

**STYLE IN W.T. MATLALA'S
MOLATO MPENG AND MONTSHEPETŠA BOŠEGO**

by

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(i)

DECLARATION

I declare that **STYLE IN W.T. MATLALA'S MOLATO MPENG AND MONTSHEPETŠA BOŠEGO** is my work, and that all the sources I have used or quoted have been indicated and acknowledged by means of complete references, and that this dissertation was not previously submitted by me for a degree at another university.

A handwritten signature in blue ink, appearing to be 'M.S. MOKOKO', written over a horizontal dotted line.

M.S. MOKOKO

(ii)

DEDICATION

To my sons

KOMANE AND PITSI

ACKNOWLEDGEMENTS

On the completion of this work it is a great pleasure for me to offer my sincere thanks to the following:

Chidi Phala, who made it possible logistically for me to interview W.T. Matlala - the writer of Molato mpeng and Montshepetša bošego, to accomplish this ambitious work.

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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

1.0 Introduction

We feel uncomfortable in the presence of strangers. We always want a certain minimum amount of information about them. We study their appearance carefully, if unobtrusively to find any clue. Dress usually reveals something, sometimes a great deal. Mannerisms are probably much more informative, though harder to describe precisely. Often language is the chief source of information.

We desperately want to hear the language of people with whom we come into contact. We listen to conversations, just to hear others speak, or we make conversation ourselves.

Language is one of the primary defining qualities of man, both individually and collectively. Language surrounds us, moulding our ways of thinking and feeling from the infant's cry to the obituary notice.

Language, writer hereof would like to think, is a means of conveying information. Language is not only an instrument for the communication of messages. This becomes especially clear in

multilingual communities where various groups have their own languages, and communities with a large number of language varieties or dialects. A group distinguishes itself with its language. The cultural norms and values of a group are transmitted by its language.

Therefore it is a common assumption in sociolinguistics - an assumption which is validated by many personal observations and research data - that language carries social meanings.

According to Fishman (1977) quoted by Appel, et al. (1987:13) says that

"Language is the symbol par excellence of ethnicity: language is the recorder of paternity, the expresser of patrimony and the carrier of phenomenology. Any vehicle carrying such a freight must come to be viewed as equally precious as part of the freight, indeed as precious in and of itself."

The importance of language is amplified by the fact that it is used to cope with other cultural experiences. People talk about all kinds of cultural activities and issues, and therefore language is connected with these. A kind of associative link is developed. Relevant cultural items - types of clothing, aspects of wedding rituals, hunting expeditions, etc. find their expression in the language, and it is often thought that they cannot be expressed in another language.

When a writer writes, he makes use of language. His use of language is of importance to readers and critics. Matlala uses an abundance of dialectical expressions and his indulgence in dialectical expressions in no way obscures his readers in enjoying and grasping his works.

It is true that his works cannot be examined in depth apart from the language used. It is equally obvious that literary works cannot be properly understood without a thorough knowledge of the language which is the medium of expression, and the way the language is used.

W.T. Matlala's, prose fiction encouraged traditional emphasis on quaintness, novelty and exoticism. He is one of the completely original African talent, almost totally uninfluenced by the West. His artistic integrity is vividly displayed in his writings, to name only two of his prose works: Molato mpeng and Montshepetša bošego, which qualified as literary second prize winner in the Republic Festival Literary Competition of the Department of Bantu Education in 1966.

Matlala has made Bopedi a living presence in his imaginative works. His attentive description of African life, with human characters involved with the vegetation and wild life, may have recalled to us the elements and atmosphere of their traditional tales.

Matlala employed his creative writing to express his particular African social setting and consciousness and gave persuasive form and force to his social economic, cultural and political position that it is justifiable to see his literature especially when viewed through its themes and its attitudes as largely a complement to his social writings. Matlala has done all these with quite remarkable delicacy and tact. Take for instance, the way in which he helps his readers to understand why his characters rely so much on traditional proverbial usage in their exchanges: the explanation of the use of proverbs is itself neatly conveyed by means of a proverb.

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These proverbs are adapted to an artistically functional purpose, establishing for us, the sense of an immemorial wisdom underlying and sustaining a stable and cohesive society or community or unstable and disintegrating society or community.

A similar tact and sureness of touch accompany the use of social or anthropological material. All of these combine to create a complete picture of a rich, complex and fundamentally human society.

1.1 Motivation of this study

The aim of this research is to analyze critically some stylistic features that Wilson Thibedi Matlala uses to communicate his views and to enhance his communicative style.

Matlala is among the old generation of Northern Sotho writers of note. Surprisingly, no study of this kind has ever been attempted before. As we have highlighted above that his writings encourage traditional emphasis on quaintness, novelty and exoticism; we intend to show how he has used language to achieve his intended objectives.

Matlala uses an abundance of dialectical expressions and his indulgence in his dialectical expressions has in no way obscured his readers in grasping his works. Through the analysis of his language and style in his works, this study will show how some of the dialectical nuances have influenced his language and style. This study will show how the writer has avoided the effect of an indulgence in the use of his dialect through his unique style of presenting his subject matter in his works. Our attempt is therefore unique in the language study.

1.2 Scope

As this study is on language and style, we will thereof rely on the writers's two novels:

- (a) Molato mpenq and
- (b) Montshepetša bošego.

1.3 Structure

This study is divided into five chapters. The first chapter is an introduction. It gives the background to our study - motivation, scope, structure and the writer's biographical sketch. The second chapter develops a stylistic framework, whose purpose is to inform the analysis of the writer's two novels. This chapter looks deeper into stylistics and contributions made by different scholars. In chapter three we concentrate on the choice and use of words, sentences and paragraph to achieve unity and coherence in his works. Chapter four looks closely at how the writer has used imagery, proverbs, idioms and dialogue as other stylistic features to promote understanding in his works. Chapter five is the conclusion - we will look at how Matlala has synthesized all the stylistic features he used in communicating his emotions, thoughts as well as freshness and vigour to his works.

1.4 Matlala's biographical sketch

Wilson Thibedi Matlala was born at Setumong, GaMatlala a Thaba, in the Pietersburg district on the 26 September 1926. He is the son of Kgoši Sekgwari Matlala - affectionately praised as:

Kgogo ye tala
 Ya Madima Setumong
 Ramabele maboya ko Lekhureng
 Tlhankga ya motlhaba.
 (The blue fowl
 Of Madima Setumong
 Ramabele who comes from Lekhureng
 The spoiler of the ground)

Matlala's mother was Raesetše Matlala (nee Tefo). She was one of the six wives of Kgoši Matlala. Raesetše bore Kgoši Matlala two sons and a daughter. Matlala is one of the two sons.

Matlala grew up at Setumong village. As a young boy, like other boys in the village, his main pre-occupation was to herd livestock; set traps for birds and game life; organize small scale hunting expeditions. Matlala was a distinguished hunter of prowess. Whilst in the cattle-posts looking after their parent's livestock, they used to play games like:

- i. 'go kopakopiša dithoka' - a game in which boys compete in throwing sticks of about half metre to see who will throw it the farthest.
- ii. 'go ja bontsi' - a game in which the competitors have to walk on four limbs with chests facing up, then engage themselves in kicking one another until one group gives up.

These were popular games in which young Matlala excelled very much.

Matlala started schooling at Matlala Central School in 1936. He completed the primary school education (Std VI) in 1941. He proceeded to the once renowned Khaiso High School in 1942 for the Junior Certificate Course, which he successfully completed in 1944 under the principalship of a legendary teacher cum priest called Mr John Fuller. At Khaiso High School, Matlala distinguished himself as a brilliant, energetic self-starter with a tremendous amount of responsibility and leadership qualities. As a crack footballer, he was voted captain of the first team and because of his sense of responsibility, he was chosen head server, now commonly known as chief steward. Although Matlala was not a devout Christian, he attended the AME Church whilst at Khaiso High School and at home - GaMatlala.

As a young man growing up in the royal house, he used to sit at the 'kgoro' listening to men relating stories of hunting expeditions in which they were involved; arguing and sharing ideas on hunting expeditions and the associated experiences they gained. The main pre-occupations of almost all men in the community, were the organizing of hunting expeditions and the collection of veld-kos. Matlala used to marvel at these experiences shared by his kinsmen.

At the beginning of 1945 together with a group of young lads from GaMatlala, he went to Germiston to work in the dynamite factories at Modderfontein. When he arrived at this factory, Matlala was given a position of a sewerage boy - his occupation being to unblock toilets in the factory. He held this position for only five days before his colleagues from GaMatlala strongly objected to Management that Matlala, because of his royal descent and status at his place of birth, may not do such a lowly and degrading type of job.

The management then gave him the position of a Compound police, a position which his people once more objected to and made another representation to the factory management that Matlala should be given a better position. Matlala was subsequently promoted to the position of clerk in the factory. This satisfied his people working there.

As a diligent and self-motivated young man, he impressed his seniors so much that management awarded him a bursary to enrol for a diploma in Social Work at Jan Hofmeyr School of Social Work in Johannesburg in the late 40's. He successfully completed his diploma in 1951. (Some dates may not be accurate because Matlala can unfortunately not recall some details very well due to illness).

Matlala's humble beginnings as a writer started when he was still a student of Social work in Johannesburg in the late 40's, probably influenced and encouraged by the writing of field work reports for his diploma in social work and nurtured by his rich, rustic background. He started by writing articles for Bona magazine which was then edited by Colins Ramusi. The first article amongst others published was his renowned one: Di wele makgolela in 1948. His other articles were also published in Motswalle wa Bana magazine edited by C.P. Senyatsi in Bloemfontein. All these articles were read and enjoyed by the adult readership and students alike. The articles published in both Bona and Motswalle wa Bana were later on compiled into an interesting collection he called Hlokwa-la-tsela published in the 60's as his fourth publication.

In 1952, he took up a post as a clerk at Mokopane Training College in Potgietersrus, Northern Transvaal under the principalship of the late Dr Moses J. Madiba - one of the

pioneering writers in Sepedi. Matlala was not influenced by his principal as many may have thought it to be. His writing career was just a personal imbueement (Matlala claimed in an interview with the writer hereof).

As a clerk, Matlala was charged with the following duties: receiving of school funds; ordering of school books from the department and issuing of these books to students; ordering of groceries for the College and the general office administration of non-academic activities.

It was at this time at Mokopane College that his interest in writing was re-kindled. He had not been active in writing since the late 40's when he used to write articles to Bona and Motswalle wa Bana magazines. One day when he was busy issuing books to students, he spotted a novel called Tsakata written by E.M. Ramaila. He read this novel during his spare time. Matlala claimed in an interview with the writer hereof that he is not an ardent reader. Tsakata was the first book he tried to read for pleasure. He read it with great enthusiasm and an analytical mind that when he finished reading it, he says he discovered that it had some unbelievably gross exaggerations. Perhaps Matlala never imagined that the main character could be a legendary figure who lived in Bopedi, Sekhukhuniland.

Matlala says that after he finished reading Tsakata, he vowed that he was going to write a better fictional work which would far surpass Tsakata and other extant works then.

His first attempt at writing a novel is Kgokong-e-ntsho published in the 50's. His second novel Molato mpeng was published in 1966. Montshepetša bošego published in 1968 was his third book and it qualified as Literary prize winner and shared the second prize with Morweši by H.Z. Motuku, in the Republic Festival Literary Competition of the Department of Bantu Education in 1966, a measure of his great success in his writing career.

Hlokwa-la-tsela was his fourth book. This is a collection of some absorbing short stories from articles he wrote to both Bona and Motswalle wa Bana in the late 40's and early 50's.

Matlala proceeded to Pietersburg where he took up a post at the Municipal offices as a sports organizer in the late 50's. He was forced to resign his post because of circumstances and conditions perpetuated by apartheid laws.

From Pietersburg, he joined Zenzeleni School for the Blind in Roodepoort where he worked as a welfare officer.

After a relatively short spell with Zenzeleni, he moved to Pretoria where he was appointed the first sports organizer of the new Mamelodi Location Municipality. Matlala was very instrumental in developing and re-structuring sports facilities at Mamelodi. Many old students and teachers of Mamelodi High Schools remember Matlala with fond memories for his pioneering work in sports circles.

Matlala met Joyce Mmashopola Rakoma of Monywaneng, GaMamabolo in Pietersburg in 1951 whom he married on December 4, 1957. The couple was blessed with three sons and three daughters. Mrs Matlala is a qualified nurse and she worked at H.F. Verwoerd Hospital in Pretoria. The couple is retired and still lives in Mamelodi, Pretoria.

CHAPTER 2

2.0 Developing a stylistic framework

Wellek and Warren (1980:174) say that language is quite literally the material of the literary work. Every literary work, one could say, is merely a selection from a given language. They state that there is a close relation between language and literature. The relation between the two is dialectical: literature has profoundly influenced the development of language and is related to all aspects of language. A work of art is, first, a system of sounds, hence a selection from the sound-systems of a given language.

Language is used to convey an imaginative creation. The writer's use of imagination is the making of literature. Literature is not only an imaginative representation of life, but it is also an autonomous linguistic structure.

Chapman (1982) says that if language is the most advanced form of communication, literature may be seen as a special use of language, and perhaps as the highest use to which language can be put. He goes further by saying that literature, the production of imagination, yet draws on life for its subjects.

Literature touches life in the real world at all points. As no aspect of human life can properly be excluded from literature, there can be no limitation on what kind of language will be used.

Irele (1981:43) also in line with the abovementioned views, says that literature is at the moment inconceivable without recourse to the elementary means of communication represented by language ... For it is in and through language that the imaginative process takes place and manifests itself in order to be communicable to any degree and thus to take on an objective life.

Language, as already said at the onset, is the raw material from which writers fashion their art. Dietrich, et al. (1983) go on further and say that with the infinite variety of language in mind, writers select their words precisely, arrange their sentences carefully, and for each text, create a unique and appropriate verbal texture commonly known as style. For one to create a unique and appropriate verbal texture, one has to possess a well-grounded and sound knowledge of language. Among its most essential elements are diction, figurative expressions, symbol, allusion, sentence length and structure.

To make a follow-up on Wellek and Warren's (1980) views cited earlier, the importance of linguistic study is not, of course to the understanding of single words or phrases. But linguistic study becomes literary only when it serves the study of

literature, when it aims at investigating the aesthetic effects of language - in short, when it becomes stylistic. This brings us to the term style: a term which in many ways is puzzling, problematic and shrouded in mystery. If the ability to talk and discriminate about style in an appropriate way remains elusive and difficult, what is style?

2.1 What is style

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

The above remark validates the notion that style in literature is a recognizable but elusive phenomenon. Hence N.E. Enkvist in Spencer (1978) aptly demonstrates this by saying that style is a concept which though widely used and multifariously defined, yet evades precision. The different meanings, definitions and views contained in the concept style, work havoc in the mind of the critic and the reader.

In describing a style, one attempts to isolate the gross distinguishing features in the linguistic habits of the writer under consideration. Describing style is essentially comparative

and selective, being concerned with the features which serve to establish affinities and differences between the works of two or more writers, periods and literary movements.

The following features of language and diction says Harty (1977:79), may be used to describe style, e.g. vocabulary, imagery, figures of speech and sound effects (rhyme, assonance, alliteration, not excluding consideration of syntax.

Harty (1977:80) finally defines style as the characteristic manner of expression of a writer, a group of writers, or a literary period. Some scholars would include the task of distinguishing between different literary genres (e.g. poetry and epic poetry) within the scope of stylistics, but this undertaking is probably better suited to a more general field of literary theory.

Hartman and Stork (1976:223) in their Dictionary of Language and Linguistics define style as the personal use an individual makes in speech or writing of the language at his disposal. They further say that the choices a speaker or writer makes from among the phonological, grammatical and lexical resources of his language have been the subject of many different approaches in stylistics, and many definitions of style have been proposed.

Traditional stylistic analysis, particularly by literary scholars, have emphasized style as the deliberate use of a writer's language for a particular effect.

Contemporary linguists take a wider view of style, recognizing the less conscious personality traits in the language of an individual speaker in relation to time, place, social environment and subject matter. Sometimes the notion of style is extended to cover the characterization of groups of writers and their literary output, e.g. the writers of the Drum decade.

Riffaterre in his article: Criteria for style analysis, says style is understood as an emphasis (expressive, affective or aesthetic) added to the information conveyed by the linguistic structure, without alteration of meaning. He goes further by adding that language expresses and style stresses.

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

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

Bloch quoted by Sebeok (1960:109) says style of a discourse is the message carried by the frequency distributions and transitional probabilities of its linguistic features, especially as they differ from those of the same features in the language as a whole.

It takes little argument or evidence to secure agreement that there are different modes of writing, and that these differ among themselves not only by virtue of the content on the subject matter treated, but also by virtue of a host of 'stylistic' elements which are in varying degree in many writing samples.

Osgood also in Sebeok (1960:293) defines style as "an individual's deviations from norms for the situations in which he is encoding these deviations being in the statistical properties of those features for which there exists some degree of choice in his code".

Swift quoted by Turner (1973:21) says style is "proper words in proper places". Swift's definition draws attention to the relation of text, or part of a text, to its setting. His definition allows that a man might have different styles on different occasions. His definition can be used to justify the sociological theorists of style, the linguists who study the socially selected varieties of language.

Swift's definition brings us to another definition of style by Buffon also quoted by Turner (1973:23) which says "style is the man himself". Buffon goes further in Cooper, (1968:168) and says this about style: "to write well - it is at once to think deeply, to feel vividly and to express clearly; it is to have at once intelligence, sensibility and taste".

Buffon (as quoted by Turner above) forgoes any claim to say why a style is of a particular kind. He asserts the essential particularity of a particular writer's work.

Buffon's definition stands behind the statistician who identifies an author by means of word counts. Swift's approach is explanatory, while Buffon's approach is descriptive. Both the explanatory and descriptive approaches have their place in a total view of style. We have their place in a total view of style. We need first to know what style and varieties there are, with a description of the forms occurring in each style and an indication of their frequency.

William Puttenham (also quoted by Turner, 1973:23) defines style as "a constant and continual phrase or tenor of speaking and writing". And he goes further by saying that it is true that we do very often recognise the 'voice' of someone we know when we read his writing, and even 'get to know' a writer we have not met by reading his work. We are likely to have this feeling when we

read writing that is very stereotyped, ... we are most aware of it in the writer who chooses appropriate words and forms carefully.

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

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

Lucas (1974:10) uses style to mean a deliberately cultivated, individual peculiar style of one's own something that he associated with pretentious aesthetics. And he goes on by saying that "style is a means which a human being gains contact with other; it is personality clothed in words, character embodied in speech (1974:49).

Murray (1967:71) says style is quality of language which communicates precisely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author. He goes on to say style is perfect when the communication of thought or emotion is exactly accomplished; its position in the scale of absolute

greatness, however, will depend upon the comprehensiveness of the system of emotions and thoughts to which the reference is perceptible.

Lake (1971:129) claims that many recent investigators have tried to define style without reference to meaning; presumably because they have a background to linguistics science, in which meaning has been notoriously difficult to handle rigorously. And the later contends that the most valiant effort of this kind known to him is that of Nils E. Enkvist:

The style of a text is a function of the aggregate of the ratios between the frequencies of its phonological, grammatical and lexical items, and the frequencies of the corresponding items in a contextually related norm (quoted from Nils E. Enkvist (1964): Linguistics and Style).

In conclusion, Lake (1971:133) says that at this point we might notice a further distinction in the use of the word 'style'. Compare the following sentences:

- i. the style of the text is formal.
- ii. the style of the text was characterized by polysyllables (33%) and passive-participle + agent phrases (11 per 100 words).

In sentence i., "style" has the meaning: the manner of a text; in sentence ii., it has another meaning, viz.: contrastive linguistic features. The meaning in ii. is the sense of "style" in the Nils E. Enkvist's definition cited above - the objective sense. For any text, a description of sentence ii. will enumerate those contrastive linguistic features which produce its meaning in sentence i. in the mind of an ideal reader. Unlike sentence i., sentence ii. is not a component of meaning, and therefore not at the mercy of subjectivity.

Harty (1979) says the word style, in the context of verbal utterances, can be used in a great many different ways, and, in modern linguistics, some highly technical accounts of style have been proposed. Harty, however, limits himself to three fundamental approaches to the problem of style:

- i. style as the characteristic manner of expression of an individual, a group, or a period;
- ii. style as deviation or foregrounding;
- iii. style as recurrent pattern.

i. Style as the characteristic manner of expression

Style descriptions are more concerned with the manner of expression than the content (the way of saying something rather than what is said), and consequently they deal mainly with matters of language and diction. If style descriptions touch on

theme, plot, or character, they invariably do so from the point of view of structure.

ii. Style as deviation or foregrounding

A foregrounding element in a text is one that is thrown into relief, as it were, by its unexpected, unpredictable character.

It follows that all syntactically or semantically deviant expressions are ipso facto foregrounded features of a text.

Deviance, however, is not a necessary condition for foregrounding.

iii. Style as recurrent pattern

Recurrent patterns in the syntax, sound (metre, rhyme, etc.), and vocabulary (that is, groups of words exhibiting similarities of meaning - synonymy, or contrast in meaning - antonymy) lend what linguists have cohesion to a text.

Harty (1979) concludes by saying that foregrounding and recurrence are two main aspects of style description which contribute to the prime objective of stylistic study, namely the elucidation of the characteristic manner of expression of an author, a group of writers, or a literary period.

Freeman (1970b) identifies three views of style:

- i. style as deviation from the norm;
- ii. style as recurrence or convergence of textual pattern; and
- iii. style as a particular exploitation of a grammar of possibilities.

Enkvist (1973) also identifies three views of style which can to some extent be said to parallel those given by Freeman. These views are:

- i. style as departure from a norm;
- ii. style as an addition to a neutral, prestylistic care of expression; and
- iii. style as a relation between linguistic units and the textual and situational environment in which they occur.

Enkvist argues however that these views are not incompatible and that all can be related to his own view of style as a differential between a text and a contextually related norm: "The impression of style, then, arises out of a comparison of the densities of linguistic features in the text with the densities of linguistic features in a contextually related norm" (1973:24).

No single linguistic theory is equipped to elucidate all the factors which contribute to this "impression of style" and

Enkvist (1971) argues accordingly for an eclectic approach to the problem.

The views of Freeman and Enkvist match almost word for word. The views lend themselves to approaches to style which can be associated with certain movements or leading figures. For instance, the view of style as departure from a norm is associated with the Prague Circle of Linguistics who stressed the importance of foregrounding as a literary device; and the London School of Linguistics led by Halliday. Their methods are described in greater detail in Spencer and Gregory (1970).

Two of the main exponents of style as recurrence are Roman Jakobson and Samuel Levin.

Finally, the view of style as relation between linguistic units is typical of generative approaches to literature. The work of Richard Ohmann is central here.

Makhubela (in her unpublished Master's dissertation) considers Freeman (1970:11) and Richard Ohmann.

Style the coherence and convergence of pattern is found in the works of Halliday and Geoffrey Leech on cohesion. They claim that cohesion can be an important device in the linguistic description of literary text. Cohesion is regarded as "a grouping of descriptive categories organised around the lexical

and grammatical means of a unifying literary text" (Freeman, 1970:11).

The view of style as a particular exploitation of grammar of possibilities or style as a relation between linguistic units is typical of generative approaches to literature. Richard Ohmann shows that according to the generative theory of grammar, language can be characterized at two levels of presentation namely: deep and surface syntactic structures. Semantic interpretation proceeds from surface syntactic structure. The two levels are related by an ordered set of transformation which are meaning preserving.

2.2 What is stylistics

Hartmann and Stork (1976:203) define stylistics as "the application of linguistic knowledge to the study of style". Traditionally stylistic analysis has been mainly concerned with the analysis of literary style or the language variety characteristic of a writer, and various criteria have been set up to deal with individual or group styles in relation to biographical and other details reflecting the personality of its creator. More recently, emphasis has shifted to the linguistic description of the utterance itself in terms of its components, and characteristic 'deviation' from the standard language (linguostylistics).

Richards and Platt (1985:277) on the other hand define stylistics as "the study of that variation in language (style) which is dependent on the situation in which language is used and also on the effect the writer or speaker wishes to create on the reader or hearer". Although, stylistics sometimes includes investigations of spoken language, it usually refers to the study of written language, including texts. Stylistics is concerned with choices that are available to a writer and reasons why particular forms and expressions are used rather than others.

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

Van Dijk (1985:18-19) says the term stylistics is a term which is notorious for its richness and ambiguity. And he goes further to define the term as the discipline that studies one specific type of language variety, namely that correlating with text type and situation.

As one studies the definitions of Turner (1973) and Van Dijk (1985) above, the first observation one makes is that very clear parallels can be drawn between both definitions and Enkvist's (1973a, 1973b) definition in which he says that stylistics overlaps with other studies of variation because in certain

situations, all kinds of linguistic varieties can assume a stylistic function.

Enkvist (1973) says that regional dialects too can assume stylistic function, if they are used in certain situations such as familiar or intimate conversation, whereas a supradialectal standard would be indicated in more formal speaking situations. He concludes by saying that stylistics is mainly concerned with situational appropriateness of linguistic variants.

Leech in his essay on Stylistics cited in Van Dijk (1985:39) says stylistics is the study of style; of how language use varies according to varying circumstances; e.g. circumstances of period, discourse situation or authorship. He says that since traditionally and predominantly; stylistics has focused on texts which considered stylistic value, and therefore worthy of study for their own sake. We may therefore begin by distinguishing general stylistics - the study of style in texts, of all kinds from literary stylistics, which is the study of style in literary texts.

Simpson (1993:3) says stylistics, first of all, normally refers to the practice of using linguistics for the study of literature.

Stylistics seeks to interpret texts on the basis of linguistic analysis. He goes on to add that exponents of stylistics are

quick to point out, however, that stylistic techniques can be applied to texts, other than those included in the established literary canon. While literary communication may be privileged as a site for much experimentation and inventiveness in language, the same type of linguistic innovation can occur in many other discourse contexts.

Simpson continues by saying that what also sets stylistics apart from other types of critical practice is its emphasis, first and foremost, on the language of the text. This does not invalidate those other approaches to textual analysis - indeed, many stylisticians have sought to enrich their linguistic analyses by importing ideas from psychoanalyses, structuralism and deconstruction. But captures the essence of the stylistic method is the primacy which it assigns to language. A text is a linguistic construct and we process it as a linguistic construct before anything else. Because of this reliance on the "science" of linguistics, it is often assumed that stylistics claims to be a purely "objective" method of textual analysis.

As Toolan (1990:11) cited by Simpson (1993:7), suggests, that stylistics offers a 'way' of reading, a way which is a "confessedly partial or oriented act of intervention, a reading which is strategic, as all readings necessarily are.

Simpson contends that where the benefit of linguistics does lie, is in the way it offers an established metalanguage which can account systematically for what the analyst feels are significant features of language in a text. When linguistics is employed in stylistic criticism, linguistic terms have standardized reference. And lastly, the dependency of stylistics on linguistics means that as techniques in linguistics become more sophisticated, so stylistics models become enriched and revitalized. Stylisticians are thus continually re-assessing their methods in the light of new development in linguistics.

Lake (1971) claims that stylistics has always been a subject or activity hopelessly bedevilled by vagueness. On hearing the concept, few people have any clear idea about:

- i. what is being proposed as the object to be studied,
- ii. what methods are to be used,
- iii. what is the purpose of the activity, or
- iv. what relation it bears to such recognized disciplines or subjects as Linguistics or Literature.

To take up question i., we may say, obviously that stylistics is the study of style. If then asked, "what is the meaning of style?" we are in trouble at once; for the words/terms meaning and style are among the vaguest in our vocabulary. In clearing the misconceptions about what style is, Lake cites the most

valiant efforts of this kind known to him as that of Nils E. Enkvist:

"The style of a text is a function of the aggregate of the ratios between the frequencies of its phonological, grammatical and lexical items, and frequencies of the corresponding items in a contextually related norm" (Enkvist, 1964).

The relationship between linguistics and stylistics is an instrumental one: the student of style must have a sound knowledge of descriptive linguistics. He/she needs linguistics in applying the basic method of stylistics.

In conclusion, Lake (1971) emphasizes that the purpose of stylistics, as of any other descriptive discipline, are various; but one very important one is to be instrumental to the study of literature, by revealing and analysing that component of total meaning of text, which is most directly related to personality and human attitudes, the great foci of literary interest.

Stylistics, therefore, is not a specialized branch of literary studies; it is a basic requirement for pursuing them.

2.3 A theory of stylistic criticism

The theory of stylistic criticism proposed by Ngara is intended to embrace all art-forms like poems, novels and plays. We start our analytical proposal with an acceptance that a work of art, like other language acts, is a communicative utterance produced by the author and received by the reader. The link between the author and the reader is the art form itself.

The reader's response depends on three variables:

- i. the nature of the utterance;
- ii. what the author says and how she says it; and
- iii. the reader's own competence and experience in responding to literary works of art.

An adequate critical literary theory should provide the student of literature with a framework of analysis and a method of evaluation. The framework must provide us with a set of critical/analytical language with its particular scheme of concepts.

The theory of stylistic criticism proposed here is three-dimensional:

- i. it gives an account of the constituents of a work of art;

- ii. it lays down a set of criteria for evaluating fiction from the point of view of stylistic criticism; and
- iii. it has a basic critical terminology.

2.3.1 The constituents of a work of art

There are four main constituents of fiction: content, narrative structure, character and linguistic format. He may talk about love, literature, culture, religion or an imaginative idea. This is the subject matter or theme. The subject matter, theme, the views and attitudes of the writer, the meaning constitute context. In a realistic novel for instance, the content is socially conditioned.

The backbone of a work is called the plot. The plot holds the various elements of a work together and gives it a structure. It is a sequence of events arranged in a time-chain form beginning to end. The events have a causal relationship with one another; one event leads into and determines another with no necessity for chronology.

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

Characters are participants who populate the world of the work. They are imaginative creations of the author who interact with each other.

The linguistic format is the sum total of minute linguistic choices.

These form two sets:

- i. linguistic features proper; and
- ii. para-linguistic affective devices such as myth, allusion, allegory and symbolism. These are not analyzable in terms of formal linguistic descriptions.

Linguistic features proper include the following levels:

- i. The grammatical level, where we consider questions of syntax and the relationship between meaning and form.
- ii. The phonological level, includes rhyme, rhythm, alliteration and assonance.
- iii. The lexical level, considers the writers choice such as collocations, metaphors, similes, their meaning and effect.
- iv. The level of tenor of discourse refers to the tone or the degree of formality and informality between characters and between the author and the reader.
- v. The graphological level considers print, punctuation and paragraphing which contribute to the aesthetic appeal and readability of the work of art.

The determinants of the linguistic format are:

- i. Medium: This method is used to communicate language. The medium can be authentic or simulated. A dialogue in a novel is a simulated piece of language.
- ii. Mode refers to the different kinds of literature or simply different genres.
- iii. Language represents the writers broadest linguistic choice.
- iv. Context: Culture, geographical setting and historical period. Some people prefer milieu for this.
- v. Audience: The relationship between the author and his audience is important. A writer writing for children requires the right level of sophistication. An African writing with an African audience will have a different orientation from a European one.
- vi. Personal factors: Here we consider the writer's competence in using the chosen language, his personal interest, his experience and natural inclinations which have some influence on the content of his artistic creation.

The two novels of W.T. Matlala will be analyzed according to the above stylistic framework.

CHAPTER 3

3.1 Choice of words

3.1.1 Views on choice of words

Dietrich and Sundell (1983:221) say that language is the medium of fiction, the raw material from which writers fashion their art. With the infinite variety of language in mind, writers select their words precisely, arrange their sentences carefully, and, for each story, create a unique and appropriate verbal texture.

Blackman (1923:4) on the other hand stresses the same thing on the choice of words by saying:

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

This issue on choice of words and their uses is further on expatiated by Dr Armstrong quoted by Blackman (1923:4) when he says:

"If" says Dr Armstrong, "I was to reduce my own private idea of the best language to a definition, I should call it the shortest, dearest and easiest way of expressing one's thoughts, by the most harmonious arrangement of the best chosen words, both in meaning and sound."

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

The above-mentioned quotations suggest that whatever a writer wants to say, has only one word to express it, one verb to set it in motion and only one adjective to describe it. The writer must therefore hunt for this word, this verb and this adjective until he finds them and never be content with any approximations, never fall back on verbal trickery and downishness, however apt, in order to evade the difficulty. This is exactness which the writer must strive for in order that his style should be pellucid at all times.

It is possible to convey and demonstrate the most subtle notions by following this quotation from Boileau quoted by Guy de Maupassant in the publication by M. Allot (1980:317):

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

And lastly, even if a writer can have a vast vocabulary, imagination, observation, erudition and industry; they will avail him nothing for his purpose, unless he possesses "the ability and skill to use words accurately and appropriately" (Serudu, 1993:122).

Matlala is one of those writers in Sepedi who can put forth his work in appropriate words. His choice and use of words is intelligible, harmonious, ready and efficient as a conductor of his mind and experience to the mind of the reader.

3.1.2 The word

We will start off by looking at the following sentences from Montshepetsa Bošego:

- (a) Thari ya mošate mehleng eno e tla le go notlega (1968:3).
(The royal cradle nowadays has diminished drastically).
- (b) Tše dintši go na mo polelong ya kgoši Matlatlaila le mmago Letšeafera di ile tša kakolwa fela (1968:7).
(Many things in kgoši Matlatlaila and Letšeafera's mother were treated superficially).
- (c) Taba ya gore Letšeafera e ke ke lefšega e ile ya putluga (1968:7).
(The rumour that Letšeafera seems a coward leaked).

The above sentences are but a small selection from Montshepetša Bošego with which we would like to illustrate Matlala's choice and use of words.

In the first sentence Matlala has used the word -notlega (to diminish) appropriately and effectively. In African culture, the reputation and influence of each family or nation is enhanced by the birth of more male children. The birth of boys or sons is seen as a blessing to the family and nation as a whole, because a son is a father of a man; a son is a father of a nation. In traditional African culture all projects and functions in a particular society, must be organized and directed by the king's sons and no one else. So if king like king Matlatlaila could happen to have very few sons, all his royal projects and functions will have to be cancelled or curtailed or even delayed (causing consternation in the populace). King Matlatlaila was an unhappy man because he only had two sons.

In the second sentence, the writer tells us about the manner and number of issues which were under discussion - whether Letšeafela should lead his regiment to go and settle in the wilderness in search of greener pastures for the village's livestock or not. The writer has used the word -kakolwa (to say few things about a matter/to pick up main points about something) to bring out the idea of the manner in which Letšeafela should be spared from undertaking a dangerous expedition of taking the village's

livestock to the cattle-posts in the unknown destination. This matter/issue of taking the livestock to the cattle-posts was supposed to have been concluded by the kgoro, but because king Matlatlaila did not want Letšeafela, his son, to go there as it was dangerous and would like to spare him to become his successor, he firstly wanted to concur with Letšeafela's mother on that point. Makatakele was to be declared the one to lead his regiment to the wilderness.

The word -putluga (to leak) has been suitably chosen and used by the writer. The word shows the speed and effect with which the intentional disclosure of Letšeafela's cowardice by the section of the populace, affected Letšeafela and both king Matlatlaila and his (Letšeafela's) mother. Letšeafela could not take the slander, he wanted to clear this blot on his reputation and prove to everyone that the disparaging remark of him being called a coward must be eradicated once and for all. He was henceforth a bitter young man, despised by many, ostracised by members of his regiment which he was supposed to direct and, act as a role model. To clear his name after this disclosure, he engaged Matatakele, his half brother, in a bloody stick fight, and both were separated before there could be a winner.

The sentences that follow come from Molato mpeng:

- (a) Seopela o ile a ganwa ke thari (1966:1).
(Seopela was refused by cradle.)

- (b) Ge Seopela a ka re o ntšha ka hlogo (1966:3).
(If Seopela can say try to deny the matter).
- (c) Seboka ka gaSeopela se phatlaletše, fela ditaba di feditšwe ka gore di ile tša no šuputšwa leretheng (1966:26).
(The group at Seopela's home left, but the issues/matters have been concluded by just being forced into the remains of hot coal.)

In sentence (a) Matlala uses the word -ganwa which literally means to be refused or denied something or privilege by something or forces that be. Matlala has used it to show the bitterness in which the distraught Seopela has found himself after the death of his wife immediately after the birth of their only daughter, Matete. Seopela could not marry again because he was very poor. Seopela led a very gloomy life because a family without children was an embarrassment. Seopela knew that if he can lose his only daughter he was doomed because as the adage goes "go tswala, ke go loga maano" (to bear children is to plan successfully) which means that bearing children is a pride of each family (at least in African culture). It is perceived as a lifelong investment because children will take care of you during your old age.

The word -ntšha in sentence (b) literally means to disentangle one's self from something. Here the writer has used it to tell us how binding and serious the agreement was, which Seopela and Thamaga entered into. There was no way in which Seopela could waive and/or nullify the contract he entered into with Thamaga

about Seopela giving him his daughter in exchange for the money he (Thamaga) lent him.

In sentence (c) the writer uses the word -šuputšwa the passive form of šuputša (to ram down into) instead of -gapeletša (to force). The writer has used -šuputša because it is more appropriate, by so doing he has not only gained effect, but also shown that the views and contributions of both Seopela and Thamaga's relatives about the lobola deliberations have been disregarded (by Thamaga and Seopela) amid their vocal protestations. Their views have been swept under the carpet because both Seopela and Thamaga did not want to disclose the fact that Thamaga once lent Seopela some money and that Seopela was to repay that money by giving him his daughter to be Thamaga's son's wife.

3.1.2.1 Lexical deviation

Neologism or the invention/coining and use of new words (i.e items of vocabulary) is one of the more obvious ways in which a writer may exceed the normal resources of the language. Neologism should not be perceived as a 'violation of lexical rule' but should be understood from the point of view that an existing rule (of word-formation) is applied with greater generality than is customary: that the usual restrictions on its operation are waived in a given instance.

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

Matlala makes extensive use of the reduplication of verbal stems and noun stems. Matlala, like other writers, establishes values of sound and meaning by reduplicating important stems. He has used this technique effectively to enhance his literary communicative style. This can be demonstrated by a close analysis of some parts in his novels.

In the first chapter of Montshepetša Bošego, some of the things that strike the reader is the use of the reduplication of verbal stems. This is reflected in the initial passage in which there was a great anxiety and premonition among the young uninitiated boys at king Matlatlaila's kgoro caused by the news that they were about to go to an initiation school in the near future.

Di wele makgolela seleteng sa Dikolobe Seokeng; ka gohle badišana ba a welawela ba dumaduma la masetlapelo (1968:1).

(They (knuckle-bones) are foretelling bad news for Dikolobe region, Seokeng; everywhere herdboys are restive and murmuring with ill feelings.)

The writer uses the reduplication of verbal stems, reduplicating the verbal stems -wela and -duma to heighten and to emphasize the idea that the herdboys understand what initiation school is all about. They seem to accept the inevitable fact even if fearful that they must go out to the initiation.

Makatakele o a emaema, tema ya Ramahlale ga e mo uše pelo ... Pula le yona e thomile go rotharotha. E a rotharotha, ka gohle letlhabi la banna ba Dikolobe le aparetšwe ke masetlapelo (1968:35).

(Makatakele is busy making some finishing touches because Ramahlale's work does not satisfy him. And the rain has started drizzling bit by bit. It is drizzling bit by bit, the whole kraal of the men of Dikolobe is overshadowed by bad omens.)

In the above paragraph the writer has used the reduplicated verb stem emaema (to be very busy) which emphasize the way in which Makatakele was working. He was hastily doing some finishing touches to the work which was left unfinished by their medicine-man, Ramahlale. He was doing it very quickly because it was becoming dark and rain had just started drizzling before he finished his work. The verb stem -rotharotha (to drizzle) is used here to denote the inconvenience which it was causing to Makatakele because he was busy sprinkling some 'medicines' which were to keep the dangerous wild animals away from their newly-built kraal. Matlala also has a magnificent way of describing

situations. His events are dramatic and his descriptive touches are vivid and plausible due to use of appropriate reduplicated verbal stems.

In Molato mpenq we also find a lot of reduplication of verbal stems like in the following sentences:

Seopela o gae o swereswere tša mešomo ya motse
(1966:12).

(Seopela is at home busy with the household chores).

Maphutha o ile a phuthaphutha merwalana ya gagwe a
gopola gae (1966:14).

(Maphutha packed his luggage and went home.)

In the first sentence above, Matlala has used the reduplicated verbal stems -swereswere (to be busy) and -phuthaphutha (to pack). The reduplication of verbal stems suggests spontaneity and exuberance with which the actions were carried out.

3.1.3 Repetition

Matlala like other black poets and novelists make use of repetition techniques which occur in traditional poetry. When we turn to the ordinary emotive use of language, we see that repetition is a fundamental if oral device of intensification. Man needs to express himself super abundantly on matters which

affect him deeply. Matlala like Maphalla (Makhubela, 1993:43) wrote novels with poetic touch. He employs various devices of sound available to poets. A writer can establish values of sound and meaning by repeating important words or phrases. For example, parallelism, which involves repetition of patterns of syntax or of words.

Pretorius (1989:18) describes parallelism as "linguistic similarity observed between certain successive lines". Pretorius states that Kunene in his (1971:68) discussion on parallelism subdivided parallelism as:

- (a) The repetition of words and phrases.
- (b) The restatement of ideas by synonyms and indirect references.
- (c) The repetition of syntactical slots.

Parallelism is one of the most prominent stylistic features in the novels of W.T. Matlala.

Throughout his prose works one is struck by the manner in which he chooses and uses parallelism. So Matlala has really succeeded in choosing the right parallelism to express particular views and thoughts. This can be demonstrated by a close analysis of some selections in his works.

In every chapter of Montshepetša Bošego, the most prominent stylistic feature which strikes the reader is the use of the repetition device. This is demonstrated in the extract in which the importance of kgoši bearing many boys supersedes any gift which God can bestow on man, especially the royal family.

Bogologolo kgoro ya mošate e be e atile ka baka la gore merero ya mošate e be e sa balwe ka menwana. Basadi ba kgoši ba be ba sa balwe ka menwana, ba be ba tsebja ke yena mong a le tee. Ka baka la bontši bja basadi bao, barwa ba kgoši le bona ba be ba sa balwe ka menwana (1968:2).

(In the olden days the royal house was very big because royal duties could not be counted on fingers. The king's wives could not be counted on fingers, they were only known by himself. Because of the big numbers of his wives, his sons also could not be counted on fingers.)

The writer uses the repetition device, repeating the phrase "sa balwe ka menwana" to emphasize the idea that the royal house is an extremely revered and honoured house in every society, therefore everything which pertains to it must be in abundance so that no shortage can be experienced and the resultant inconvenience should be avoided as that can cause an embarrassment to everyone among members of his populace. This is an acceptable

norm in our societies that the king should have an abundance of male children so that they can help him in the management of his estates.

The writer again exploited this technique in Molato mpeng. In chapter one, page 2 we are introduced to Seopela who lost his newly-wed wife after she gave birth to a baby girl. His in-laws could not afford to offer him a 'seantlo' - a replacement for his wife. They instead gave him a young girl who was to look after the baby girl. As time went by, Seopela's livestock was attacked by disease. They started dying in great numbers. Matlala introduces the repetition device by repeating the phrase "di ile tša tšenwa" (they were infected by) to emphasize the way in which his livestock was infected and died of the animal diseases. An atmosphere of sympathy and pity is created. The repetitions has an emotional effect on the reader as Seopela could no longer afford to pay school fees for his daughter who was at a boarding school.

There is again another absorbing repetition device in the same chapter as above, here we are introduced to Phure, who is Seopela's daughter's boyfriend. The writer describes him thus:

Phure e be e le lesogana, a sa belatše. O be a na le mekgwa ya setho a sa belatše gore o tswalegile. Ba mošate ba ile ba mo fa mošomo wa go ngwala ka baka la go tswalega ga gagwe (1966:4).

(Phure was a gentleman, he was satisfactory. He was cultured and satisfactory showing that he was well brought up. The royal council offered him work because he was well brought up.)

The writer has introduced these repetitions above to emphasize the fact that Phure was perceived as a legitimate boyfriend of Matete, Seopela's educated daughter. Phure was also educated. He was also cultured and well mannered. Beside all these good attributes about Phure, he was well brought up. The reader is made to perceive Phure as a very good and well-mannered young man. We are made to view the relationship between the two as the right one. We are made to view the couple as very compatible.

In Montshepetša bošego, we find the following repetition:

Ee, bašemane ba napile ba ile komeng; ba ilo bona mahlomola, ba ilo wela dingalo. Ba ilo bona dikgolo, dimakatšo; ba ilo latswa fase ka leleme, ba namele sehlare ba buduletše (1968:5).

(Yes, boys have already left for the initiation school; they are going to see bad things, they are going to see wonders. They are going to see big things, miracles; they are going to lick the ground with their tongues, and climb trees with their eyes closed.)

The repetition of the phrase -ba ilo bona (they are going to see) above confirms that the uninitiated boys are going to be treated harshly once they arrive at the initiation school. This again

validates the assertion that initiation school or where it takes place is a place which is perceived as a place of agony and misery.

Matlala does not use repetition because his vocabulary is limited. He uses repetition because it is a fundamental oral device of intensification. It is almost involuntary to a person in a state of extreme emotional agony. King Matlatlaila was extremely upset because his son, Makatakele did not want to go to the cattle-posts. His reason was that his father's decision was unfair as his half-brother, Letšeafela should have gone there. Now king Matlatlaila was trying all out to convince him that the decision he took was not his, but that of the whole populace and that the populace's decision must be respected and adhered to at all times. He was trying to convince him that the entire populace had taken that decision and that the populace is very credible and that its guidelines foster solidarity and co-operation in the society as a whole. This is made clear in the following passage where king Matlatlaila is talking to his son, Makatakele:

Ke thero ya setšhaba, gomme go šupa gore se a go rata.
Tseba ngwanaka, nna le wena re laolwa ke setšhaba. Re
bahlanka ba setšhaba. Re laolwa ke sona. Mantsho,
mphato wa gago, ka moka ba laolwa ke wena (1968:13).
(Its the populace's decision, and this points out that
they love you. Know this my child, me and you are
controlled by the populace. We are the servants of

the populace. We are controlled by it. The Mantsho, your regiment, the whole of it is controlled by you).

Matlala employs several methods to describe the harsh conditions under which the Mantsho regiment went through and the immensity of the confusion and the imminent danger posed by wild animals to the regiment when they were in search of greener pastures for their livestock. The striking feature in the second and fourth sentences is parallelism by means of initial linking "-go hlamegile" (create) which evokes and stresses a feeling of a very dangerous thing which can befall the struggling Mantsho regiment.

Another parallelism is found in sentence (2) coupled with inversion in second part of the very sentence, viz. "ya madimabe e hlamegile". The repetition above has the capability of influencing one to sympathize and feel pity for the Mantsho regiment. This repetition and inversion in this sentence are physically sensible, i.e. audible to the listener; and visible to the reader. This means that both the verbal repetition and noun repetition set up a special relation between expression and content: the outer form of the message not only express underlying meaning, but imitates the structure. That we can actually see and feel the 'shape' of the ideas expressed is particularly evident in a pronounced repetition. This is exemplified in the following passage:

Mantsho a palakane a meditšwe ke marama a sethokgwa. Go hlamegile ya madimabe, go sele gabedi, ya madimabe e hlamegile. Sethokgwa se a tekateka, lehu le itshetlegile meriting ya mašohlošohlo. Go hlamegile yona yela ya go tšhabja ke Letšeafera (1968:42).

(Mantsho are confused, are swallowed by the cheeks of the forest. A creation of bad luck is evident, things are bad, bad luck is created. The forest is shaking, death is lurking in the shade of the interwoven forest. A creation which Letšeafera has dodged has come.)

The repetition mentioned in the extract above, contributes to the structural unity of the sentences and allows an extension of the idea mentioned in the following lines. We, as readers participate in the Mantsho regiment's misery, hardships and experience, and therefore, sympathize and feel pity for them.

Matlala, as we have already indicated, never hesitates to use repetition of certain expressions for effect and bring out precisely the meaning he intends to convey to his readers. However, it is interesting to note that an expression like "di wele makgolela" (the knuckle-bones are foretelling bad luck) recurs so frequently in Montshepetša bošego that it has become a motif. In the introductory paragraph of the above novel, Matlala makes a formulaic statement about the state of affairs at Seokeng which was ruled by king Matlatlaila. There was a need to take the livestock to the wilderness in search of greener pastures as the present area of Seokeng was overgrazed.

There was also a need to declare an initiation rite which will graduate young men to be eligible to undertake the onerous expedition of taking the livestock to the cattle-posts. As the initiation school is an important rite de passage, it has to be discussed thoroughly and declared during prosperous years. The mere mention of the term 'koma' (initiation school) was enough to cause consternation in the hearts of the young uninitiated lads because it is perceived as being full of problems and difficulties. This is reflected in the following passage:

Di wele makgolela seleteng sa Dikolobe, Seokeng; ka gohle badišana ba a welawela ba dumaduma la masetlapelo. Di wele ka lekeke kgorong ya kgoši Matlatlaila, kgapatšhweu sebuša ka lenono. Di wele mpherefere basadi ba rathotše bjalwa bja therokgolo ya baditšhaba. Go tlilo rerwa bašemane, go tlilo rerwa mašoboro a thaka tša Makatakele, ka gore, ngwagola go rerilwe mašoboro a thaka tša Letšeafera (1968:1).

(The knuckle-bones are foretelling bad luck at Dikolobe region, Seokeng; everywhere herdboys are restive and murmuring with ill feelings. They are foretelling bad news at the royal place of king Matlatlaila, the white ram which governs with dignity. They are foretelling bad luck and women have brewed a ceremonial home beer. The boys are going to be discussed, the uninitiated boys who are the peer group of Makatakele are going to be discussed, because the previous year the uninitiated boys of Letšeafera were also discussed.)

In Molato mpeng we find the expression "molato mpeng" (to put one's debt in his/her stomach), recurring four times. The repetition of the expression has a thematic implication on the novel. Matlala uses this repetition intentionally. It creates certain expectations and predicts the kind of life to which the family of Seopela, and in particular Seopela himself, will be subjected to. Seopela finds himself in a serious, inescapable situation because he has borrowed money from Thamaga, and he is unable to repay it. Seopela used this money to pay school fees for his daughter, Matete, who was at a college in the South. He has promised Thamaga that when his daughter shall have finished schooling, he (Seopela) would offer her to Thamaga as reimbursement of the money Thamaga lent him. Seopela thought the repayment was just going to be an easy one, but things did not go as he thought.

When Matete finished her diploma in nursing she went back home. Few days after her arrival, Thamaga came to remind Seopela about the repayment of his debt. In other words, Thamaga wanted Seopela to make his daughter aware that Mashosho, Thamaga's son, will be coming to court her very soon. Most unfortunately, Matete had already fallen in love with Phure, who happened to be Mashosho's acquaintance. Matete did not like Mashosho at all. She even chased him from her home. Seopela came to know about this encounter. He was very bitter and even pleaded with her

that she should allow Mashosho to marry her. Matete refused unreservedly.

Thamaga, Mashosho's father started worrying Seopela about the debt. Seopela led a very difficult life because his daughter eventually married Phure and led a happy life.

The expression "molato mpeng" brings out the painful results of debt of honour in the case of Thamaga as a creditor and the loss of credibility and trust on the part of Seopela as a debtor among his kinsmen. The above impression is emphasized by the closing paragraph which says:

'Lapa la Matete le Phure le be le tletše lethabo, gomme pelong go se na yo a itsholago, e le gore go bangwe molato mpeng o be o rotošitše masetlapelo, magole a ile, ba sa bipetšwe (1966:100).

(The family of Matete and Phure was full of joy, and none of them had any regrets, while to others the unpaid debt brought in misery and agony.)

The appropriateness of the repetition of this expression in the closing paragraph at this point cannot be doubted. As the expression is also the title of the novel, it implies the theme and impress on the characters which will ultimately carry it to a logical conclusion. Ultimately Seopela, the debtor, could not pay his creditor, Thamaga. The kgoro ruled Seopela's case a debt of honour. Indeed, this fierce definitive statement by the writer at the end of this novel, conveyed by the repetition of this expression "molato mpeng" (unpaid debt) in the context is

almost entirely due to its repetitiveness throughout the course of the narrative.

Matlala also uses synonyms to exploit parallelism which is particularly well chosen in its context in the course of his narratives. Good examples of this device are:

- (a) Gomme o (Letšeafera) o tlo dira mohlolo oo o tlang go tlaba Dikolobe le ditlogolwana. Bohle ba tla hwa ba sa kgotsa. Kgoši Matlatlaila o tlo ya badimong a sa itshwere seledu. O tlo kgotsa a le badimong, gomme a ye badimong a se na molomo. Letšeafera o tlo hlola, a tlabe dikhunkhwane le dirurubele. Ka moka re tlo makala ra botšišana gamasomesome (Montshepetša bošego: 1968:9).

(And he (Letšeafera) will make a miracle that which will surprise Dikolobe and their grandchildren. Everyone when he dies will still be surprised. When king Matlatlaila dies, he will still be surprised. He will be surprised even when he is dead, and die being surprised. Letšeafera will bring bad omens, and surprise termites and butterflies. All of us will be surprised, and will ask one another many times.)

- (b) Seopela o bothateng o a balabala, o bobola ka tša masa tša meso di a mo tla^oba. O mathateng a pelo le moya, gomme mmeleng o hloka boroko (Molato mpeng: 1966:2). (Seopela is in difficulties, he babbles, he moans of his morn's affairs, his present day affairs which surprise him. He is in difficulties of heart and spirit, and he does not have sleep in his body.)

- (c) Di be di dutše ka leseke ga Thamaga di sekame di pheame tsekere e le mmung (Molato mpeng, 1966:37).
 (Things were sitted in a wrong way at Thamaga's place, were inclined, were sloping, everything is just tilted.)
- (d) Ditaola tšela di a gana, di a latola. Di latola, di gana gore Makatakele a tšwe dira a ye merakeng (Montshepetša bošego:1968:16).
 (The knuckle-bones are refusing, they are refusing. They refuse, they refuse that Makatakele should go to war, should go to the cattle-posts.)

In the above examples, Matlala employs synonyms to emphasize a specific idea and to avoid the monotony which would occur from the mere repetition of the same word. This hammers home the content and present emotions with force.

3.1.4 Dialectism

This is the borrowing of features of socially, culturally or regionally defined dialects, it is a form of licence generally available to the average writer of prose, who is expected to write in the generally accepted and understood dialect known as, in our case, "Standard Sepedi". Matlala has appropriately and skillfully used his dialect to serve a number of purposes.

In Montshepetša bošego, Matlala uses his own dialect - Sepedi spoken at gaMatlala a Thaba, west of Pietersburg. He uses homely provincial words and expressions which evoke a flavour of rustic

orality in keeping with the sentiments of pastoral and hunting expertise and experience.

The examples are as follows:

- (a) Banna bale ba Dikolobe ba sa hwile bokidi modumo wa tau o ba kgaotše matswalo (1968:21).
(Those men of Dikolobe are still mesmerized and startled by the roaring of the lion has, broken their diaphragms.)

In the above sentence 'go hwa bokidi' is to be in a protracted languor as a result of fright.

- (b) Bophukubje ba mo hlomešetša mataa (1968:22).
(Jackal and company have been contemptuous to him.)

The expression 'go hlomešetša mataa' is to beat someone hands down on technicalities.

- (c) 'letlhabi' - which is repeated many times throughout the book refers to a massive kraal built of thorn branches at the cattle-posts to protect both the herdboys as well as the livestock from dangerous wild animals.
- (d) Letlhabi le be le šetše le kgailwe (1968:25).
(The massive kraal was already protected with medicinal charms).

The term 'go kgaya' is to use medicinal charms as a preventive measure against witches and dangerous wild animals.

- (e) Ka go le lengwe naga e sa le gare e kgemile gomme ga go se se yago borokong ka mpoma (1966:25).
(On the other hand the land has already bitten and there is no one who goes to bed with an empty stomach.)

The word 'e kgemile' means that the whole land has an abundance of food because torrential rains have fallen.

- (f) Meutlo - which is also repeated many times throughout the book refers to traps which hunters set to trap carnivorous animals which kill livestock as well as those games which are wanted for meat, hide and horns.
- (g) Mantsho a kwele sello sa kgoši ya bona gomme ka gohle ba dirile thininki (1968:42.)
(The Mantsho regiment has heard their chiefs plea and they are in full alert and ready for any eventuality).

The expression 'ba dirile thininki' is to put soldiers or spies or bodyguards in ultra full alert and readiness in anticipation of an attack.

- (h) Kgoro yela ya Makatakele e mesotše tau (1968:44).
(That garrison of Makatakele has defeated a lion.)

In the sentence above the expression 'mesotše tau' means that members of the garrison of Makatakele have overpowered a lion.

(i) 'Go hlohlo miša taba' page 48, means a skillful pattern of enquiry or investigation which is done in a subtle and humble way but with dangerous intentions. Matlala has used this notion in the sense of the setting of traps by the hunters.

(j) Gore di mo tlogele, sabudi se tla mo tšea (1968:50).

(If they can leave him behind, he will lose his bearings.)

The concept 'sabudi' in sentence (j) above means to lose ones bearings as a result of the inaccessibility of the thick forest and fearfulness posed by an unknown place.

3.1.5 Biblical allusion

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

Abrams (1981:8) has this to say about allusions:

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

The effect achieved by allusion is an intensification or amplification of meaning by adding inferences, subtleties and associations to the ambit of the work. Matlala makes use of very few but effective Biblical allusions to some texts in the Bible.

Goedhals quoted by Harty (1977:89) stresses the significance of the use of allusions by saying:

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

Matlala has most fortunately used the few Biblical allusions appropriately and effectively.

In Molato mpeng we find the following allusions to the Biblical text. When Maphutha came back home to visit Matete, the daughter to Seopela, he put on most of his beautiful suites; the writer says:

Disutu tša Maphutha o be a ka re a le tee a apeša bana ba Jakobo gararo ka letšatši, fela gore na kgomo e rekwa ka bokae o be a sa tsebe (1968:15).

(Maphutha's had so many suits that he could dress Jacob's sons three times a day but did not know much an ox cost.)

This is an allusion to the twenty second verse of Genesis 35. The writer uses this Biblical allusion intentionally. The emphasis is that Maphutha dresses very expensively. He has many beautiful suits which he changes now and again when he is at home to impress Matete, the daughter to Seopela, whom he is courting. Maphutha is an impressionist who wanted to undermine his peers at his home place and show them that he is from the South. He wanted to command respect from Matete. He was confident enough that Matete would never fall for any lad at his place than himself.

In the same book he (Matlala) further makes reference to Matthew 6:26, when he says:

O be a bone mogologolo wa bogologolo Pukung ye Kgethwa bogologolo: "Bonang, ga di leme, ga di bjale; eupša di a phela" (1968:21).

(He had seen the great grand parent long ago in the Holy Book long ago when he said: Behold (the fowls/birds) for they till not, for they sow not, but they live.)

Matlala (in context) gives us a good picture of a real morn (in a rustic milieu), full of activity; the re-awakening of all life. The birds are singing their happy songs, while Thamaga on the other hand, is sadly shaking off dew from his feet at Seopela's

gate - to claim his payment. Matlala seems to say that while all bird life, which is always stalked by danger of being prey to man, are happy and rejoicing at the morn, man on the other hand is carefree, man is tongue-tight; not even able to show gratitude for this wide wonderful world that God has given. The morn, as also the whole nature, is God's gift to man. The price man has to pay therefore is a mere two words: Thank you. Thamaga instead of joining bird life in rejoicing and praising God for the wonderful morn, so early in the morning, he is already at Seopela's gate to open negotiation for the repayment of the money Seopela owes him. This is a clear indication that man is always beset with petty self centred activities instead of giving thanks to his Creator who protects and feed him.

3.2 Sentences

A grammar is regarded as satisfactory if it can generate all, and only, the acceptable sentences of a language. Sentences have been described by H. Weinereich as 'the Hercules columns of linguistics', in recognition of the fact that recent linguistic theory has tended to deal with no unit larger than a sentence (Chapman, 1987:100).

Blackman (1923:85) says:

The strength of a sentence consists in such disposition of its several words and members as may tend most powerfully to impress the mind of the reader with the meaning which the author wishes to convey. It must be free from all redundant words.

Matlala uses various types of sentences to achieve his intended objectives. He uses varied types of sentences to characterize particular characters, to aid in the development of plot, to encourage respect and enhance narrative reliability.

In our discussion of the use of sentences of Matlala, we will concentrate on the meanings and effect in the works in which they are used.

3.2.1 The simple sentence

We will start by looking at examples from Molato mpenq.

Seopela was a very rich man. He had a lot of cattle, sheep and goats. He was recognized because of his material things. As time went by his livestock died in great numbers until he was left with few. The loss of livestock impoverished him to an extent that he had to borrow money from his people. His friends left him, he had no one to fall back on. The writer says:

A kae maoraotuka? (1966:2)
 (Where are the opportunists).

When Seopela was destitute and had no one to borrow some money to pay school fund for his daughter, he decided that he was not going to let his child be dismissed from school because of non-payment of fees. In desperation he decided to borrow some two hundred rands from Thamaga. He promised Thamaga to repay that money by giving him his daughter after her completion of her studies. Seopela was definitely in a fix. He goes to Thamaga and says:

Thamaga, ntswale ke tla go fa mosadi (1966:3).
 (Thamaga, father me I will give you a wife.)

Seopela's village was punctuated by relatively literate people. Phure and Matete, the daughter of Seopela, were the most educated people in the village. As the only educated woman in the village the writer gives us the impression that the only young man suited for her was Phure. So this match-making is suggested by the writer in the following sentence:

Phure e be e le lesogana, a sa belaetše (1966:4).
 (Phure was a gentleman, he was no doubtful.)

Matete was the most educated woman in their village. She was known by everybody because she was the first woman in the village to defy her father, who had chosen her a family to be married in. She was known as a defiant young woman in the village.

It was common knowledge that she refused to marry Mashosho, son of Thamaga whom she was supposed to marry as arranged by her father and his father. She fell in love with Phure. When she got involved in a car accident, the accident was soon announced on radio and her involvement was known to show that she was very well-known in the village. Matlala says:

Ka gohle ditaba di phulegile (1966:87).
(Everywhere the news is spread.)

Matlala has also used the same kind of sentences in Montshepetša bošego, to enhance his communication.

Kgoši Matlatlaila called an extraordinary meeting at his royal place to inform his populace that his second son Makatakele must lead his regiment - the Mantsho to the wilderness to establish some cattle-posts out there. Their village was very congested because nearly the entire land was allocated for arable farming. Half of his populace disagreed with his decision because they felt that he was unprocedural he should have allowed Makatakele's half brother to go out in the wilderness to establish those cattle-posts because he (Letšeafera) was older than Makatakele. The royal council intervened to advise him of the procedure. He became adamant and they in turn defiantly gave him their opinions on the matter which he disregarded. Some council members just told him point blank that Letšeafera should go to the cattle-posts and not Makatakele. The situation became very tense. The writer says:

Ditaba di napile tša kgakgana (1966:4).
 (Matters got to a boiling point.)

When the rumour went around that Letšeafela was a coward, that his father had spared him from going to establish cattle-posts in the wilderness, he (Letšeafela) waited to prove a point that he was not a coward. He told himself that the day his half-brother returns from the initiation school, he was going to fight him with sticks until a winner emerges - hopefully himself.

Letšeafela was determined that he would fight Makatakele that he (Letšefela) could be taken seriously, that he was not a coward. Makatakele was told of his intentions and was determined to fight back to show everybody that he is supposed to be the heir to the throne. The day dawned on which Makatakele returned from the initiation school and the two started fighting. Their fight was so fierce that even their father became worried as to how to separate them. Both of them wanted to prove that they were not cowards and were equally or better qualified to be kings after their fathers' death. There had to be a winner, no one but they had to satisfy themselves and their respective egos. And the writer says:

Le se ke la di tsena (1966:11).
 (Do not interfere.)

When it became apparent that no one was prepared to separate Letšeafela and Makatakele in their bloody stick fight, one woman

could not contain herself. She screamed loudly and said:

Batho weeee ... ee ... eee! (1968:11).
(People please help!)

It was only then that the chief medicine-man of king Matlatlaila intervened and separated them. The woman, who screamed had done such a great job that the writer says:

Mosadi yola o e hlabane (1968:11).
(That woman has helped a lot.)

When Makatakele acceded to his father's request of taking his regiment, the Mantsho to the wilderness to establish cattle-posts, the whole village especially the royal place was of logger-heads. There was a big sensation because truly Makatakele was not supposed to go there. Letšeafela was the one who should have gone there because he is older than Makatakele, and secondly the idea of the cattle-posts came even before Makatakele was initiated. Makatakele finally left his place for the wilderness with his regiment. He was confident and full of courage when they left. The writer has this to say about their confidence and pride when they left:

Šebale! (1968:17).
(There they are!)

3.2.2 The compound sentences

We have since discussed and illustrated why Matlala chooses to use short and medium length sentences as a device in his novels. It will also be of importance to look into how he chooses to use the compound sentences in his work. Matlala's use of long sentences, like Matsepe's:

"achieves effect through the use of correct punctuation and in some cases the repetition of certain key words - these may be verb stems, adverbs or nouns" (Serudu, 1993:176).

The examples that follows comes from Molato mpeng:

Seopela o bothateng o a balabala, o bobola ka tša masa tša meso di a mo tlabā (1966:2).

(Seopela is in difficulties he babbles, he groans about the early morning things about the dawn things.)

In the above-mentioned compound sentence Matlala employs synonyms to emphasize a specific idea and to avoid monotony which would occur from the mere repetition of the same word. The result is powerful rhythm and depressive language. His style is very expressive and shows the writer's feelings and attitude towards Seopela.

In the sentence:

Mantšu ale a morwa wa Thamaga a ile a kgaola Matete letswalo tše o ka rego o fahlilwe ke legadima, gomme le yena gona moo a phetha ka gore ge lesogana lela le ka boa o tla le tloša ka patla (1966:30).

(Those words of the son of Thamaga shocked Matete like one blinded by lightning. She will drive him away unceremoniously.)

The writer heightens and emphasizes the idea that Matete did not really want to marry Mashosho, son of Thamaga. Mashosho seemed to have an inferiority complex to Matete. He was obviously discouraged by the treatment he was given by Matete. Matete was just hostile and very upset too that Mashosho has threatened to inform his father, Thamaga who would apparently report everything to her father, Seopela. Matete was anticipating a backlash from her father for refusing to accept Mashosho. The atmosphere was very tense. Their encounter created anxiety in both of them.

We will now look at examples from Montshepetša bošego.

Matlala uses long sentences where he needs to give some details, and accentuate some subplots or digressions which aid the development of the main plot. It never rains but pours for the Mantsho regiment. They seem to have lost nearly every available backup or rather logistics which will help them to contain the

hardships and life threatening conditions in the wilderness. Many of their assegais were lost in a battle to kill a lion and in a separate encounter with a rhinoceros. Lastly they lost their security adviser, Seloma, who was grabbed by a crocodile which disappeared with him into the deep waters. Mantsho regiment are in a real menace with few assegais left and no security adviser. The writer seems to be telling us that the Mantsho regiment was left with only one working option of going back home. He says:

A mangwe (marumo) a timetše tšatšing lela la ramariri, mola a mangwe a timetše maloba ale mola Mantsho a papeetša tšhukudu yela ya Makatakele le Seimela, gomme a mangwe a sa tšo timela maloba mola ba kgaosetša hlware yela ya go tatetša Seboko (1968:107).

(Others (assegais) were lost that day of the lion hunt; while others were lost that day before yesterday when the Mantsho regiment were fighting that rhinoceros of Makatakele and Seimela, and others had just disappeared a day before yesterday when they were piercing that python that wounded Seboko.)

Matlala's attitude towards the problems associated with kingship succession is unmistakably encapsuled in the following compound sentence. He says:

Kgoši e be e di kamakela bjalo ka gore ka ntlong ye kgolo ya mošate go be go se na ngwana wa mošemane, gomme ka yona tsela yeo, ngwana yo mongwe le yo mongwe wa kgoro ya mošate o be a ka no fiwa setulo sa bogoši

ka lona la mogologolo la, "bana ba kgoši re lotšha ka moka ka gore yo a tlogo dula setulo ga a tsebje" (1968:4).

(The king was solving them like that because in the senior royal house there was no baby boy, and in that way, any child (a boy) belonging to any royal house could be given the throne according to the old adage which says "the children of the king we salute all of us because the one who is going to be annointed is not known.)

The passage has a bearing on the protracted problem which king Matlatlaila has about who is going to be the next king after his death, because he did not have a son in his senior royal house. So the race for kingship was an open one - between his two half sons, Letšeafela and Makatakele. The king favoured Letšeafela than Makatakele. A vocal majority of the populace favoured Makatakele on two reasons - one based on procedural grounds and the other on human attributes. Makatakele was favoured by many members of the royal council because he was very courageous and intrepid. Letšeafela's mother is a commoner and he seemed not very keen on doing some community projects like Makatakele. Makatakele was more credible than Letšeafela although he (Letšeafela) is favoured and promoted by the king.

The other disadvantage with Letšeafela is that he refused to take the livestock to the cattle-posts (and he was protected by the king) as he was supposed to. This discredited him badly. The populace did not trust him. He gave them an impression that he

was a coward - and indeed rumours were rife that he was a coward. King Matlatlaila obviously had an insurmountable problem to resolve. Makatakele left for the cattle-posts and vowed that he will never come back to his village seemingly as a protest to his father's favouratism of Letšeafela at his expense.

The other sector of the populace was already disgruntled with Letšeafela and the imminent possibility of him taking the reigns after his father's death. The possibility of serious split in the populace was inevitable in the event of the king dying in the near future. Everyone feared the consequence of such an eventuality.

3.3 The paragraph

Stone and Bell (1977:60) have this to say about the significance of paragraphs in a literary work:

Paragraphs are not just hunks of prose marked by indentations, they are the basic units of thoughts out of which an essay is composed. They are building stones, parts of a large whole. They are in fact inseparable from the whole. They must be written in such a way as to make an integrated whole.

This is another stylistic feature that is used frequently by Matlala (indeed by all the writers) to achieve effect. He uses

paragraphs of different types and different lengths and structure for variety and emphasis.

3.3.1 Opening paragraph

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

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

Let us look at an example from Molato mpeng:

Ge di boa mafulong tša morwa Seopela, o be o ka re mohlape wa mošate. Dikgomo e be e le bothomo le bothongwana, dipudi e le bohlabana le bohlabana, dinku e le mebala nka dirurubele. Seopela o be a tumile a tsebega ka gohle. Ka ga gagwe mpa e be e sa tsebe molatša, eja, a enwa, e bile ga gagwe e ke ke mošate-monyane. Seopela o be a le meetseng a lethabo a ipshina ka bophelo a ithakgaletše (1966:1).

(When they come from grazing the livestock of the son of Seopela, you would think they are the flock belonging to the royal house. Cows and bulls had black and white colours, goats had black and brown colours, sheep had colours like those of butterflies. Seopela was well-known everywhere. In his house the stomach did not know cold porridge, he ate, he drank,

and his place was like a small royal house. Seopela was in the water of joy, enjoying life without problems.)

The tone of the paragraph gives the impression that Seopela was a very rich man. He led a very happy life but as one reads each sentence one gains an impression that Seopela did not inherit this wealth from his parents. Another impression which one gains is that something drastic was going to befall him. These makes the 'reader feel he should read on to follow whatever the writer leads him to' (sic).

Here is another opening paragraph from Montshepetša bošego:

Di wele makgolela seleteng sa Dikolobe, Seokeng; ka gohle badišana ba a welawela ba dumaduma la masetlapelo. Di wele ka leseke kgorong ya kgoši Matlatlaila, kgapatšhweu sebuša ka lenono. Di wele mphereferere; basadi ba rathoše bjalwa bja therokgolo ya baditšhaba. Go tllilo rerwa bašemane, go tllilo rerwa mašoboro a thaka tša Makatakele, ka gore, ngwagola go rerilwe mašoboro a thaka tša Letšeafela. Ka gohle Seokeng go bolelwa lona leo; gomme bohle ba re: "Lenyaga koma ke ya mašoboro a thaka tša Makatakele ka gore ngwagola go rupile matlakana a thaka tša Letšeafela" (1966:11).

(They (knuckle-bones) are foretelling bad news for Dikolobe region, Seokeng; everywhere herdboys are restive and murmuring with ill-feeling. They are foretelling bad news at the royal house of king Matlatlaila, the white ram that reigns with dignity. They are foretelling bad things; women have brewed the

homemade beer of an important occasion. They have come to discuss the boys, they have come to discuss the uninitiated, the peer group of Letšeafela. Everywhere in Seokeng that is talked about; and everyone is saying: "This year the initiation school is for the uninitiated boys belonging to the peer group of Makatakele because the previous year was the turn of the peer group of Letšeafela.)

The writer repeats the expressions: 'di wele makgolela' and 'go tllilo rerwa' in the paragraph to gain effect and direct the reader's mind to the important business which was about to unfold at king Matlatlaila's kgoro. This is an undoubtedly a very important one. This was the initiation school - one of the most important rite de passage in their community. This rite has to be discussed and declared at the right season the period/era of abundance of food, etc.

3.3.2 Descriptive paragraph

A descriptive paragraph is used to describe the physical appearance of objects or persons in the literary work.

Here is the descriptive paragraph from Molato mpeng:

Matete o sepetlele sa Barwabarwane gomme ka gohle baoki ba a dumaduma. Bontši bo rwele lehufa le tseba, botse bja Matete bo ba eme megopolong. Matete o be a le botse kudu e bile e re nkabe a se ke a rothiša dikeledi. Moriri wa gagwe o be o phethilwe ka bothakga e bile e re ke setšhitšhi sa mokowe. Mmala e be e le wa papagwe e le yo mosehlana a sa ronwe ke

selo. Le ge dipopo tša Matete e be e le tša papagwe, moriti o be a tšere wa mmagwe, a lekanetše e le kgopana ya dinama. Mesepelong e be e le thobela a na le mošito le seriti. O be a sa ke a apea potsa e le sekgwari a tšere bothakga bja mmagwe. Pelotelele o be a tšere ya papagwe a sa ke a rumula motho. Lehlageng la Matete la mmagoja go be go na le kolonyana ye ntshwanyana ye e kego sepatsonyana sa mokwerekwere. Matete o be a se na lentšu la godimo, gomme ba bangwe ba baoki ba be ba mo ratela boleta bja lentšu la gagwe. Botsana bja lentšu la Matete bo be bo thakgatša le balwetši. O be a le botse gomme go se na se se mo ronago (1966:8-9).

(Matete is at Baragwanath Hospital and everywhere nurses are murmuring with disapproval or jealousy. Many are harbouring jealousy and resentment. Matete's beauty is fixated in their minds. Matete was very gorgeous as if she should never shed tears. Her hair was neatly plaited like the head-feathers of a cuckoo bird. Her complexion was like that of her father, her physique was that of her mother, evenly built and short and stout. Her gait was splendid and she had measured steps and dignity. She has never cooked a badly cooked porridge, she was a good cook she inherited her mother's neatness. She was kind-hearted she never poked anyone. At her right cheek she had a blackspot like a spot of a 'mokwerekwere' fruit. Matete's voice used to make patients happy. She was beautiful and all clothes suited her.)

Matete's beauty is unparalleled in this paragraph. She was simple and warm hearted. She impressed patients with her sweet voice. Other jealous nurses resented her for obvious reasons. She was approachable unlike other nurses. Because of her disposition some nurses hated and resented her, but many liked and admired her because she knew her work and was not haughty at all.

Another descriptive paragraph comes from Montshepetša bošego:

Seo se bego se se phethege e be e le ona mošomo wa go timeletša monkgo wa pitsi yela gore dibatana di se ke tša tla tša lala di ba tshwenya. Mantsho a šaretšwe, gomme a tlo lala a di bona. A tlo lala a kobakoba le letlhabi bjalo ka bana ba tola ba tseneletšwe ke meetse. Ba tlo lala ba welawela tše o ka rego ba hlasetšwe ke dilomi. Ba ka se bo pate, ba tlo lala ba letile thojana go fihlela le ntšha nko ka mebotu. Go bolailwe mmathongwana wa lešoka, gomme diphoofolo ka moka di tla lala di tlile moletelong. Le ge lešokeng e le mojanong, mohlang wa mahloko di a rokana. Go tla lala go befile, gomme bošego bo tlo lelefala bjalo ka mengwaga ye lesome. Mafelelo a batametše (1968:32-33).

(That which has not yet been finished was the work of diluting that zebra's smell so that the wild beasts should not come and disturb them at night when they are asleep. The Mantsho are upset and restive, and they will spend the night with great fear. They will spend the night guarding the kraal like children of a jumping-hare whose burrows or holes are filled with water. They will spend a restive night as if they are attacked by vermin. They won't sleep, they will spend the night awake until it (sun) rises behind through the hills. The loved-striped one of the jungle is killed, and all animals will be here for the night vigil. Even if at the jungle is the survival of the fittest, at times of hardships they support and sympathize with one another. It will be very bad at night, and the night will prolonged like ten years. The end is near.)

The writer has given us the description of the situation in which the Mantsho regiment has found themselves after they killed a zebra at the cattle-posts. The situation was so bad that every step was to be taken to do away with the smell of both its meat and dung. They had to sprinkle the periphery of the kraal with charms to keep the wild carnivorous animals at bay so that they cannot attack them at night. Everybody was restive that night. No margin of error was allowed. They had to be vigilant the whole evening, the whole night. This was because of the impending threat posed by wild beasts.

The description of the situation leaves one with fear and anxiety, which makes a reader to sympathize with the Mantsho regiment.

3.3.3 Deductive paragraph

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

Matlala says:

Seopela o tšere morwedl o rllle tnamaga, gomme o swanetše go bea leihlo ka gohle gore diphukubje di se tope. Matšatši a ile a tla bosele gomme Matete le yena a tšwelela pele ka dithuto tša gagwe sekolong sa Thabong, moo a bego a ithuta. Thamaga o pelotšhweu go seo a se humanego go Seopela, gomme e bile o nyetletše

o mongwe wa barwa ba gagwe gore o šetše a mo humanetše mosadi gaSeopela (Molato mpeng, 1966:4).

(Seopela must be vigilant at all times so that she is not won by sly young men. Days have slowly gone by and Matete on the other hand is progressing with her studies at Thabong school, where she was studying. Thamaga's heart is happy about what he got from Seopela, and he (Thamaga) has already informed one of his sons that he has already got him a wife at Seopela's place.)

From the paragraph above, one can infer that Thamaga has already given Seopela something in exchange for his (Seopela) daughter. The contract which has already been entered into will have to be concluded after Matete shall have finished her studies. Apparently Seopela has to see to it that no gentleman marries Matete because Matete is already 'engaged' to one of Thamaga's sons. Obviously Seopela has given this matter his undivided thought before he took that decision. Thamaga is happy and looking forward to the day she finishes her studies and her final handing over to him. It sounds as a cultural practice which is respected. But did this arrangement work up to its logical and desired end?

Another example of deductive paragraph is from Montshepetša bošego:

"Mabu ke a ka, gomme ge ke boletše ke boletše.
Makatakele o swanetše go tšwa dira a iše dikgomo

merakeng. Ka ntle ga tše dintši, ke šetše ke le boditše gore Makatakele ke motsomi, e bile o rata lešoka. Ga ke rate go lahla kgomo tša lena ka go di fa kgoroto ya lefšega. Makatakele o swanetše go tšwa dira a iše dikgomo merakeng. Ke boletše le pelo ya ka, gomme ke feditše." Kgoši e boletše, fela o ka re e phutše khudu ka mpeng ka lela la gore ga ke rate go lahla dikgomo tša lena ka go di fa kgoroto ya lefšega. (1968:4-5).

("I have decided and I have nothing more to say. Makatakele must go out with his regiment to take the livestock to the cattle-posts. Beside many things, I have already told you that Makatakele is a hunter, he likes the jungle. I don't want your cattle to get lost by giving them to a confirmed coward. Makatakele must go out with his regiment to take the livestock to the cattle-posts, I have spoken to my heart, and I am through." The king has spoken, but it seems he has pierced a tortoise at its belly by saying that I don't want your cattle to get lost by giving them to a confirmed coward.)

From the above paragraph one can deduce that king Matlatlaila was very autocratic, he did not want to hear other shades of opinions on certain matters. One can deduce that his ruling smacks of favouritism - he favoured Letšeafera. He was not aware that he was giving the populace the impression that Makatakele was a seasoned hunter and Letšeafera a confirmed coward.

King Matlatlaila was discrediting Letšeafera. Makatakele was indirectly praised and elevated and made respectable in the eyes of the community at large.

3.3.4 The closing paragraph

The closing paragraph must come when the reader is entranced in the suspense. This is where we get the solution to the problem presented at the beginning of the narrative. The final and concluding paragraph should leave the reader with a clear, unambiguous and lasting impression.

Here is the closing paragraph of Montshepetsša bošego:

"Poo go bewa ya kgomo ya mošemane e a ipeya".
Makatakele o reketšwe, gomme o tlo leboga mogologolo:
"Montshepetsša bošego wa borare, re mo leboga bo sele".
(1968:120).

(A bull which is selected is that of a cattle, that of a boy proves himself." Makatakele is lucky, and he will thank the ancestor: "He-who-leads-me-early of the forefathers, we thank him in the morning.")

That is how Matlala ends his famous and award winning novel. This paragraph is suitable as a conclusion of this novel. This paragraph links with the title of the book: Montshepetsša bošego (He who leads me early) which pricked our curiosity and made us eager to know what the writer has in store for us. The title sustained our curiosity until the last paragraph. Makatakele listened to wise words from wise men. He took the bull by the horns by not refusing to take the livestock to the cattle-posts, a risky expedition with its associated hardships and difficulties.

By allowing himself to be advised and guided by experienced hunters like Seloma and the chief medicine-man, Ramahlale Makatakele never faltered, his cool-headedness paid him great dividends. He became king of the Dikolobe nation.

The paragraph that follows is from Molato mpeng:

Lapa la Matete le Phure le be le tletše lethabo, gomme pelong go se na yo a itsholago, e le gore go bangwe molato mpeng o be o rotošitše masetlapelo, magole a ile, ba sa bipetšwe (1966:100).

(Matete and Phure's family was full of joy, and no one had any regrets in his/her heart, while others the debt has brought them hardships and difficulties, all bad things have gone, they are still shocked.)

The ending of this novel is brief and to the point. We have really come to the solution of the problem presented at the beginning of the story. Seopela borrows money from Thamaga and promises him (Thamaga) his daughter, Matete. When it was time that Matete must be given to Thamaga's son, she refuses to heed her father's plea. The arrangement is doomed to fail because the two parents seem not to have acquainted their children with the marriage issue whilst they were still young. She marries a man of her choice Phure. Her father remains a debtor to Thamaga.

CHAPTER 4

IMAGERY

4.1 Use of imagery

The novelist like a poet concerns himself with human experience. Man's emotions, his aspirations and defeats; his cowardice and his courage; his thoughts and problems are the themes of both poetry and prose. Since these themes are really no more than abstract ideas, how is the writer going to involve the reader in order to ensure that he understands what is being conveyed in his literary work? How can the reader be made to grasp, to share these ideas? (Harty, 1977:8).

The answer lies in the literary work itself - lies in imagery because images are mental impressions that symbolize in various ways the things and qualities of the external world in which we live. So it would be difficult to find any good piece of writing that does not employ imagery to at least some extent. Imagery is most vital, however, in imaginative writing, where it promotes understanding and shapes the reader's responses. Usually, imagery is embodied in words or descriptions denoting sense experience that leads to many associations.

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

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

Roberts goes on to say that imagery works by means of analogy, i.e. "This is like that, "At the heart of an author's use of imagery is this assumption:

Not only do I want you to understand my descriptions of this characters attitudes or of that scene or object, but I want you to come close to feeling them too. Therefore I will make an analogy - an image - which, by its similarity to your own experience or by its ability to touch your imagination, will intensify your perceptions and heighten your emotions (1983:96).

Stone and Bell's (1967:115) explanation of the significance of imagery as one of those techniques that the writer uses to transmit his thoughts to his readers, say:

Images communicate the sounds, tastes, smells, sights, colours and tactile feelings of life. Images are not just figures of speech, though they usually appear in this form: they are all those means whereby sensory experience is conveyed in language.

Cuddon quoted by Pretorius (1989:31) shares the same views and says:

Imagery as a general term covers the use of language to represent objects, actions, feelings, thoughts, ideas, states of mind, and any sensory and extrasensory experience.

He further indicates that an image may be visual (pertaining to eye), olfactory (smell), tactile (touch), auditory (hearing), gustatory (taste), abstract (in which case it will appeal to what may be described as the intellect) and kinaesthetic (pertaining to the sense of movement and bodily effort).

Imagery is most vivid when it appeals to sense experience. References to senses like sight and touch will produce an immediate imaginative response. More complex and intellectualized images require greater effort to reconstruct. Despite such variety, the common element in imagery is the attempt by writers to convey ideas by referring to sense impressions, objects and situations that readers can imaginatively reconstruct and to which they can emotionally and intellectually respond.

Then Kreuzer and Cogan (1966:298) in Serudu (1993:134) say:

A people, no matter how much they differ in surroundings, in history, in personality, in beliefs

discover and continue to experience the world around them through their senses. They all see, hear, touch, taste and smell the world. Therefore, one extremely effective means of verbal communication is to evoke or create imaged sense impressions. These sense impressions are images in general are referred to as imagery.

Serudu (1993:134) again says it would seem therefore that imagery is a very important element in the author's process of communication. He also views imagery as a technique of transmitting the author's thoughts to the reader.

The significance of imagery in a writer's style is further stressed by Cohen (1973:51). He maintains that imagery is vital to the study of poetry style and should be used to include both images and figures of speech. He regards only figures of speech as worth considering in terms of poetic style, namely allusion, simile, personification, metaphor and symbol.

From the discussion above, it has become clear that it would be indeed difficult to find any good piece of writing that does not engage imagery to at least some extent. Imagery is most vital, however, in imaginative writing, where it promotes understanding and shapes the reader's response. Usually, imagery is embodied in words or descriptions denoting sense of experience that leads to many associations. Imagery is mostly used to reinforce themes, attracts and urges the reader to continue reading and enjoying the literary work.

In order to enhance the process of communication and to gain effect, Matlala uses the following figures of speech namely: simile, metaphor and personification. Proverbs, idioms and dialogue will also be looked into.

4.1.1 Use of simile

A simile is an explicit reference. A simile involves the substitution of one term for another on the basis of similarity, so that a wide range of meaning becomes synthesized in the substituted term. In a simile the vehicle is introduced by: 'like', 'as', 'as if', 'as though' and so forth.

Pretorius (1989:37) defines a simile as:

an explicit comparison, ... a comparison is made between two things which may differ in all respects except for one specific characteristic which they have in common. Such a comparison is normally marked by a figurative meaning.

The similes that follow come from Molato mpeng:

- (a) Go be go le bothata e bile e ke ke bašemane ba babedi ba bakišana leina la Thamaga (1966:48).
(It was difficult, and they were like two boys fighting over Thamaga's name.)

- (b) Maphutha o be a bolela ka go ooba e bile e ke ke motho a bolela a di tseba (1966:92).
(Maphutha spoke incoherently like a person who knew those things.)
- (c) Bjalo ka Thamaga le yena (Seopela) o be a nyakile motho wa sejanaga gore a tsoge a ba iša toropong (1966:72).
(Like Thamaga, he (Seopela) also had organized somebody with a car to take them to town the following day.)

In simile (a) above, Mashosho's village surroundings had a marauding tiger which killed their livestock. A hunting expedition was once organized to hunt and kill it, but it was unsuccessful. Mashosho went to the king to ask permission to hunt it. A permission was granted. Phure accompanied him to the mountain to kill that tiger. When they arrived at the mountain near the village, they were unexpectedly attacked by this tiger. The tiger grabbed Mashosho by his arm and he went for his sword and a fierce battle ensued. Mashosho finally killed the tiger but it bit him on his leg that it had to be amputated. The writer says that when he fought the tiger, the bloody encounter was like that of two boys who fought over his father's name, Thamaga. The writer portrayed the seriousness and determination with which Mashosho engaged the tiger. Matlala wanted to tell us about the following qualities of Mashosho: physical fitness and endurance, skill at striking, stabbing and parrying, fleetness of foot, and nerve of steel.

And in simile (b) above, Maphutha, the son of Thamaga had joined the race in courting Matete, the daughter of Seopela. Matete had given her the impression that she may consider marrying him, only after Thamaga, his father shall have opened negotiations about marriage with her father, Seopela. So Maphutha was just very enthusiastic about that promise. Wherever he meets Matete, he becomes so excited that he always fumbles trying to impress on Matete. When his family was befallen by deaths, he tried to brief Matete about the causes of those deaths. Since he really wanted Matete to recognize and love him, he went on long incoherent elaborations which Matete detested. His main aim was to create an impression of a good eloquent urban lad who was cleverer than his rustic counterparts.

In simile (c) above, Seopela was relieved that at last the day has come on which he was going to settle his debt with Thamaga. Seopela and Thamaga had arranged that they go and make Mashosho and Matete marry at the magistrate's office in town. Seopela was doing everything possible which Thamaga was suggesting because of the relief. He wanted his debt to be settled once and for all - he owed Thamaga some R200,00 and he promised him that he will offer him Matete, his daughter, to be married by his eldest son, Mashosho, who was injured by a tiger. Matete was not in favour of that arrangement. Seopela was literally eating from the palm of Thamaga's hand as he was sure that Matete was going to agree

to go to the magistrate's office with them to be married to Mashosho. Seopela was very enthusiastic to such an extent that he also arranged a car to take them to town for that occasion.

Our last examples come from Montshepetša bošego:

(a) Bakgomana ba tšwile diphego, ba tšutlatšutla boka phefo tša lefaufau (1968:2).

(The noblemen have developed wings, they blow like atmospheric winds.)

There was an extraordinary meeting of the whole populace at king Motimeng's royal place. They were discussing the issue of taking livestock to the cattle-posts as the land nearby was overgrazed. The question was who between king Motimeng's sons - Letšeafela, the older (not necessarily senior in status) and Makatakele, the younger (not necessarily junior in status) - was to lead his regiment into the wilderness in search of greener pastures for the entire populace's livestock. The king wanted Makatakele, then an uninitiated lad, to take the livestock to the cattle-posts. He wanted Makatakele because he thought Makatakele was more adept with hunting expeditions than Letšeafela. He particularly wanted Letšeafela, even if he was initiated already, to be spared from the beasts in the wilderness to come and take reigns of kingship after his death. So the noblemen, at least half of them, challenged the idea of waiting for Makatakele to

go to an initiation school, and thereafter lead his regiment to the cattle-posts. They wanted Letšeafela, already initiated, to take the livestock to the cattle-posts. The debate was so heated and threatening that the king actually spend some nights without sleep. Some noblemen saw through his decision to declare Makatakele the one to take the livestock to the cattle-posts as a declaration of Letšeafela as an heir to the throne. The noblemen's strong challenge to the king's decision was a sign of poor leadership on the part of the king. Letšeafela was procedurally the one supposed to take the livestock to the cattle-posts because he was initiated at that time and Makatakele was uninitiated. This ruling created a discord among the noblemen who perceived the king's decision as favouritism towards Letšeafela, whose mother was a commoner; and a disregard for Makatakele whose mother was from a royal family. Leadership therefore, requires a man to be resolute, strong-willed, perspicacious and very often leaders find themselves at loggerheads with their followers or subjects because they do not have a clear vision of the task entrusted to them (Serudu, 1993:205).

- (b) Mohlang woo, Makatakele o be a tletše mafolofolo bjale ka kgomo ya tswetši (1968:114).
 (That day Makatakele was full of enthusiasm like a cow with a calf.)

Makatakele was right in the wilderness at the cattle-posts with his regiment, the Mantsho. He was a very brave and courageous hunter and a soldier. After arriving at the cattle-posts, he decided to change his totem - from 'kolobe' (pig) to 'tlou', (elephant). He did not want to go back to his nation because he thought his father did not love him. His adviser and mentor at the cattle-posts called Ramahlale taught him and others methods of killing wild beasts. On this day, he and his regiment were preparing to 'trap' an elephant which after it had been killed would be his new totem. He organized them so expertly that he thought they were definitely going to kill that elephant they noticed reproaching their herd of cattle. He was full of motivation and courage at the prospect of finding a new totem. The satisfaction he got from the co-operation of his regiment was mind-boggling. He was very ecstatic. He was already imagining himself being a king after they shall have killed that elephant.

Matlala's use of similes is very creative, unusual and excellent.

4.1.2 Use of metaphor

Metaphor is described as an implicit comparison, while simile is an explicit comparison. More precisely, both metaphor and simile involve the substitution of one term for another on the basis of similarity, so that a wide range of meaning becomes synthesized in the substituted term. In a metaphor the comparison is made

in the form of a direct equation, without the use of 'like' or 'as'. The tenor is implied in the vehicle.

The idea is further accentuated by Cohen (1993:52). He says:

A metaphor is direct or indirect substitution of one element for another. The substitution leads you to the process of association.

It is true that without imagery, like metaphor, a narrative could have no direct dialogue. Matlala uses the metaphor to capture the mood and atmosphere of the wilderness in the following sentences from Montshepetša bošego:

- (a) Lešoka ke bofulo bja madimabe le mohlakola
(1968:76).
(Wilders is the grazing zone of bad luck and hardships.)

The metaphor has been used effectively. Here the wilderness is compared to bad luck and hardships. Matlala wants to tell us that the wilderness always harbours wild beasts which always stalk their preys. So anyone who ventures in there must be vigilant, brave and courageous to deal with these ferocious beasts and snakes. This comparison does not only help to magnify the fearfulness of the thick forests, but also the dangerous insects, snakes, lack of water, dangerous birds that threaten man in such circumstances.

- (b) Ke tshwanelo gore ba dule ba lokile ka gore, monna ke selepe, o dula a laleditšwe (1968:104).
 (It is proper that they should stay alert, because a man is an axe, is ever ready at all times.)

Here Matlala describes the manner in which a man, a hunter should be in such circumstances. The Mantsho regiment had to be always vigilant and anticipating wherever they were in the wilderness. They were used to be in the valley of darkness courting danger in every step they took. In such a situation each man is, by definition a warrior. Man must always be prepared to come into close physical contact with the source of danger and engage hand in hand combat with spear and shield and club - even with his bare hands if necessary. Kunene (1969:4), whenever he is physically close to his adversary, he must be able to reduce his margin of safety to the barest minimum.

4.1.3 Use of personification

This figure of speech is related to metaphor because it implicitly identifies or equates one object with another. Through personification the writer attributes human traits, actions or emotions to something that is not human, or not even animate. The object can be addressed as if it is a human being, or be made to speak (Serudu et al., 1980:148).

In so doing the writer breaks the barrier between the human and the inhuman or inanimate, so that the reader can readily identify himself with the object, so that the feelings expressed by the object have immediate appeal to the reader. The object can even be used to comment on human nature.

Coles (1985:145) regards personification as:

A figure of speech that endows animals, ideas, abstractions and inanimate objects with human form, character or feelings, the representation of imaginary creatures or things as having human personalities, intelligence and emotions.

In Molato mpenq, Matlala uses this device as follows:

Matlala is poetic, his descriptive touch is vivid and is presented in a beautiful manner with the use of personification. The writer personifies the door. He says:

Lemati leo la ntlwana ya Matete le be le anega di sa bolelwego (1966:80).

(That door of Matete's hut was telling those that are not talked about.)

This sentence is striking for its use of personification and alliteration. Matete's father has broken this door thinking that Matete was inside the hut and did not want to open for him. Here the writer wants to tell us about the extent of damage of the

door and the manner in which the agent responsible was feeling when he broke this door, he was angry at receiving no response from the occupier, who was supposed to be Matete. He was desperate, he wanted to get going as soon as possible because Pitšeng, the driver who was taking them to town was getting impatient. Seopela was worried that his appointment with Thamaga in town might be seriously delayed if Matete was wasting time like that. This tells us about the seriousness of the business Seopela was going to conduct in town - he was planning to get Matete and Mashosho, son of Thamaga married at the magistrate's office in town. He knew or at least suspected that Matete was not so keen about that issue. He was forcing her into this arranged marriage. So the writer put it as if the door was indirectly involved (as a person) in the whole issue and so it has to suffer Seopela's rage and might.

Another personification from the same novel says:

O rile ge a betha la boraro, lemati la bulega gomme a iphoša ka gare ga ntlwana pelo e ragile dithapa (1966:75).

(When he hit for the third time, the door opened and he threw himself right inside heating against his ribs.)

Matlala gives the heart a characteristic of human action. The image here reveals a sad and serious atmosphere in which Seopela found himself when he found that Matete was not in the hut. His

disappointment was immeasurable. His waning credibility in the eyes of his kinsmen came to the fore. He imagines everyone in the village knowing that his daughter had defied him in broad light. This was his biggest disappointment ever.

In Montshepetša bošego a river is personified as follows:

Noka e gare e elela fase ka setu sa yona sa ka mehla,
gomme ga ipone molato ga e ruile dira tša go swana le
kwena yela ya go kabola Seloma ka leoto (1968:107).
(The river is busy flowing downwards with its usual
silence, and it does not feel guilty of rearing
hostile elements like that crocodile which grabbed
Seloma by his leg.)

Matlala visualises the river as a person who has a cognitive faculty. He views the river as being a merciless, greedy and an opportunistic monster. A monster who just thwarts their plans, a sadist who strikes at the 'right' moment. The Mantsho are mourning the death of their mentor, a comrade in arms and a true advisor. They feel cheated by this river which harbours heartless agents like the crocodiles. They are cursing the river and its agents. They are feeling an extreme sense of irreplaceable loss and emotional depression at the loss of Seloma. They have lost hope in nearly everything in this wilderness. They are seriously considering evacuating the cattle-posts and returning home for good.

4.2 Use of proverbs and idioms

4.2.1 Proverbs

The proverb is one of the most important stylistic device a writer is able to use to convey his thoughts. It is through the proverbs that the writer is able to bring images of the mind to the life of the literary work.

Allen (1990:962) defines a proverb as:

a short pithy saying in general use, held to embody a general truth.

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

Every true proverb is pithily expressed, and is based upon the experience of mankind; but must also meet with popular acceptance and be of widespread application.

And he goes further to quote Lord Russell who describes a proverb as the wisdom of many and the wit of one, and Cervantes who describes it as short sentences founded on long experience.

Serudu (1993:145) says that the use of proverbs and idioms is part and parcel of a writer's verbal competence. They embody the

peoples most basic traditional values. Stemming from the collective verbal inheritance of his nation, they are used by him as a channel to maintain and intensify his ongoing contact with the reader.

And lastly, Guma (1967:66) says:

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

We will start off by looking at the following proverbs from Montshepetša bošego:

(a) Letsobe ge le sa swe le na le motlang o motala
(1968:15).

(If a haystack does not burn, it has a wet stem of grass.)

This proverb implies that there is always a cause for every effect. It implies that there was something wrong with the expedition which the Mantsho regiment was supposed to undertake. The knuckle-bones have foretold hardships and difficulties if the regiment was going to be allowed to undertake that expedition. Makatakele was persuaded by his father to undertake the expedition of taking the livestock to the cattle-posts. He told himself that he was not going to come back home. So the knuckle-

bones foretold his intentions which his father challenged and forced the medicine-men to do the necessary preparation and lead the regiment out of the village into the wilderness in search of greener pastures for their livestock. The proverb implies a great doubt and uncertainty.

(b) Poo go bewa ya kgomo, ya mošemane e a ipeya
(1968:45).

(A bull is chosen man declares himself.)

When the Mantsho regiment came back from the wilderness - the cattle-posts, Letšeafela regreted why he refused to lead his regiment in the first place. He regretted because the whole village poured Makatakele and his regiment with heroic praises which despised him. He was aware that Makatakele was already a credible king-to-be. So this proverb implies self-empowerment on the side of Makatakele. It implies assertiveness and positiveness to one's self at all times. Makatakele's courage and bravery of taking their livestock to the cattle-posts put him in a favourable position in the race for the kingship.

(c) Mojatšhweše ya motho o lefa ka noni yabo
(1968:110).

(One-who-eats-ones-lean animal pays by his fat blesbuck.)

This proverb implies vengeance. Makatakele and the Mantsho regiment have suffered an irreparable loss through the death of Seloma, who was their adviser at the cattle-posts. He was grabbed by crocodile by his leg and killed. So the Mantsho regiment, especially their leader Makatakele is very furious and vengeful. He wants to take vengeance for the death of their mentor and friend. He wants them to kill an elephant, not for the purpose of going to venerate it after they had killed, but just to kill it to despise the wild life in general because an elephant is perceived as the king of all animals. They vowed that the animal life must pay a heavy price for the death of Seloma.

Here are other examples from Molato mpeng:

(a) Ga go na taba, kwelapele ya bokgomo e tlo boa e tladitše dimpa (1966:10).

(Thamaga you are at home, speak let me hear.)

This proverb implies perseverance and seriousness of purpose. The English equivalent is: a faint heart will never win a fair lady. Matlala has a tendency of substituting some of the original words in the proverb by his own and they do not lose the idea of the proverb. The original proverb is: Kwelapele ya bokgomo ga e boe le lenyora (he who comes first, does not go back with thirst.) The meaning of the two versions is the same.

Maphutha started loving Matete while she was still a student nurse at Baragwanath Hospital. Even when Matete put some difficult conditions for him before she could consider his proposal, Maphutha never lost hope. He persevered. He did not have an inferiority complex to Matete. When Matete asked him to go home in the rural areas to inform his parents to go and open some negotiations with her parents, he never gave up. He went home and relayed that message to his parents. He in turn kept on visiting her at home. He was hopeful that one day Matete will marry him.

- (b) "Seopela, ke be ke re re godišitše, gomme ke be ke kgopela gore tlhame a boe le sa gagwe, mogolodi le yena a boe le sa gagwe" (1966:12).
 ("Seopela, I was saying that our children have grown up, and I was asking that the secretary bird should come back with its own, the crane should also come back with its own.)

The proverb used above, emphasizes the significance of co-operation between two people or among many people. Thamaga was reminding Seopela about his debt. Seopela was supposed to offer Thamaga his daughter, Matete to be Mashosho's wife as a settlement of his (Seopela's) debt. Seopela was poised to cooperate as he has indeed borrowed money from Thamaga and promised him that after his daughter had completed her studies, she would be offered to Thamaga. That had to take place.

The use of proverbs is not for embellishment only but for thematic enlightenment, reinforcement of the flow of the narrative and help to create particular atmosphere in appropriate contexts.

4.2.2 Use of idioms

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

Allen (1990:586) defines an idiom as:

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

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

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

We will firstly take our examples of idioms from Molato mpeng:

- (a) Seopela o be a eme madi a sa tsebe gore na ge Mashosho a ka tšewa ke dintho Thamaga a sa ile, go ka tla gwa thweng (1966:50).
(Seopela was confused and not knowing what he would do if the severity of Mashosho's wounds could kill him during Thamaga's absence, and what would people say about it.)
- (b) Seopela o be a eme hlogo a sa tsebe gore na phetolo yeo a tlogo go efa Pitšeng ke efe (1966:73).
(Seopela was confused not knowing which response to give Pitšeng.)

The above idioms are used effectively and convincingly to express the confusion in Seopela, when Thamaga undertook a trip to the South to visit his son, Maphutha; and during his absence his first son Mashosho was severely attacked by a tiger in the nearby bushes. The second confusion in Seopela was the one on the day he broke the door of the hut in which Matete normally slept. He wanted to wake Matete up so that they, can go and join Thamaga and his son Mashosho in town and marry them at the magistrate's office. The driver of the car they were to use was already waiting for them in the court yard and Matete seemed not to be in the hut. So Seopela knocked for a long time at that door and he finally broke it only to find that Matete was not in the hut. He was furious, upset and worried at what Thamaga is going to think of him if he comes to town without his daughter.

(c) Phure o be a loketšwe boloko ka ganong, fela ka gore monna ke monna a di lebala (1966:27).

(Phure was put cow-dung in the mouth, but because a man is a man he forgot them.)

Phure was told the most disappointing and depressing thing in his life by Matete. She informs him that Mashosho's cousins have brought blankets to her place as part of the bridegroom's presents to his in-laws. Matete was obviously not accepting that she should be married to Mashosho. Phure accepted the disappointment and suggested to Matete that they suspend their love affair pending the new developments. Phure had to say like that because he knew that he was going to be blamed for Matete's refusal to marry Mashosho.

In Montshepetša bošego, we have the following idioms:

(a) "Mma, bogoši ke bja ka, fela ge ditaba di ka no fela di bolelwa bjalo ke tla tšeiša Makatakele phiri" (1968:8).

(Mother, the kingship is mine, but if matters can go on like this I will have him taken by a wolf - I will kill him.)

There is an intense flurry at Letšeafela's home. Letšeafela is extremely incensed by her mother's words - that she heard rumours that he was a coward and Makatakele was a brave lad. Letšeafela was so agitated by that, that he vowed that he will have to kill

Makatakele because he (Makatakele) was a nuisance in his quest for kinship. His determination to kill Makatakele was obvious.

(b) Seimela o hlanogetswe ke magagabo ka gore e ke o ba epiša nonyana tšhwee-tšhwee (1968:74).

(Seimela is being rejected by his kinsmen because he is cheating them.)

Seimela is a member of one of the Mantsho regiment who was at the cattle-posts. He one day arrived at the kraal with two elephant tusks and told Makatakele and his group that he had killed an elephant. Makatakele did not believe him, because he knew that it was not easy for one to kill an elephant alone. On the other hand, he suspected that he might have just found a dead elephant and took its tusks. He actually did not want his men to laud this man because that would mean Seimela was the best hunter in their group. That was not to be tolerated by him. So he interrogated him as to where and how he killed that elephant. Finally Makatakele ordered him to go and show them the carcass. He was extremely suspicious of Seimela. So they went there to search for the carcass which they did not find. Seimela was denied the praises. Makatakele did not want the glory to go to Seimela a commoner.

(c) Mantsho a e tšere nkabjana, a e (tau) bolaetše saruri (1968:93).

(The Mantsho overpowered it, and killed it (lion).)

The Mantsho regiment liked, enjoyed and flourished in conditions of life which constituted an ever-present challenge to the valour of men. Generally, the following were found:

- (a) frequent hunting expeditions;
- (b) frequent skirmishes and battles;
- (c) frequent encounters with wild beasts, as in hunting and
- (d) generally, the presence of any source of danger to life (Kunene, 1971:34).

In one of their encounters with wild beasts they came in contact with a raging lion. The finesse with which the lion was killed defied any experienced hunter's imagination. The lion was overpowered and killed in a split of a second. That showed their fleetness of feet and sheer skill at stabbing and parrying. Those were the Mantsho regiment.

Matlala uses idiomatic expressions to highlight and reinforce thematic issues.

4.3 Use of dialogue

Dialogue is another stylistic feature that is used frequently by Matlala in his two novels. Before we delve into the works of Matlala, it is essential that we should give a brief explanation of what dialogue is.

Ullman (1964:165) says:

The ultimate aim of style studies must be to investigate the strictly literary effects of language and to examine the expressiveness and suggestive devices which have been invented in order to enhance the power and impact of speech.

Dialogue enables the writer to create different personalities, and reveal their traits, different viewpoints, disclosures, destructions, joy, sorrow, etc. Dialogue establishes a significant progression of action, adds variety, relief and greater naturalness in a narrative.

The first example comes from Molato mpeng. Thamaga reminds Seopela to settle his debt - to present Matete (Seopela's daughter) to Mashosho (Thamaga's son) as agreed in their verbal agreement or contract before.

1. THAMAGA : "Seopela, ke be ke re re godišitše, gomme ke be ke kgopela gore tlhame a boele le sa gagwe, mogolodi le yena a boe le sa gagwe."
2. SEOPELA : "Taba ke yona yeo Thamaga a mereto, kgwadi-sebolaya ka go lalela. Le nna ke kgale ke beile mokganya phatleng ke re na Thamaga o kae? O fihlile Thamaga, ke gae a di goroge re kwe."
3. THAMAGA : "Polelo ke yona yeo papa, ke re mogagešo ke godišitše."

4. SEOPELA : "Polelo ya gago e a kwala Thamaga, fela ke be ke re ka gore bjale morwedi o rwele diala, go ka ba bjang ge o ka bea lekgolo la diranta godimo ga molato wa rena. Ke a kgopela mogagešo."
5. THAMAGA : "Na bjale Seopela o hlaga ka dife, taba yeo o e bolelago ga e kgweranong ya rena, gomme ka fao ga ke e tsene. Mosadi ke tšhwene o jewa matsogo. Tšeo tša gore o rutegile, ke di bonwa ke wena, o be o thakga se e lego sa gago. Na gona ge o šalela o bolela ka lekgolo la diranta bjalo, e ka ba ngwana yoo wa gago o phala banenyana ba motse ka moka ka go šoma ka gore o rutegile? Seopela o tla mpolediša kudu."
6. SEOPELA : "Ke be ke kgopela ke sa lwe Thamaga."
7. THAMAGA : "Ga o kgopele Seopela, mokgopedi ga a ipeelee seroto."
8. SEOPELA : "Diatla Thamaga a mereto, kgwadi-sebolaya-ka-go-lalela - Ga e ke e senya e sa agela mogagešo."
9. THAMAGA : "Seopela ga ke tsene tabeng yeo ya gago."
10. SEOPELA : "Ga bo lahle Thamaga, fela go lobile nna."
(1966:21-22).
1. THAMAGA : ("Seopela, I was saying that our children have grown up, and I was asking if the secretary bird can come with its own, the crane also come with its own.")
2. SEOPELA : "That is the matter. Thamaga the great, the striped-which-kills by waylaying. I have also been putting my hand on my forehead, saying where is Thamaga? You have come Thamaga, you are at home let them come in so that we can hear."
3. THAMAGA : "That is the matter father, I am saying our children have grown up my kinsman."

4. SEOPELA : "Your talk is understandable Thamaga, but I was saying that since my daughter is wearing plumes, how would it be if you could add a hundred rands? I am pleading my kinsman."
5. THAMAGA : "And now with which matters are you coming, the matter you are talking about is not in our agreement, and there I am not entertaining it. A woman is a baboon whose hands are eaten. Those things of being educated, will be seen by you, you were improving what is yours. And why are you talking about hundred rands like this, is your child better than all the girls of the village in working because she is educated? Seopela do not make me talk too much."
6. SEOPELA : "I was asking and not fighting Thamaga."
7. THAMAGA : "You are not requesting Seopela, a beggar does not put a price for himself."
8. SEOPELA : "Pardon me Thamaga the great, the striped-which-kills by waylaying - I have no where to go my kinsman."
9. THAMAGA : "Seopela I am not concerned about your matter."
10. SEOPELA : "It does not matter, but it is me who lost.")

A close reading of the dialogue reveals Seopela as a bad debtor, poor, suffering from indecision and undergoing a great stress. This is apparent in his choice of words and contradictions within his speech.

This suggests Seopela's background as a seemingly destitute father who brought up his daughter by meagre means, and he would also like to change terms of their original agreement, e.g. line 4.

Thamaga is very anxious because Seopela seems to be hesitant in settling his debt.

Thamaga on the other hand gives us the impression of an eloquent man who is impatient and wants a settlement of their agreement. Thamaga's language control in the passage seems also designed to suggest his mental strength and resoluteness. Every statement he utters is correct and to the point, look at lines 1 and 5.

The reader must here assume that the writer in exerting this control over the lines, intended to indicate to us that Thamaga's mind is powerful and resolute, and under the right circumstances capable of great control. Surely the control over language shown in this passage is avoidance of the capacity for analysis and discernment that should characterize a man of his calibre.

Once more, another close reading of the contents of the above dialogue reveals great stress on the part of Seopela. Seopela is obviously a person of normal sensibility like Thamaga, and likewise, any normal person would be upset by much less than he

has just been through - he has been struggling to convince his daughter, Matete to agree to be engaged to Mashosho, the son of Thamaga. Matete refused emphatically. This state of affairs is haunting Seopela. He is melancholic.

A natural result, however, brief it would be hesitations, incoherency and attempts at changing the original agreement with Thamaga, e.g. line 4 and that is rejected outrightly by Thamaga in line 5. The dialogue above reveals the disturbance in Seopela's character vividly, and this aspect is essential to the rest of the development of plot in this novel. This is an informal type of dialogue which takes place between persons of equal status.

Our second example comes from Montšhepetša bošego. It is a dialogue between Letšeafela and his mother. His mother is trying to give him some timely advice and helpful suggestions to qualify to be a king after his father's death, and to gain credibility among his people. Letšeafela was despised because he was not a hunter whilst his counterpart Makatakele was a seasoned hunter and a revered lad.

- 1.MMAGWE : "Ngwanaka ... " "Ke kwele ka papago gore o be o swanetše go be o tšwile dira, o išitše dikgomo merakeng."
- 2.LETŠEAFELA: "Nna, nna, ke yo jewa ke ditau."
- 3.MMAGWE : "Se tloge ka maatla ngwanaka, ntese ke fetše."

Ke be ke sa realo ke re kgoro e be e rerile
gore o tšwe dira o iše dikgomo merakeng,
fela papago o ile a gana ka gore o rata gore
o tle o ete setšhaba pele ge a hwile ..."

4.LETŠEAFELA:"Nare!"

5.MMAGWE : "Ke tšona Kolobe, fela polelo e re o
lefšega o phalwa ke Makatakele ka gore yena
o bogale e bile o bohlale."

6.LETŠEAFELA:"Bogoši bo a tswalelwa. Bogale le
bohlale ga se theto ya borena. Tšeo
tša gore Makatakele o bogale e bile o
bohlale ke tša gagwe, nna ke filwe
bogoši."

7.MMAGWE : "Tše o di bolelago ke thaloko. Taba ke
gore kgoši e be e ratile ge o ka ithuta
mahlale a Makatakele. Kgoši e rata gore o
ithute go rata go tsoma bjalo ka Makatakele,
gore o tle o kgone go ba le sebete o se ke
wa sepela ka letšhogo. Motsomi o na le
sebete e bile ga a na letswalo."

8.LETŠEAFELA:"Polelo ya gago ke a ekwa mma, fela tšeo
ka moka ga di sa thuša selo ka gore ke
šetše ke biditšwe lefšega."

9.MMAGWE : "Nako e sa le gona ngwanaka, o kgopelwa ke
nna mmago ke re dira senna, o kgotsofatše
setšhaba."

10.LETŠEAFELA:"Mma, bogoši ke bja ka, fela ge ditaba
di ka no fela di bolelwa bjalo ke tla
tšeiša Makatakele phiri. O tla ya molete
mohlaela thupa." (1966: 7-8)

1.MOTHER : ("My child. I heard from your father that
you must have led the garrison to take the
cattle to the cattle-posts."

2.LETŠEAFELA:"Me, me, to be devoured by lions."

- 3.MOTHER : "Do not be in a hurry my child, let me finish. I was saying that the royal council has decided that you should lead the garrison to take the cattle to the cattle-posts, but your father disapproved it because he wishes that you should come and lead the nation after his death ..."
- 4.LETŠEAFELA: "Nare! (Buffalo!)."
- 5.MOTHER : "That is that Kolobe (Pig), but rumours say you are a coward you are worse than Makatakele because he is intrepid and wise."
- 6.LETŠEAFELA: "Kingship is begotten. Intrepidity and wisdom are not the praise of kingship. Those things of saying Makatakele is intrepid and wise are his, I have been bestowed kingship."
- 7.MOTHER : "You are joking. The king would like you learn Makatakele's wisdom. The king wants you to learn to like to hunt like Makatakele, so that you can have courage and be brave. A hunter has courage and is not easily frightened."
- 8.LETŠEAFELA: "Your talk is understandable to me mother, but all those things do not help any longer because I have already been called a coward."
- 9.MOTHER : "There is still time my child, you are exhorted by me your mother, act like a man, and satisfy the nation."
- 10.LETŠEAFELA: "My mother, the kingship is mine, but if matters can still be talked like that I will have Makatakele taken by a wolf (I will kill him). He will go to the abysmal hole."

A close reading of the dialogue reveals Letšeafela as restive, a coward (line 1) with an inferiority complex. The dialogue reveals Letšeafela undergoing a great stress. These qualities are apparent in his choice of words. Look at the simile in line 7, "be like Makatakele" and even line 10.

There are rhythmic indications that Letšeafela is going through a great stress; the repetitions in his speech, e.g. of 'bogoši' (kingship) in line 3 (implied), 6 (repeated twice), and 10; and a number of interjections throughout his speech, create heavy interruptions in his thought most likely to suggest a mind that is being upset and overwhelmed. In addition, the major rhythm of the dialogue from the beginning to the end is complementary to the morbidity that characterizes Letšeafela in the rest of the novel.

Along these rhythmic indications, the contents of the dialogue reveals Letšeafela's great agitation. He is obviously a person of normal sensibility, and any normal person would be upset by much less than he is experiencing at that time. A natural result, however brief, would be a loss of composure, flurry of emotions, erratic moods or even threats. Thus he finally exclaims in line 10: "ke tla tšeiša Makatakele phiri" (I will have Makatakele taken by a wolf - I will kill him). Because this dialogue reveals the disturbance in Letšeafela's character so fully, it is important to the development of the whole theme in

this novel. This is an informal type of dialogue which takes place between people of equal status.

Matlala has employed dialogue effectively and appropriately in these two novels. Through the dialogue, the persons are balanced one against another, thus each more fully portrayed. Dialogue gives an air of actuality to the narrative, which it also carries along, growing out of and forwarding the basic struggle. In fiction, furthermore, it adds variety, relief and greater naturalness.

CHAPTER 5

Conclusion

In conclusion of this work, we can say, what a journey it was! 'Montshepetša bošego wa borare re mo leboga bo sele' (He who leads me early). What has been accomplished and our hard earned achievements are now to be reviewed. In this chapter we hope to bring out suggestions regarding possible future research.

In the first part of this work, we attempted to give an overview of the importance and functions of language as well as why Matlala's works were chosen as our object of study.

In the second part of our study, like Makhubela (1993:130), we tried to develop a stylistic framework whose purpose was to inform the analysis of Matlala's two novels. In developing this stylistic framework, the following aspects were discussed: definition of style, stylistics and towards the theory of stylistic criticism. In the third aspect we discussed the theory of stylistic criticism and the goals of stylistic criticism. This discussion has pointed out, that, when talking about stylistic analysis, one must be aware of certain aspects that we have mentioned, in order to identify them as and when they are

reflected in the work of art that one has to analyze. In analyzing the style of a writer, one aims at accounting for all devices serving as specific expressive ends, and by what linguistic means a particular aesthetic purpose is achieved. In this study, our stylistic analysis was based on how Matlala uses language, how he has assumed a particular manner of narrating by meticulously using a mixture of his dialect and the standard Northern Sotho, imagery, sentences, paragraphs, proverbs and idioms to enhance his communicative style.

In the third part of this study, an analysis of Matlala's two prose fictions is undertaken. The choice of words was the first aspect to be discussed. The diction embodies various aspects: the word, lexical deviation, repetitions, dialectism and biblical allusions. In analyzing diction in Matlala's works we considered words in context and we tried to characterize them. We also attempted to answer some of the following questions: Who is speaking? Is it the writer, some aspects of the writer's personality? What is the speaker's background? Does the speaker or writer use standard Northern Sotho? Substandard? Dialect? Any ethnic or social background?

In the choice and use of words Matlala has not only enhanced the quality of his style, but has also been able to make his readers know and understand some of the regal expressions in context as the writer is himself a son of the king of GaMatlala a Thaba.

We have also said at the beginning of chapter two of this work by Wellek and Warren (1980) that a literary work is a selection from a given language. Matlala in all the works that have been referred to in this work, has displayed the characteristics referred to by Wellek and Warren. He has used his dialect from GaMatlala a Thaba, which is quaint and exotic in as far as standard academic Northern Sotho is concerned. Some of his dialectical nuances have influenced his language and style, but have not rendered his work unintelligible to the reader. It has been understood and appreciated, because he has avoided an overindulgence in the use of his dialect through his unique style of presenting his subject matter in his works.

From the foregoing discussion, Matlala has not limited his artistic literary expression by the use of standard written academic Northern Sotho. This validates the assertion that a work of art is a selection from the sound systems of a given language. Had Matlala confined and limited himself to the use of standard academic Northern Sotho, he would have denied himself to convey an imaginative creation in his novels.

Matlala's use of language is out of the extraordinary. In the examples given, it can be realized that ordinary words are torn out of their lexical meaning, in a particular context. This style of writing, of tearing words out of their lexical meaning and thrusting them into a context which one does not expect, is

one of the characteristics that defines Matlala as a writer in his own sphere.

Matlala like other novelists of note makes use of repetition techniques which occur in traditional literature. Repetition is a fundamental oral device of intensification. Earlier on in this chapter we said that in analysing Matlala's choice and use of words we should try to answer questions like: What is the speakers or writer's background and in what particular circumstance in the passage is a particular word or words uttered. Matlala is a prince, he is a son of king Sekgwari Matlala, Kgogo ye tala. Born and bred at GaMatlala a Thaba in a wholly traditional regal set up. His community was mostly oral. In oral 'life situations' it is necessary to repeat. Fullness, copia, and amplification are oral characteristics which are kept well into the written period as oral residue.

Here, too, Matlala's characteristics are more applicable to a context of general communication. The repetitions, in my opinion, arise not necessarily from the need to remind the reader of what has been said, but also from what I would call 'ritual repetition'; and would like to suggest that the fullness, the copiousness, comes from ritual elaborations. Only those elements are described fully which are significant. So Matlala has used these repetitions not only to reveal his skill in the selection of important issues to be remembered but has underlined that the

repetitions have, or once had, an important role of their own, a ritual role of great antiquity. In traditional societies, repetition is not only a kind of verisimilitude, but also an emphasis of the ritual character of communication.

The sentence is one of the techniques used by Matlala to achieve his intended objectives. Matlala uses various types of sentences to create harmony, unity and coherence of thoughts in his works. He also uses paragraphs, which are the building blocks of his chapters to organize his thoughts to unfold logically in the course of the story.

In the fourth part of this work, Matlala uses imagery as another stylistic feature to promote understanding and to shape the reader's response. Imagery embodies: simile, metaphor and personification. The study has shown how the writer has employed these images to reinforce themes, attract and urge the reader to continue reading and enjoying the literary work. The quality of accuracy, force and insight with which Matlala has used these images reminds the reader that the writer has to do with a traditional concept, a traditional outlook and traditional values. The skillful use of metaphor afforded Matlala's work freshness and vigour, and emotional associations.

Matlala's use of proverbs and idioms reflected the culture and philosophic outlook of the people in his works. He has also employed them to give unity, coherence and depth of meaning to his narratives. Proverbs have proved to serve as one of the vehicles of expression and he has employed them with commendable effect. Added to these are idioms and various figures of speech which make it easier to bend the language to the proprieties of his culture. He also used idioms to make his narrative more vivid in description and more penetrating in thought.

Dialogue is one of the devices used by Matlala. He used it in such a way that it does not inhibit thought and does not discourage originality. Yes, it is true that the word is useless unless it also transmits motion to the next line of dialogue and unless it is spoken at a particular moment in time. The dialogue between Letšeafela and his mother (in chapter 4) is a case in hand. Matlala has employed dialogue to accomplish the following: it characterizes the speaker and the person addressed, it reflects the relationship of the speaker to the other characters, it grows out of the preceding speech or action and leads into another, it reflects the speaker's mood and attitude, and conveys his emotions and foreshadows what is to come.

In this exposition, we have endeavoured to analyze and interpret the style of Matlala in Montshepetša bošego and Molato mpeng.

Matlala, through our close study of his works, has made us realize and fathom that our language Sepedi, possesses certain purely semantic qualities which help to give it a high degree of literary value; contrary to the squint view of some pseudo critics who bitterly claim that "the total extent of the vocabulary of a Bantu language would appear to be normally appreciably less than that of a European literary language even if we allow liberally for the fact that our knowledge and written record of such extent probably represent only a fraction of the actual range, and even if we take as our measure not merely absolute size, but rather effective calibre (from an article by G.P. Lestrade in Schapera: 1946:303."

Our impression is that craftsmanship, readability and insight in his works has made Matlala's works a valuable contribution to the development of Northern Sotho prose fiction. It is our hope that this study will facilitate and stimulate further analysis of W.T. Matlala's works.

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