in his tree and it also allows others to emerge. This desire shows that what Kokobela joined the police force for is not necessarily to benefit others but it is more self serving than anything else.

This becomes evident when he was delegated to investigate a murder case in Berea. He says :

“Pelo ya ntlhola, ka sisinyeha setulong ke sa rera,  
ka bolawa ke thabo, leleme la tlala ka hanong, ka  
sitwa ho bua.”

(Ntsane, 1954 : 10)

“I got so excited that I couldn't sit still on the chair,  
I was so happy that my tongue filled my mouth I  
couldn't even speak.”

The excitement that Kokobela is showing here has nothing to do with benefiting others as such, but it is in line with his desire. This undertaking actually gives him a misty view of power lying somewhere ahead, hence the excitement.

Power then becomes the spine of Kokobela's life. The desire for power and his premature possession of power distorts his view of himself.

### **3.8.2 Kokobela's distorted Self-Image**

According to Lacan a person is not born human but only acquires that through incorporation into social order. Through the order of “otherness” we can distinguish ourselves from others and regard to ourselves as “I”. The function of “I” inculpably bound to need to move beyond the

“fragmental body” of pure in futile sensation, through assumption of peculiar image, towards a totalized reflective vision.

Kokobela finds himself unable to move beyond the futile restrictions of the “I”. He is trapped within the fantasies of the “I” and is therefore unable to realize the totalized image of his self.

Kokobela says about himself :

“Nna ha ke laetse motho ke batla taelo ya ka e phatlwe, e seng motho a nne a re yena o bona ekare ho tla ba tjena ho le tjena. Tsena dikopolo di ya ntseba mme di bile di utlwisisa hore boko ba ka bo kopola ba tsona ha ho fihlwa bofokising.”

(Ntsane, 1954 : 32)

“When I’ve instructed someone I want my instructions to be executed. I don’t want a person to tell me that he thought that things would be like this and that. These guys know me and they also know that I am much better than them when coming to investigations.”



It is clear here that Kokobela is self centred, hence he does'nt want to consider the opinion of others. Kokobela here disregards the symbolic order, he fails to see that through the order of "otherness" we come to distinguish ourselves from others and to regard to ourselves as I. Because he don't want to give others a chance, he then gets this distorted sense of self hence he sees his brain as above his colleague's.

The sane image about himself is carried in his words when he describes his view of Mafethe. He says :

“Ntho eo ke neng ke e tshohile e ne e se ha kaakang hore o tla ntlhola ka matla, empa ke ne ke tshohile hore esekaba o ntse a mpona hantle..... O tlile bo, mme a ntse a nanya, a nanya butle hona hoja esebe tsena tse utlwang le moo tsa ba bang di sa utlweng, nka be ke sa utlwa hore o ntse a tsamaya.”

(Ntsane, 1954 : 43)

“What I was afraid of was not that he will overpower me, but I was afraid that he could still be seeing me....

He came, crawling so silently that if it could have not been with help of these ones that can hear

better than anyone else's. I could have not heard that he was moving."

Kokobela here belittles Mafethe's strength especially when he compares that to his Kokobela plays Mafethe's strength down by pretending that it did not scare him at all. He is actually being defensive of his created self image. His distorted self-image is also signified by his over estimation of his learning sense.

The statements made by Kokobela about Mafethe's strength is counter-sustained by what happened after their fight. Kokobela says :

"Ka phakisa ka kena dikobong ka botha. Boroko? Le ho bo bona. Lebaka e le hore fuba sena sa ka ekare se a petsoha. Ha ke phefumoloha ekare ke hlajwa ka dinale, eka matshwafo ke tla utlwa a se le ka hanong a tlile ho tswa, eka pelo ena le yona e tla nyoloha ke utlwe e se e hlaha ka ditsebeng. Hloko bo bokalo ke ne ke qala ho bo utlwa, le ha ho se ho thwe motho o a eketsa ha a jwalo, athe tjhe, seeta se tjhesa monga sona mme ke yena feela ya utlwang ho tjhesa ha sona. Ke hore ba ba ba re tshekge ke ntse ke eso kopanye dintshi le

letho ka baka la bohloko ba sefuba se rauweng ke  
Mafethe ka ngolehadi lena la hae le tshabhang le  
kang patolo.....”

(Ntsane, 1954 : 45)

“I rushed to bed and laid down. Sleep. I couldn't.  
The reason being my chest which felt like it is torn  
apart. When I breath I felt like pins are tearing my  
skin, I felt as though my lungs are coming out of  
my mouth, I felt as though this heart is coming up  
so as to go out through the ears. I've never  
experienced such pain, I am not exaggerating,  
pain is felt by the sufferer and he is the only one to  
describe it. The night even cleared up without a  
blink because of the pain on the chest that has  
been kicked by Mafethe with his big ugly knee ...”

The kind of pain that is described here surely signifies  
Mafethe's strength that Kokobela tried so hard to belittle in  
a quest of protecting his self-image. This in essence explains  
what is meant by Kokobela's distorted self-image.

His distorted self-image also becomes explicit when one  
recalls the kind of things that Kokobela used to advocate for.

Kokobela once warned his colleagues against assaulting suspects irrespective of the circumstances. He said :

“A ke le lekeng feela, ke hona le tla tsebang hore esita le lona lehlanya le ke ke la tlatlapuwa feela ntle ho molao, e seng ntle ho wona ... Ke se ke boletse hore rona bo bong re se re se hlweletse hodimo hoo re sa batleng ho theoha ditulong tseo re seng re di kokometse”

(Ntsane, 1954 : 48)

Just give it a try, it is only then that you will know that even a crazy person should not be assaulted without justification ..... I've already told you that some of us are in such good positions that we do not need any demotions.”

What comes out clearly here is Kokobela's desire, power. All he is after here is to sustain the position he has long been gunning for, not to do justice for the sake of it, as he used to claim.

What sustains this further is his reaction when Sankwela would volunteer information about Mafethe. Kokobela says:

“Ka raoha setulong ke se ke le hoselesele ho mane moo ke neng ke le teng pele, mohau ke o hlobotse, ke tletse bora, lonya, bohale ba ntwana. Ka mo hlasinya ka mahetla jwalo ka eka ke ngwana feela. Ka mo tshwara ka mo tjamela, ka mo kenya mahlo ke sa bue ke mpa ke famotse dinko, ke tonne mahlo, ke fupile seledu ... ka mo tjhesa ka tlelapa ke ntse ke mo tshware ka letsoho le le leng, a hona sa fariki e tabolwa ka lejwe, a lekisa eka o ya itosolla, ka boela ka mo eketsa ... ka mo tshwara jwalo ke ntse ke mo dikeditse mahlo pakeng tsa ana a hae. A panyapanya yaba ke mo tjhesa ka hlooho tlasa seledu a ba a itoma leleme. Madi a ipetsa, a inyeka melomo mme re ha eka o tla itula ka sekgahla, ka mo hlaba ka lengole mokgubung a ba a nyebella sa sa pholo e rathilwe mahanong ka selepe. A ya fatshe butle, eitse ha eka o tla phahlalla ka mo phamisa ka mo nea tlelapa hape a ba a re hi.”

(Ntsane, 1954 : 74)

“I stood up from the chair a different person, I did not have any mercy, I was just full of cruelty and eager to fight. I pushed him with my shoulder like a child. I held him and gazed at him without

saying a word, just breathing heavily and with my eyes wide open ... I hit him with a clap still holding him with one hand, he made a sound similar to that of a pig being hit by a stone. He tried to untie himself and I hit him again ... I held him like that, still staring at him between the eyes. He blinked several times and I hit him again under the chin and he bit his tongue. Blood came out and he licked his mouth and tried to loosen himself from me with strength and I hit him with a knee on the navel and he fell down like a bull being hit by an axe on the mouth. He went down slowly, when he was just about to reach the ground I picked him up and hit him again with a clap till he cried.”

This is completely contradictory to what Kokobela was advocating for when he was warning others against ill-treating suspects. This is also contradictory to the reason he put forth for joining the police force.

His cruelty, the one he used to despise from Mafethe, comes out clearly here when he continues to beat Sankwela even when he sees that the man is weak and giving in. Cruelty is one of his attributes sublimated into force used to do justice.

but in essence the whole act is motivated by his pleasure principle directed into fulfilling his id, his desire and his power for him. Seeing people helpless makes him feel in power and in control and the police force is actually providing him with the platform for obtaining that. He is actually fulfilling the desire of his id at the expense of what he purports to be sublimating to.

Kokobela's floating self-image is captured in his words when Mafethe had him captive. He says:

“Maikutlo a ka a farasa ke nahana dipolelo tsa Mafethe, ka re na ekaba dipolelo tse tsa hae ha se nnetse na? Na ha se sona se teng lefaatsheng lohle? Ka re na ana lerato le kae le lefaatsheng? Ana ha se ba dikgoka feela ba phelang ka boiketlo ha ba bang ba sotleha, ba phela ka dillo ka mehla? Hantlentle lefaatsheng ho hopolelana kae, ho utlwelana bohloko ho kae. Dipotso tsena tsa nkimela, e se hobane ke fumana e se nnete empa e le hobane maikutlo a tjena a nnile a mphihlela empa a tlišwa ke dipolelo tsa Mafethe, motho yeo ke reng ke mmolai, yeo ke reng ke sesenyi, moferekanyi wa meya ya batho. Moya wa ka wa lwantshana e le ona ka taba ena, ka iphumana ke

di ananela empa ka nako e nngwe ke tloha ke di hanyetsa, ke leka maikutlong a ka.”

(Ntsane. 1954 : 97)

“I was perturbed when I thought about Mafethe’s statements, I asked myself if he was not telling the truth. Is this not the case in the whole world? I asked myself where is love, justice in this world? Is it not those who use force that live harmoniously with others are struggling, living in tears daily. In essence where is consideration and feeling for each other. These talks were heavy on me, not because I didn’t see any truth in them but is because I once had such opinions but now they are brought by Mafethe’s statements, the person I consider to be a murderer, a desperado. I was in conflict because of this, I found myself agreeing with him but at other times I disagree, I tried to do away with them.”

Kokobela finds himself in a conflicting situation. With Kokobela only his persona is represented by himself. His shadow has been lying dormant because he preferred not to look at but all along his shadow was reflected in Mafethe’s behaviour but he wasn’t aware of it. The reflection he got



from his shadow was totally not comfortable for him hence he preferred to cling to his long ruling persona. To confirm this feeling he says :

“Moya wa ka wa lwantshana e le ka taba ena, ke iphumana ka di ananela (shadow) empa ka nako e nngwe ke tlohe ke di hanyetsa, ka leka ho di leleka maikutlong a ka (the persona).”

(Ntsane, 1954 : 97)

What actually torn Kokobela apart here is his realization of what Lacan proposed. He was torn apart by his realization of the changing position of the signifier and the signified. He realized that he could have been chasing his own tail by thinking that Mafethe is all bad and he (Kokobela) is all good. This notion was brought by the fact that he agreed with Mafethe on a number of issues and he realized the truth in most of them. His shadow was completely unknown to himself hence his ill informed sense of self. Because of his unknown or blinded sense of self Kokobela says to Mafethe:

“Seo o se boletseng, hore toka le nnete ha di yo lefaatsheng, ha ke hanane le sona, empa ke rata hore o utlwisise hore le ha ho le jwalo, ya sa

etseng toka o tla ahlolwa ke ba nang le matla  
hodima hae.”

(Ntsane, 1954 : 103)

“What you’ve said about the lack of truth and  
justice in the world I do not disagree with, but I  
want you to understand that even if things are like  
that those who do not do right will be punished by  
those who have power over them.”

The above quotation exposes Kokobela’s deepest view of the  
police force. He associates it with power. Power for him  
surpasses everything else, even his sense of reasoning.  
Mafethe’s brilliant response leaves Kokobela naked when he  
says:

“Ba nang le matla hodima le ha toka e le siyo ho  
bona.”

(Ntsane, 1954 : 103)

“Those who have power over him even they  
themselves do not practice justice.”

This response from Mafethe actually says a lot about  
Kokobela. It expresses his blindness in as far as his self-

image is concerned. Mafethe in a way, shows Kokobela that within Kokobela's shadow and Mafethe's persona there is a point of intersection. This means that Mafethe's "dirty" persona coincides with Kokobela's unknown shadow.

This intersection is carried further by Mafethe when he says to Kokobela :

“Hoba o ntse o tshwana le bona. o le mmolai ya sehloho, o rata ke yo fanyehwa mme ka mora nako e telele e le kgale ke hwehla teronkong?”

(Ntsane, 1954 : 104)

“Because you are identical to them, you are a cruel murderer, you want me to be hanged after I 've been in jail for a long time.”

Kokobela, earlier on, described Mafethe as “mnolai” and now Mafethe describes him the same way. Reality doesn't allow Kokobela to even try to defend himself, instead it takes him overboard.

### 3.8.3 Kokobela's Neurosis

Freud maintains that sometimes the ego is unable to repress the unconscious. When that happens the link between the ego and the external world is ruptured and the unconscious begins to build delusional realities.

After Mafethe and Kokobela had gone into lengthy discussions Mafethe loses hope in Kokobela and decides not to talk to him anymore. In those discussions Mafethe presents so much truth to Kokobela that it renders Kokobela delusional.

He started seeing Mafethe in a very different way. Kokobela says :

“A thola, ntjheba feela ka mahlo empa ka bona mohlolo, ka tshoha letswalo. ka fumana sifahleho sa hae se fetohile holehole le pele. ka fumana se kganya kgotso, mahlo ane a tletseng lonya le boloi, ka fumana a fetohile a atletse mosa. mohau, lerato le qeneholo. Ka tshoha hoo ke batlileng ke wa hodima pere. Ka tselwa. ka hlollwa, ka makala.”

(Ntsane. 1954 : 105)

“He kept quiet and just looked at me but I saw a miracle. I was shocked, I found his face different from when I saw it earlier on. I found it at peace, those eyes which were full of evil. I found them changed, full of mercy, love and kindness. I was so frightened that I nearly fell from the horse.”

This change in Mafethe was seen by Kokobela alone hence I call it delusional. He asked for the opinion of other people but no one could see the change. This delusion is a manifestation of Kokobela’s conflict. This episode could have been motivated by the deficit that Kokobela had, the lack he could just see being reflected or replaced by Mafethe’s peace. This could also be seen as another incident of the changing position of the signifier and the signified. This experience becomes more vivid in Kokobela’s words when he describes the nature of his conflict. He says:

“Re fihlile motseng e le hore maikutlo a ka a farasitse.” Ke bile ke tshohile, ke sa tsebe hantle hore na ke hokae (detached from reality). Mohla ke tlohang ke ilo batla mmolai kapa babolai ba Topisi, ke ne thabile ke re ke ilo etsa mosebetsi o moholo setjhabeng, mosebetsi wa ho fedisa babolai, batlatlapi, dikweta, baretli, mme ke bile

ke itekanyetsa thabo e tlang ho ba teng ho nna ha  
ke kgutla ke atlehile mosebetsing ona o moholo.

Empa ke mona ke kgutlile, ke tla le batho ho seng  
pelaelo ya hore ba bolaile Topisi, bopaki ha bo  
thekesele. Empa ho jwang ha eka ha ke a thaba  
jwalo ka ha ke ne ke hopotse.”

(Ntsane, 1954 : 106)

“We arrived at the village with my feelings very  
disturbed. I was so frightened that I didn't even  
know where I was. The day I left for hunting a  
murderer or the murders of Topisi, I was so excited  
hoping that I was going to do a big job for the  
society, a job of stopping murderers, criminals and  
I was even thinking of the satisfaction I will  
derive from that job when I return successfully.  
But here am I, with people that I know with no  
doubt that they killed Topisi, the evidence is not  
shaky. But why am I not so happy as I expected.”

Egleton (1990 : 164) asserts that the self, as suggested in the  
mirror, develops from realizing that the “I” is reflected back  
to ourselves by some objects or persons in the world, that is,  
by changing the position of the signifier and the signified.

This then explains Kokobela's disappointment. Kokobela begins to understand that Mafethe is not as bad as he thought and he, Kokobela, is not as just as he thought. In short, Kokobela begins to be aware of the possibility of the interchangeability of the position of the signifier and the signified. Reality begins to present itself in Kokobela's eyes and that changes even the way he views himself. In other words the reality that is confronting him makes him to realize his unconscious wishes and the consequences thereof.

#### **3.8.4 Kokobela's Dream**

Freud maintains that the unconscious is the storage of our forbidden wishes or realities. He also said that the dream is the royal road to such realities. The dream is therefore symbolic of our hidden realities, that we choose not to confront.

Kokobela had a dream. He says :

“Borokong boo ba ka boholo ke lorile toro e le nngwe feela mme toro e kgutshwanyane haholo. Ka lora ke ipona ke le hlopheng sa Bajode se kganang Jesu se ilo mo thakgisa. Mokgoping o mokalo o mo shapang, o mo somang, o mo

tshwelang ka mathe, a hetla, mme mahlo a hae a teana le ka, a mpotsa potso e le nngwe feela, e kgutshwanyane mme e bohloko haholo.” Na o teng le wena?”.”

(Ntsane, 1954 : 107)

“In that deep sleep of mine, I dreamt only one dream and it was very short. I dreamt seeing myself in a group of Jews who were driving Jesus to e crucified. In that big group that was beating, scorning, spitting on Him. He turned His head and His eyes were on mine. He asked me one question, a short one and painful as well“Are you also involved?”.”

Kokobela’s dream is directly linked to his delusional state. Freud said delusions may be those of jealousy, prosecution and grandeur. Kokobela experiences the delusions of prosecution. He is now turning in on to the self. He sees himself as an outstanding betrayer hence the question “Na le wena o teng” .

This dream is also another way of changing the position of the signifier and the signified. Kokobela sees himself as the wrong doer and he sees Mafethe as the righteous one, hence



he is prosecuting himself for handing over the Christ to the Jews. This analogy has long been drawn by Mafethe but Kokobela failed to understand, rather chose not to understand. He denied this reality, but now it came out of the unconscious in a dream form.

In his awake state, Kokobela goes back to his survival skill. As it is his nature to be defensive, that is, protecting his id, he then turns on to his victims women. He goes on and blames them for all sorts of evil things. He is actually projecting rather than displacing his guilt onto women in a quest of denying the discovery he has just made.

He continues with his distorted sense of self and clings back to the authority that he thinks the police force embraces. He then says :

“....., empa na re ka lesa ho ahlola batlodi ba molao ka hobane ba na le mabaka a kang a Mafethe a ba etsang hore ba tlole molao le ha le mobe.”

(Ntsane, 1954 : 14)

“....., but can we leave wrong doers unpunished because they have reasons, like Mafethe’s that drove them into being disobedient even if that law is wrong.”

Here Kokobela still advocates for something that he does not deny that it need some purification. But he says irrespective of its correct nature it just has to be upheld.

He then turns on his self created distorted self image and says:

“Ha ke Kokobela wa kajeno, ya sa Kgolweng a mpotse Mafethe, a mmotse na o tseba dife ka Kokobela, nna mora Bokaako, hantle, Sajene Kokobela.”

(Ntsane, 1954 : 79)

“I am not Kokobela of today, those who do not believe should ask Mafethe, they should ask him what does he know about Kokobela, I, the real son of Bokaako, Sargent Kokobela.”

This is completely out of line because Mafethe despises him and he does not give him any respect. This is carried in the letter that Mafethe wrote him. Because of his distorted self-image, Kokobela is under the impression that he taught Mafethe a good lesson not being aware that he is the one who learned something from Mafethe though he is pushing that lesson into the unconscious. Eventually Kokobela carries on with his distorted self-image created by and from his id

defence, the root cause being his unhealthy journey through the Oedipus Complex. This brings us to the conclusion.

## CHAPTER 4

### **4 CONCLUSION**

#### **4.1 Reiterations**

Character analysis is one aspect of literature that comes a long way and is still undergoing further development. Critics used to believe in many different ways of analysing characters. It was once believed that one can come to understand and to know characters from things like :- the way they speak to others, the manner with which they dress, the comments and remarks that are passed by others about that particular character, from their soliloque and so forth. These criteria proved not objective enough in character analysis since each one of them may vary from situation to situation and may also be influenced by many factors that are situational more than permanent.

From the above set criteria general judgements were made where characters were viewed as round or flat. It was believed that flat characters were those that were predictable and where therefore not expected to change. The round ones were those that in clear terms one could not say were close to

real life people, that is, they were changing with circumstances around them.

These kinds of analysis proved to be superficial and treated life as though it has clear cuts. They did not cater for those grey zones that are not readily and easily understandable.

It should be remembered that literary characters resemble people in the world, that is real people. The method of character investigation and analysis should therefore also be real and testable.

Thanks to the birth of psychoanalysis. Through psychoanalysis it becomes possible to justify and to make sense of those grey zones in our lives as readers, in the lives of our characters and also in the lives of our writers. The main focus of this theory is the unconscious. It motivates all our behaviour and is motivated by psychic forces over which we have very limited control. This lack of control is the one which open a gap that creates those grey zones that can only be filled up by the interpretation provided by psychoanalysis itself. This interpretation makes us to understand the propelling forces behind the writers work of art, our attitude towards characters, and as well as a full understanding of

what our characters are made of. This brings us to the observations made around our characters.

## **4.2 Observations**

When one takes a very quick and shallow look at things, especially being under the influence of old methods of character analysis, many things appear very easy. If this were mathematics one would say things appear to be given as  $x$  equals to  $1x$ . That is why when analysing “Nna Sajene Kokobela CID” it becomes very tempting to see Mafethe as a “complete beast” and Kokobela as the “righteous one”.

When one introduces the principle of psychoanalysis things take another shape. Psychoanalysis traces back the history of the character to make sense of his present. It uncovers the hidden wishes in a quest of understanding the character of a character. Psychoanalysis is not about wrong and right but is about understanding the relationship between the cause, and the effect and if need be, correcting the cause to yield a good effect hence it is seen as a “talking” cure. This brings us to the comparison made around our main characters Mafethe and Kokobela.

## **4.2.1 Mafethe and Kokobela**

### **4.2.1.1 Mafethe**

It has been shown that Mafethe experienced some nasty things that made him to have a complicated life journey. Like any other person Mafethe was driven by his sexuality and the unconscious. The unfortunate part is that though it is said that we are all driven by our sexuality, his drive became excessive because he would not suppress the demands laid on him by his id.

What is surprising about Mafethe is the fact that he was always aware of what was going on around him. In whatever he was doing, including his unpleasant acts, he was doing them with so much intelligence that one would wonder if he was neurotic at all.

Another alarming aspect about Mafethe is the precision with which he describes and explains his character. He gives a clear root cause of his behaviour. He then clarifies his bitterness as well and the mechanisms he was trying to sooth himself with. He then admits his guilt and feels that he deserves punishment, death. What is a man who does not discover himself as wish for repentance. How good then it is

to punish a man that discovers his shadow and wishes to embitter it by resolving the matter with the Man above.

The most important aspect about Mafethe is that he was not born a beast, but he turned into something close to that and later realizes that it was not good to live in such terms and he eventually repents and finds himself an everlasting peace.

#### **4.2.1.2 Kokobela**

Kokobela presents himself as a man of justice. As the story unfolds it becomes apparent that Kokobela himself does not even understand what justice is all about. How just is a man that sacrifices himself for something which is very far from just. Mafethe explained to Kokobela the dirt that is surrounding the justice he was after. Funny enough Kokobela agrees but still clings to the very so called justice.

This is how we then discovered that Kokobela's pursuit of justice is not as innocent as it appears. It is actually a cover of his hidden wishes of which one is power. Here and there it come out impulsively that all he was after was power. This power hunger for him is also not as marked as it might appear. It comes as a compensation of what happened during his Oedipus Complex. This is apparent in his ambivalent attitude toward women. One minute Kokobela admires and



adores women, the second minute he sees them as being more evil than the devil himself..

In short one could say Kokobela is one person who is never sure of what he is doing. He starts first by joining the police force being under the wrong impression that he wants to do justice for its sake, not being aware that he is actually playing by the pleasure principle of acquiring himself power that makes him feel good about himself.

Secondly Kokobela is always suspicious of women. To himself women are people who should not be trusted because of their inherent evil nature. He is not aware that he is actually very attracted to them. Seeing them as evil is just a mechanism he is using to repel himself from them. The reason being his experience during the Oedipus Complex.

These two extremes distorts his sense of his self-image. Distorted impression becomes the gist of his life. These distortions never allows him to discover his ego and therefore he fails to make a sensible view of himself and life in general.

In the Bible it is said that when Jesus was crucified He was crucified with two criminals. This one criminal after realizing and discovering himself asked for forgiveness and was

promised to enter the paradise with Jesus Christ. This other criminal was very pompous and self-centred and never even discovered himself because of his disturbed self-image and died a useless man.

I equate Mafethe to the first criminal because he realized his misdoings and later discovered his ego hence his change of philosophy of life.

Kokobela on the other hand saw himself mistakenly as righteous and saw no need to make any change. He was not aware of his mishaps because he was always hiding behind unfounded grounds.

Both Kokobela and Mafethe were operating without the ego. Kokobela's life was over showered by the superego and the id. Mafethe's life was dressed up with the minks of the id and the superego was here and there. Eventually Mafethe realized his ego, the ration governing agent of the psyche but Kokobela never did.

In conclusion these leave us with the opinion that bails Mafethe out of his miseries and out of his mistaken character, that of being a beast.

For Kokobela, the journey is not yet over since he is still a man without an ego. This lack torn away him the opportunity

of being seen as the righteous one. He still remains a man without identity, a man without a sense of self and therefore a man without peace.

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