

A STYLISTIC ANALYSIS OF THE NOVELS OF

K.P.D. MAPHALLA

by

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DECLARATION

I declare that:

**"A STYLISTIC ANALYSIS OF THE NOVELS OF
K.P.D. MAPHALLA"**

is my own work, that all the sources 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.

Y. MAKHUBELA

DEDICATION

To my daughters

MIKATEKO and MASINGITA

ACKNOWLEDGEMENTS

I wish to express my sincere thanks and gratitude to my promoter, Professor S. Chaphole, for his guidance, encouragement and patience throughout the writing of this work.

My warmest thanks to Christina Thinane, for typing my work without any complaint.

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SUMMARY

The main object of this study was to try and analyze the style K.P.D. Maphalla has employed in his novels. Maphalla's artistic skills have earned him favourable comments from prominent scholars. His style of writing enlivens the stories and intensifies interest in the reader. In an attempt to reveal his art and techniques, we have confined ourselves to three of his novels, namely, TSHIU-TSEO, KABELWAMANONG, and NNA KE MANG?. However, this does not mean that these are the only novels he has produced.

Nowhere in Sesotho literary studies has a stylistic analysis of Maphalla's novels been done yet. This study will then heighten the readers appreciation of the novels and sharpen their ability to evaluate better other literary works. This in turn could make possible contribution towards further improvement in the quality of the genre prose in Sesotho and hopefully, in other African languages as well.

To our knowledge no one has done this work before, especially in the manner we have approached it. The study is divided into five chapters. Chapter one takes the form of an introduction and provides the background to our study. In the second chapter we tried to develop a stylistic framework whose purpose was to inform the analysis of Maphalla's novels. In chapter three we concentrated on the actual analysis of the three novels. We looked into the use of figurative language including repetition techniques and other syntactical devices. Chapter four showed how the writer employs titles, songs and letters as a means of

communicating his ideas. In the last chapter we looked at how the writer has used poetry in the form of songs and poems in his work and a conclusion which also include a pointer to possible future research.

We hope through our study to add to the much needed tools of literary criticism for the proper analysis of novels.

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CHAPTER 1

1.1 INTRODUCTION

1.2 The author and his environment

CHAPTER 1

1.1 INTRODUCTION

Literature is a creative activity which would not exist without language. Language serves as the concrete vehicle of expression of the imaginative. Therefore, our concern in this study will be to look into how Maphalla has used language to enhance his communicative style.

Maphalla is relatively a new poet in Sesotho, but his poetry has already earned him favourable comments. For instance, in a review of one of Maphalla's volumes of poetry, FUBA SA KA, Chaphole says:

"He is a poet of vision and hope
His poetry looks far into the
infinity of the future" (1985: 89).

Maphalla has also proved to have used his artistic skills in the writing of prose. In an attempt to reveal his art and techniques, a representative sample of three novels has been selected to be analyzed stylistically. These novels are; TSHIU-TSEO, KABELWAMANONG and NNA KE MANG?. However, this does not mean that these are the only novels he has produced. There are others.

Although Maphalla's novels enjoy a wide readership among Basotho, nowhere in Sesotho literary studies has a stylistic analysis of his novels been made yet. This study will then heighten the readers appreciation of the novels and sharpen

their ability to evaluate better other literary works. Also, Maphalla's artistic skills of being able to give a story the appearance of an actual occurrence, has a striking effect on me.

This study is divided into five chapters. The first chapter which takes the form of an introduction provides the background to our study. The second chapter looks deeper into stylistics and contributions made by the different scholars. This chapter informs the analysis of Maphalla's novels in the chapters that follow. Chapter three aims to show how he employs figurative language to reveal the furniture of his mind. In chapter four we concentrate on the use of titles, songs and letters. The last chapter looks into the use of poems and a conclusion. But, before we proceed to chapter two, we find it necessary and important to say something about the environment that has produced the writer.

1.2 The author and his environment

We are greatly indebted to the work of Moleleki (1988) for the following information.

Kgotso Peter David Maphalla was born in a township of Bohlokong in the Orange Free State. This is one of the townships that was created for occupation by Blacks specifically.

He is the second child and the only son in a family of four. His father had been to school as far as Junior Certificate. With limited education he had to do odd jobs to supplement his income.

He died when Maphalla was eighteen. Maphalla's mother was also a labourer at the Whites-only Bethlehem Hospital. She was a very committed Christian, which seems to have had a lasting impression on Maphalla.

He grew up to become a notable member of the Dutch Reformed Church, where he was elected to the position of an elder. His christian faith shows itself in most of his writings and poems. The intervention of his Creator in all his predicaments is abundantly clear in all his works. For instance, in his novel entitled TSHIU-TSEO we come across the following verse:

"Lefeelleng moo ke tsamayang,
 "Ho lahleha ba bangata;
 Empa nna ya ntsamaisang
 Ke Jesu ke monga tsela". (p.48)

(In the desert where I walk.
 Many are getting lost;
 But for me, the one who guides me.
 Is Jesus, the King of the road).

This verse projects the feelings of the author, through his character or the narrator.

His home life was one, long hardship from his childhood, accentuated by the meagre earnings of hard toil by both his parents. Maphalla was forced to do piece jobs after school hours and during school vacations in order to supplement the family income.

It is these menial jobs that opened Maphalla's door to work, life and to the South African situation. He was schooled to regard a white man as 'baas', his wife as 'missis', their daughter and son as 'kleinnonna' and 'kleinbaas' respectively. In his young mind all whites were to be regarded in reverence, and he, as well as all Blacks with disrespect. It is not surprising then that Maphalla, through his poetry, seems to regard:

**his task as helping his society to regain its belief in itself
and put away the complexes of the years of denigration and
self-denigration (Ngugi, 1971: 6).**

The inferior position to which he has been relegated since an early age as well as the unfair and uncalled for ill-treatment is protested against, in disguise in the poem "**Ke ikopela tokoloho**" (I am asking for freedom):

**Ha ke kope ka dikgoka
Nna ha ke na matla,
Ke kopa ke rotse katiba,
Le ha ke sa qata mohatla.
(KGAPA TSA KA: 50)**

(I do not beg through violence,
I don't have power
I beg with my hat off,
Though I haven't wedged my
tail in between my legs).

Maphalla started school in 1962 when he was seven. A decade earlier before the Government had passed the Bantu Education Act which laid down that, education be given in the mother tongue of the pupils. He went to the Thabang Lower Primary School which his play-mates could not attend because they were of a different ethnic group.

Maphalla proceeded to the Impucuko Higher Primary School which mixed the Sesotho and Nguni pupils. This confused Maphalla as to why he was separated from his Nguni peers in the first place, in the lower classes. This remained unanswered until later in his life. Moleleki says that, perhaps this might be one of the reasons why he exhorts his eyes to wake up to the realities of this world, in the poem entitled "**Mahlo a ka tutuboloha**" (My eyes open up).

Mahlo a ka tutuboloha

O lekole tsela lefifing le letsho,

Fatshe lena ha se la difofu,

Le kgantsha sekgukgu, ho tswedipana.

(KGAPHA TSA KA: 3)

(My eyes open up,

Survey the path in the pitch black darkness;

This world is not meant for the blind,

It boasts of secrets and zigzags).

He proceeded to Tiisetsang where he developed a keen interest in Sesotho literature, especially the writings of K.E. Ntsane. It was here where Maphalla and three of his mates took a shot at novel writing. This novel never really got

finished, but it was nevertheless an important corner—stone in Maphalla's literary career.

Maphalla entered the Tshiya Training College in 1975 to study for the Higher Primary Teacher's Certificate. Life at Tshiya presented Maphalla with experiences totally different from previous ones. At Tshiya his teachers were white whose values and disciplinary methods were foreign to him. Gone were his Black teachers who could sympathize and identify with the problems and struggles of Black students.

On completion of his H.P.T.C. in 1976, he started teaching at Tshibollo High School in Qwaqwa the following year. He offered English and History to the Standard nine and ten classes. It was English literature especially poetry, which quickly equipped him with a vehicle of self—expression of his bottled feelings in a learned way.

It was here where Maphalla started his writing in earnest, although initially he did not consider publishing his work. He transferred to Thabo—Thokoza where he taught Sesotho from 1981 to 1983 in his place of birth. It was here where Maphalla's literary career crystalized. He published his first work of poetry. Late in 1983 he was appointed to the Chief Minister's office as Secretary to Parliament.

Maphalla has since become one of the prominent poets in our language, South Sotho. But, besides poetry he has tried his hand at other literary genres. To his credit, he has published one drama book, a large number of poetry books, over ten volumes and five novels. Since our study is about prose, I find it necessary to list the names of the novels:

Tshepo le Metswalle	(1982)
Tshiu--Tseo	(1982)
Tefo	(1983)
Kabelwamanong	(1987)
Nna ke Mang?	(1991)

The novel KABELWAMANONG won him the first prize in a literary competition for the best novelist in the seven African Languages that participated in the competition.

Maphalla's work has proved him an undoubtedly talented writer.

Swanepoel (1984: 61) refers to Maphalla as:

"A prolific young writer who has much talent".

CHAPTER 2

2. DEVELOPING A STYLISTIC FRAMEWORK

2.1 What is style

2.2 What is stylistics

2.3 Towards a theory of stylistic criticism

2.3.1 The theory of stylistic criticism

2.3.1.1 The constituents of a work of art

2.3.1.2 The classification of critical terminology

2.3.2 The goals of stylistic criticism.

CHAPTER 2

2. DEVELOPING A STYLISTIC FRAMEWORK

The purpose of this chapter is to discuss the stylistic framework, which will inform the analysis of Maphalla's novels in the chapters that follow.

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

Ngara (1982: 10) regards language as "the thing" by which we judge the success of the author. He says that without language, elements of a work of art such as plot, theme, characters and ideas would not be what they are. Language is the basic element of style, that is, style and language cannot be separated. The rich vocabulary, the knowledge of language component enables the author to make a good word choice for conveying his ideas, thoughts or message.

Language allows the author to create figurative expressions considered to be universal elements of style. However a successful style depends on how the author uses the elements artistically. In our analysis of literature therefore, we need to have a sound understanding of the phenomenon called language, its nature and functions. Language has become a basic element of style. What is style?

2.1 What is style

Style is how you say a thing. In other words, style is the way in which

something is written or said. In talking about style you have to consider all those factors that play their part in creating the way in which something is written or said. For instance, the imagery, the diction and the rhythm of words. Furthermore, the style a writer adopts depends partly on his own personality but very largely on what he has to say and what his purposes are. Just how important it is to choose an appropriate style can be seen by examining the following sentences:

My parent is going to his heavenly home

(Motswadi wa ka o ya hae lehodimong).

My father is dying

(Ntate o a shwa).

Though these sentences say the same thing, how it is said (the style) is very different. The first sentence is unduly sentimental and has a religious ring. While, the second is simple and could be used to show a coldly unemotional temperament.

A writer's style may be regarded as an individual and creative utilization of the resources of language which his period, his chosen dialect, his genre and his purpose within it offer him (Spencer: 1964). He continues to say that for a writer to understand and make explicit his linguistic creativity, it is first necessary to recognize and where possible to specify the ranges of language within which he is working and upon which he is able to draw.

Pretorius and Swart (1982:10) define style as follows:

Style is the way in which a writer utilizes the linguistic means at his disposal to produce a definite effect on the reader.

They maintain that one writer, for example, can make use of adjectives in an unusual way, while another writer may have a preference for particular figures of speech or may be distinguished by his choice of words or syntactical patterns. By using language in these ways, the writer aims at achieving a particular goal.

Then, according to Coles (1985:194) style is:

A characteristic manner of expression, combining the idea that is being expressed with the individuality of the author.

He claims that no two personalities are identical and no two styles are exactly alike. He maintains that the best style is that in which the language is most appropriately suited to the thought that is being expressed.

Style is an author's choice of words and their arrangements in various patterns of syntax, imagery and rhythm (Cohen, 1973: 196). The arrangement of words constitute the authors imaginative rendering of whatever thoughts, emotion, situations or characters he chooses to create and communicate.

In Longman's Dictionary of Contemporary English (1978: 1052) style is defined as:

A general manner of doing something which is typical or representative of a person or group, the particular choice of words or manner of expression used by or typical of a writer or speaker.

In Serudu (1979: 191) regards style is regarded as the technique or way of harnessing language in literary work to gain effective and intelligible communication with the reader. Again, Cooper (cited by Lewis, 1968: 320) in Serudu (1979: 191) adds that style is the living body of thought, the expression of the writer's mind, the incarnation of his thoughts in verbal symbols.

Ohmann (1970: 259) views style as a way of thinking. He maintains that readers familiar with literature have what might sensibly be called a stylistic intuition, which is often reliable and gives a feeling of understanding a writer's linguistic method. He suggests the following approaches to prose style:

- (1) What might be called "diachronic stylistics", the study of changes in national literary style from one period to the next. This approach presupposes a mastery of what might be called Synchronic stylistics.
- (2) "Synchronic stylistics, or the study of this or that period style can only be the total of linguistic habits shared by most writers of that period. Synchronic stylistics presupposes in turn the ability to describe the style of a single writer.

- (3) **Impressionism.** The application of metaphorical labels to style and the attempt to evaluate.
- (4) The study of sound, especially of rhythm.
- (5) The study of tropes, which is the figurative use of a word.
- (6) The study of imagery. The fact that a writer favours images of disease, money, battle or the like, is frequently of great interest.
- (7) The study of what is called tone. The writer's attitude toward what he is saying, toward his reader and toward himself as suggested by his language. The success of this approach depends on a highly developed sense of connotative meaning, both of words and of constructions.
- (8) The study of literary structure (the way a novel is put together).
- (9) The study of special idiosyncrasies, such as the omission of causal connectives from contexts where they usually appear.
- (10) The study of a writer's lexicon, like imagery patterns, in that they reveal more about content and about style.

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

- (1) *Diction – the author's vocabulary or choice of words.*
- (2) *Sentence patterns – the arrangement of words into sentences.*
- (3) *Use of sense impressions, description and figures of speech.*
- (4) *Fluency – the smooth movement from one sentence and one paragraph to another.*

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

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

Enkvist (1964: 3) says "the problem of style no longer seem hopelessly buried under the Alps that separate the study of literature from modern linguistics". He asserts that foreign language teaching should be preoccupied with literature and literary analysis should play a prominent part. He says that it is important to give students a sense of style whereby linguistic description should be provided and also taught to react to textual stimuli in an approved manner. It would be of much value in the teaching methods to define what style is and pinpoint the textual features that cause stylistic responses.

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

Firstly, definitions are based on the point of view of the writer, such as Goethe who regards style as a higher active principle of composition by which the writer penetrates and reveals the inner form of his subject

(Enkvist, 1964: 10). For instance, Matlosa in his novel Mopheme, perfectly uses his artistic and linguistic knowledge to present the character called Tshitso in various dramatic ways in order to excite the emotions of the reader.

Secondly, Enkvist says that definitions deal with characteristics of the text itself, that is, attempt analysis of style in terms of objective investigation of textual features.

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

Enkvist (1964: 12) also identifies other views of style. He mentions the following:

- (i) Style as addition to a central core of thought or expression.
- (ii) Style as a set of individual characteristics.
- (iii) Style as a choice between alternative expressions.
- (iv) Style as a relation among linguistic units.
- (v) Style as a deviation from a norm.

These views lend themselves to approaches to style which can be associated with certain leading figures. For instance, the view of style as a central core of thought or expressions is associated with Stendhal. He takes for granted

the existence of the "given thought" before its final verbalization. Hence, to him, style is an addition whose function is defined not in terms of beauty but in terms of expediency and effect.

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

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

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

Enkvist (1971:28) also views style as the aggregate of frequencies of linguistic items in two different senses. First, style is the result of more than one linguistic item. For instance, a given word in a text only acquires stylistic significance by juxtaposition with other words. Secondly, the study of style must not be restricted to phonological or morphological or lexical or syntactic observations, but it must be built up of observations made at various levels.

We now move on to consider Freeman (1970). He also identifies three views of style:

- i. Style as a deviation from a norm.
- ii. Style as recurrence of convergence of textual patterns.
- iii. Style as a particular exploitation of grammar of possibilities.

These views can also be associated with certain movements or leading figures. For instance, the view of style as deviation from a norm is associated with the work of the Prague Circle of linguistics who stressed the importance of foregrounding as a literary device. The London School of Linguistics depends on a different definition of a norm and a different concept of deviation. They argue that language and literary language cannot be viewed apart from its "context of situation".

We can draw very clear parallels between Freeman and Enkvist. Some of their views are the same.

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

A soul as full of worths as void of pride

"full" and "void" are semantically related and occur in identical parallel positions. Levin argues that poetic language maximizes the use of such couples.

Style as the coherence and convergence of patterns is found in the works of Halliday and Geoffrey Leech on cohesion. They claim that cohesion can be an important device in the linguistic description of literary text. Cohesion is regarded as "a grouping of descriptive categories organized around the lexical and grammatical means of unifying a literary text" (Freeman, 1970: 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 (1970) shows that according to the generative theory of grammar, language can be characterized at two levels of presentation namely: deep and surface syntactic structures. Semantic interpretation proceeds from deep structures and phonetic interpretation proceeds from surface syntactic structure. The two levels are related by an ordered set of transformations which preserve meaning.

2.2 What is stylistics

Bally cited in (Hough, 1969: 6) defines stylistics as "the study of effective elements in language". These effective elements are conceived as optional additions to an already determinate meaning. For instance, two utterances in the same language which convey approximately the same information, but which are different in their linguistic structure can be said to differ in style:

He came too soon, and

He arrived prematurely.

The difference between the above utterances can be analyzed as a matter of effectiveness in expressing a given meaning, thus following exactly the definition given above.

According to Wellek (1971: 65) stylistics can be divided into two distinct disciplines:

- i) The study of style in all language pronouncements
- ii) The study of style in works of imaginative literature.

He claims that the first discipline is represented by Bally and his followers and aims at an account to all devices serving as specific expressive end. In the study of style in works of imaginative literature, a concern is about how language is used for a specific aesthetic purpose or by what linguistic means a particular aesthetic purpose is achieved. This can be achieved by studies of special kinds of imagery, special choices of vocabulary and special syntactical usages. Other stylistic devices that can be studied are repetition, musical pattern, metaphors, symbols, imagery and word order. Spitzer cited in (Hough, 1969: 60) maintains that unity of linguistics and literary study is essential. He believes that the study of language should lead to an understanding of the greatest achievements of language in works of literary art, and that works of literary art can only be understood by a minute study of the language in which they are realized.

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

Here we could mention repetition, linking, parallelism which mostly occurs in poetry. The style of the so-called transitional period could also be

mentioned. Here, the dominant feature is the blend of the indigenous traditional forms such as the equal – lined stanzas. Modern literature as opposed to traditional literature could also be mentioned whereby stylistic compositional features from the west such as rhyme, assonance, sonnets, lyrics are imported. In talking about style, we could also mention classical western patterns of drama with five acts which consist of several scenes. Over and above the style of a particular genre or art form, we could talk of the referential style of autobiography.

In studies of style we could talk of the individual style of a single author. Here we can refer to salient features of the work of a particular writer. For instance, we can refer to the descriptive nature of Mofolo's style which is illustrated clearly in his novel Chaka. Mofolo gives a good description of various incidents in the book. The description of the external appearance of the characters is excellent. For instance, the description of the character "Ndlebe" gives a vivid picture of how he looks like.

... e le nyafunyafu, obuobuhadi e dihileng ditsebe, e rephisitseng melomo, ditsebe di le kgolohadi ho feta tekanyo, di le mahaha, di kgakeleditse moyo, re ka re ditaba, mahlo a le mokedikedi, a tletse bolotsana le bohlabaphiyo ... (p.56–57).

(... a fat, clumsy, untidy fellow with long drooping ears, with long hanging thick lips, with monstrous ears beyond measure, carvenous and eager to receive gossip, with watery eyes bent on evil ...).

This description leaves the reader with an unattractive frightening picture of the character, and the reader's interest and curiosity is aroused. The reader becomes anxious to know more about the character, his behaviour and his actions.

We can also refer to the Biblical or Christian nature of Mofokeng's style which creates a solemn atmosphere. Christian influence is evident in Mofokeng's style. This can be seen in his books Leetong, Senkatana and Pelong ya ka which have an unmistakable Christian quality. Mofokeng comments on life and always focuses on the end of life. He is concerned with life on earth and develops up to speculation about life hereafter. He iterates about the journey that everyone here on earth undertakes. For example, in his book Pelong ya ka, we find the words:

... re bafeti lefatsheng lena
 lefatsheng lena le bopetsweng rona
 ke Mmopi wa tsohle ...

(We are passersby in this world
 this world which was created for us
 by the Creator of all things).

His short story book Leetong starts with a hymn, which says:

Re leetong re lebile
 Haeso Moreneng
 Re mathela kgotsong
 E hlokwang lefatsheng

Re be re fihle phomolong

Haeso Moreneng

(We are on pilgrimage
homeward bound to our Master
We are heading to peace
Which is never found on earth,
We press on to tranquility to
Our home in the Lord).

In his drama book Senkatana, he uses the character Senkatana to symbolize the life led by Jesus Christ. Senkatana manages to save his nation from evil but at the end, some of the people he saved turned against him and killed him. All the above examples demonstrate clearly the outstanding feature of Mofokeng's work and his attitude towards life.

2.3 Towards a theory of stylistic criticism

Here we look at contributions that linguistics can make to criticism.

2.3.1 The theory of stylistic criticism

The theory of stylistic criticism as proposed by Ngara (1982:16) is intended to embrace all art forms like poems, novels and plays. He states that the starting point of analysis is 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 he says it.
- (iii) The reader's own competence and experience in appreciating the literary works of art.

An adequate critical literary theory should provide the student with a framework of analysis and method of evaluation. The framework must provide us with a set of analytical language with its particular scheme of concepts. The theory of stylistic criticism proposed here, is three dimensional:

- (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.
- (iii) It has basic critical terminology

2.3.1.1 The constituents of a work of art

There are four main constituents of a work of fiction: content, narrative structure, character and linguistic format. The novelist may talk about love, liberation, culture, religion or an imaginative idea. This is the subject matter, and what he says about the subject matter is the theme of the novel. The subject matter, the theme, the views and the attitudes of the writer, as well as meaning constitute the content. A realistic novel for instance, the content is socially conditioned. It is a record of the author's response to his social environment.

The backbone of a work of fiction is called a plot. The plot holds the various elements of work together and gives it a structure. It is a sequence of events arranged in a time chain from beginning to end.

The events have a causal relationship with one another, one 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 and who are used as the author's agents in his communicative utterances.

The linguistic format is the sum total of the minute linguistic choices which form two sets:

- (i) Linguistic features proper.
- (ii) Para-linguistic affective devices such as myth, allusion, allegory, symbolism. These are not analyzable in terms of normal 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, which includes rhyme and rhythm, alliteration, assonance.

- (iii) The lexical level considers the writer's choice such as collocations, metaphors, similes, their meaning and effects.
- (iv) The level of tenor discourse refers to the tone or the degree of formality and informality between the characters and between the author and the reader.
- (v) The graphological level considers punctuation, print and paragraphing which contribute to the aesthetic appeal and readability of the work of art.

The determinants of the linguistics format are:

- (i) Medium: this is the method used to communicate language. A 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 different genres.
- (iii) Language represents the writers broadest linguistic choice.
- (iv) Context : cultural context, geographical setting and historical period during which a work of art is written will in part determine the linguistic choices open to the writer.
- (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 linguistic content of his artistic creation.

2.3.1.2 The classification of critical terminology

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

(i) Formal terminology

In literary criticism and linguistic analysis words which help to define what art is, what its formal characteristics are and what categories of description are used are called formal terminology. Under this category we include the following:

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

(ii) Referential content terminology

In this category we include a whole range of words described by Wimsatt in Ngara (1982:30) as "the whole vocabulary of referential content". He claims that literature is about man, society and the universe. The language of literary criticism includes words referring to man, life, religion, culture contact, culture conflict, good and evil, love, contradictions and their resolutions. This class of words defines the content, the what of creative writing.

(iii) Descriptive and affective terminology

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

(iv) Classificatory terminology

Every competent reader of a work of art is likely to express an opinion as to whether the novel, play or poem he has read is a success or not. Here a reader or critic is able to sum up his evaluation of the work of art, for instance, as good novel, mediocre, great, a fine achievement, a first class novel, a bad novel. By so doing, we are ranking a novel, putting it in a class of works of equal or similar value. The ranking of a novel depends on all the variables we have established, that is,

readability, appropriateness and effectiveness of linguistic choices, its content value and aesthetic quality.

2.3.2 The goals of stylistic criticism

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

- (i) Single out the distinctive features of an author.
- (ii) Identify the features of language which are restricted to particular social context.
- (iii) Account for the reasons why such features are used.
- (iv) Say when and where the features are used.

The stylistic critic cannot claim to take within his domain questions of:

- (i) Languages of education.
- (ii) Languages and social class.
- (iii) National languages
- (iv) Dialects.

But, he must be aware of these issues in order to identify them as and when they are reflected in the work of art he is to analyse.

The stylistic critic must concern himself with minute details of:

- (i) Grammar, lexis, phonology, meaning.
- (ii) Wider issues of deviation from a norm.
- (iii) The relationship between language and character.
- (iv) The relationship between the author and his audience.

There is a difference between stylistic critic and conventional critic. The difference is that of emphasis and method and it is as follows:

- (a) Stylistic criticism seeks to bring the methods and insight of linguistics into literary criticism
- (b) It aims at being more precise and more systematic than conventional criticism
- (c) It places much greater emphasis on the language components of literature than conventional criticism.
- (d) Stylistic criticism is as much concerned about matters of aesthetic value and content as conventional criticism.
- (e) Like the conventional critic, the stylistic critic is interested in theme, plot and character, except that his interest is always related to the role that language plays in delineating these features.

With the above stylistic framework in mind, we set out to analyse three novels by Maphalla.

CHAPTER 3**3. USE OF FIGURATIVE LANGUAGE****3.1 Imagery****3.1.1 Use of Simile****3.1.2 Use of Metaphor****3.1.3 Personification****3.2 Use of Repetition Techniques****3.3 Use of Proverbs and Idioms****3.4 Use of other Syntactical Devices.**

CHAPTER 3

3. USE OF FIGURATIVE LANGUAGE

The success of a novel does not only depend on its well developed plot or characters, but also the manner in which the writer uses language. Maphalla uses language expressively. His rich vocabulary and mastery of the language enables him to use the right words and expressions to express the thoughts of his characters. In an attempt to reveal his style, we shall look into the various devices he has employed and how he has succeeded in utilizing these devices in order to appeal to the reader and to let the reader be with him.

3.1 Imagery

The term imagery is vital to the study of poetic style and prose. Cuddon (1980:322) says that imagery as a general term covers the use of language to represent objects, actions, feelings, thoughts, ideas, state of mind and any sensory or extrasensory experiences.

Abrams (1971:76) defines imagery as follows:

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

Heese and Lawton (1975:62) regard imagery as:

a reference to a description of something concrete, by means of which the writer wishes to tell you about something else. Concrete in this sense means that it can be perceived by one or more of the senses. That 'something else' may be abstract or it may be concrete too

Then, Fogle (1962:22-23) in Ntuli (1984:150) says:

Imagery can be broadly defined as an analysis of comparison, having a special force and identity from peculiarly aesthetic and concentrative form of poetry. It is to be judged according to its content and the harmonious unity and fusion of its element.

Spurgeon (1961:4) in Moleleki (1988:38) observes that the imagery that the writer uses is:

a revelation, largely unconscious, of the furniture of his mind, the channels of his thoughts, the qualities of things, the objects and incidents he observes and remembers and perhaps most significant of all, those which he does not observe or remember.

In addition to what imagery entails, Coles (1985:95) refers to imagery as a thing which

conveys word pictures. Imagery evokes an imaginative, emotional response, as well as providing a vivid, specific description.

He says that imagery is the use of figurative language to enrich poetry or prose. Figurative language is the result of the writer's deliberate departure from usual word usage to powerful effective expressions. Coles (1985:78) again, says that figurative language is the writing that embodies one or more of the various figures of speech. Figures of speech are images that are often intentionally indirect. Ngara (1984:24) explains an image as an expression that is meant to convey vivid meaning. It appeals to the senses in such a way that its effect strikes us and gives us pleasure. Burton (1974:43) asserts that when a poet uses an image, he tries to stimulate his readers to see, hear or touch objects that he is describing. An image may also arouse the sense of impression in the reader's mind. In our discussion we shall consider three figures of speech namely: simile, metaphor and personification.

3.1.1 Use of simile

It is fundamentally through comparison that a writer tries to make a meaningful communication to the readers. According to Cohen (1973:51) a simile makes a direct comparison between two elements and is usually introduced by "like" or "as" Pretorius and Swart (1982:41) assert that:

Simile is an explicit comparison made between two different objects or scenes or actions, usually connected by comparative conjunctions.

In South Sotho this comparison is introduced by the conjunctives "**jwalo ka, se ka and sa**". Maphalla has employed this image extensively in his novels to draw a vivid picture of what he wants to convey.

In TSHIU TSEO, Maphalla uses this device as follows:

- (1) ... **manala a mona a hae a neng a seha jwalo ka thipa e leoditsweng**. (p.3)

(his nails were sharp like a sharpened knife).

With this image the writer gives a clear picture of the old women's nails. The reader gets a clear description of the long, sharp nails which are associated with a sharpened knife. Mohlophehi has all the reasons to be frightened. This image appeals to the imagination of the reader who thinks of those terrible sharp nails to be used on a person.

We note here, how Mohlophehi describes the hardships he experiences.

- (2) **ke se ke tobane le mathata a lefatshe. A se a ntjametse mahlo, a se a itokiseditse ho ngorohela jwalo ka tau**. (p.5)

(I was then faced with the hardships of this life. These were threatening to overwhelm me as a lion which is ready to pounce).

The writer decides to use both personification and simile to strike the reader's mind so as to imagine this poor little boy who experiences

hardships at an early age. These hardships are associated with a lion which is ready to attack. With this image the writer depicts Mohlophehi's bitter experiences towards life and evokes with the reader a feeling of sadness. Again the writer personifies these hardships and regards them as having a capability of understanding and therefore of reacting.

The sixth chapter provides us again with examples where simile is employed. After the death of Mohlophehi's mother, he and his sister are left in the care of their uncle. Hardships began, they are ill treated by the uncle's wife. Now, the writer explains the wickedness of his family by using imagery based on simile.

(3) ... **ba le lefufa jwalo ka basadi ba sethepu** (p.36)

(they were jealous like many women in a polygamous marriage).

Here, the writer explains the extent of jealousy which exists within Mohlophehi's cousins. Their jealousy was associated with jealousy that can be displayed by women in a polygamous marriage.

(4) ... **o ne a le pelompe jwalo ka lesole** (p.36)

(he was wicked like a soldier).

(5) **Di ne di mo nyonya jwalo ka diboko** (p.36)

(they detested him like worms).

Mohlophehi's cousins used to hate their grandfather who was described as being wicked. Their hatred was associated with worms. That is, they loathed him as intensely as they loathed worms. The reader becomes involved and imagines that kind of wickedness that Maphalla tries to depict.

n KABELWAMANONG, Tsheole and his friend Tseko, find themselves in the hands of their enemies. The enemies' leader known as Mpendolo, is the most feared person in the area. He is described as follows:

(6) ... ya bolayang batho jwalo ka dikokwanyana
(KABELWAMANONG: p.3)

(one who kills people like insects)

The writer chooses to use the simile "jwalo ka dikokwanyana" (like insects) to indicate the cruelty displayed by this leader, whereby he does not hesitate to kill people. He kills people as though they were insects.

Another figure of speech used in the works of Maphalla is a Metaphor.

3.1.2 Use of Metaphor

Coles (1985:117) maintains that metaphor is a figure of speech based on comparison that is implied rather than directly expressed. Cohen (1973:52) defines metaphor as:

A direct or indirect substitution of one element for another.

The substitution leads you to the process of association.

Untermeyer (1968:225) in Ntuli (1984:160) places metaphor above simile when he says:

A metaphor is usually more effective than a simile because it makes an instant comparison and imaginative fusion of two objects without the use of explanatory prepositions.

When the writer uses metaphor, he translates the qualities and association of one object to another in order to make the latter more vivid in the reader's mind. For example, in page fifty nine of TSHIU TSEO, Maphalla compares Mohlophehi with a sheep. We know that a sheep is known for its kindness and humbleness. This gives an indication of Mohlophehi's character.

In KABELWAMANONG, Tsheole is referred to as "**mmutla**" (hare). For instance, Tsheole says:

- (7) **Pelo ya ka ya futhumala ho tlola, mme ka ba ka itebala hore ke ntse ke le mmutla o ntseng o tsongwa.** (p.32).

(I was so happy and excited that I even forgot that I was a hunted culprit).

Tsheole is the most hunted man in Kgaphadiolo. Therefore he associates himself with a hare, which is usually a hunted animal. Maphalla's language is exciting and appeals to the reader. He uses metaphor beautifully throughout his novels.

Personification is another figure of speech exploited by Maphalla.

3.1.3 Personification

According to Cohen (1973:52) personification means giving human characteristics or shape to an inanimate object, to an emotion or instinct, to a moral quality or spiritual concept, to an event like death or to an invisible essence like soul. The coupling of inanimate or abstract forces or concepts with human behaviour evokes personification of various kind. Personification is inherently part of traditional praise poems which are about birds and animals in South Sotho. Maphalla addresses various invisible concepts or inanimate objects as if they were human beings capable of hearing and understanding.

Coles (1985:145) defines 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.

Abrams (1971:325) sees personification as:

Another figure of speech related to metaphor, in which either an inanimate object or abstract concept is spoken of, as though it were endowed with life or human attributes or feelings.

Again, the use of personification is evident in TSHIU TSEO. In chapter eleven, Mohlophehi is very excited and happy about going to college. He describes the train as follows:

- (8) **Hauhelele Tjhutjhumakgala**
Helehelele terene e mosa Mantshonyane
E tla e hahametse kgongwana ya mmuso
E befile, e beile nko hodima seporo. (p.59)

Maphalla is poetic, his descriptive touch is vivid and is presented in a beautiful manner with the use of personification. The writer personifies the train as "**terene e mosa**" (a graceful train). He addresses the train as if it was a person and also has human features. For instance, "**e beile nko hodima seporo**". The reader actually imagines an ugly train which has its nose on the rails. The next passage illustrates the action of a moving train. Such a passage is striking for its use of personification and alliteration. The imagery is effective both from its alliteration and its beautiful powerful visual sense.

- (9) **Ya kgelekgetha, ya tsamaya e hoa, e hoeletsa, e ema e olla
baeti, e tsholla ba bang, hobane ruri ha e le eo koloi ha ena
lonya, e pepa e be e pepe le dikgutsana tse kang boMohlophehi
tjena. Ya tshetshetha bosiu bohle, mme eitse ha bo wela fatshe
ke ha e kena mane seteisheneng sa Bohlokong (p.60)**

(the train clattered and clanged on the rails, hissing and puffing on the way, loading and off-loading travellers. As for the "wagon" which knows no malice, carries even the have nots and orphans such as Mohlophehi. It hissed and puffed all night long. But by dawn it had reached its destination at the Bohlokong station).

There is here an attempt not only to present a beautiful visual image of the train, but also to capture the reader's attention and interest. The alliteration consists in the repetition of such sounds as "kg", "h", "s", "p", and "tsh". The imagery is effective.

Again, Maphalla personifies "heaven" as follows

- (10) **E, ruri lehodimo le ne le hlwentse le hana ho bososela jwalo ka ha eka le ne le halefetse lefatshe (p3).**

(Truly, the heaven had darkened with gloom as if it was cross with the earth).

He gives the heaven or sky a characteristic of human action. The image here reveals a sad and serious atmosphere which indeed Mophophehi experienced when he received the message about his father's death.

In KABELWAMANONG a gun is personified as follows:

- (11) **Sethunya ha se bona mosadi se tadima hosele (p.34)**

(When a gun sees a woman, it turns away from her).

Here a gun is perceived to be a living object which is capable of seeing and also able to move. Maphalla plays about with words to break away from the usual usage of words.

Again, Maphalla uses personification to praise the coal truck in which Tsheole was a passenger. Tsheole passed safely through the roadblock set up by police who were after his soul. He puts it as follows:

(12) **Ya feta lori ya mashala, ya feta e pepile mmutla wa dintjeng. Ya feta e pepile phofu e ntseng e tsongwa hohle naheng ena ya Kgaphadiolo.**

(There passes by the coal truck, there it passes hiding the culprit. There it passes hiding the hunted culprit all over the area of Kgaphadiolo).

Maphalla uses the image "pepile" to emphasize the idea of dependence on the truck. The truck is given the qualities of a human being. The writer metaphorically refers to Tsheole as a hare (mmutla) and an eland (phofu) which depict a clever person and a hunted beast of prey.

Maphalla has also employed repetition techniques which play an important role in his writings.

3.2 Use of Repetition Techniques

Modern black poets make use of repetition techniques which occur in traditional poetry. Moloi quoted by Pretorius (1982:32) says:

The repetition of word(s) in the preceding and succeeding lines comes automatically and unconsciously. Traditional

poets found this technique effective and our modern Southern Sotho poets somehow cannot free themselves of it completely.

Maphalla as one of the prominent poets is not an exception. His novels have that poetic touch. He employs various devices of sound available to poets. An author can establish values of sound and meaning by repeating important words or phrases. For example, parallelism, which involves the repetition of a pattern of syntax or of words.

Pretorius and Swart (1982:34) talk of parallelism and describe it as "linguistic similarities observed between certain lines". They state that Kunene (1971:68) in his discussion on parallelism subdivided parallelism as:

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

Parallelism is widely used in Maphalla's novels. He also employs alliteration as another type of repetition technique. Pretorius and Swart (1982:32) say

Alliteration is the process by which a consonant sound is repeated in one or more lines to obtain a particular sound effect.

Maphalla has used this technique effectively to enhance his literary communicative style. This can be demonstrated by a close analysis of some parts in his books.

In the first chapter of TSHIU TSEO, the first thing that strikes the reader is the use of the repetition device. This is reflected in the passage in which we see how Mohlophehi reacts when he is informed of his father's death.

- (13) **Moo teng ke ile ka batla ke utlwisisa. Ke re ka batla ke utlwisisa hobane ke ne ke ye ke utlwe ho thwe motho o hlokahetse. Ke ile ka utlwisisa hore jwale le nna ntate o hlokahetse ... Ke ile ka utlwisisa hore ntate o tla patwa ... Ke ile ka tseba hore mme, nna le kgaitshedinyana ya ka Disebo re tla rwala thapo. Ke ile ka tseba hore batho ... Ho feta moo ha ke a ka ka tseba hore ho tla etsahala eng. Ke eng hape eo ke neng nka e utlwisisa ho feta moo?** (p.4)

(I nearly understood. I say, I nearly understood because I used to hear that a person has died. I understood that my father is no more ... I understood that my father will be laid to rest. I knew that my mother, myself and my sister Disebo will mourn. I knew that people But, I did not know what would happen after the funeral. What else. could I understand?).

The writer uses the repetition device, repeating the phrases "**ke ile ka utlwisisa**" and "**ke ile ka tseba**" to heighten and to emphasize the idea that Mohlophehi understands what death is all about. He seemed to accept his father's death. The last sentence in the passage is a rhetorical question. From a stylistic point of view this question is used to make a deeper impression on the reader than a direct statement would.

Maphalla has again extensively exploited this technique in KABELWAMANONG. In chapter one, we are introduced to Tsheole who is left alone in a strange place with people who have become his enemies. His friend, Tseko, is shot dead while trying to escape. Tseko's death brings a shocking awareness of his (Tsheole) own predicament. Maphalla introduces the repetition device by repeating the phrase "o ne a shwele" (he was dead) to emphasize the fact that his (Tsheole) friend was dead and an atmosphere of sympathy and pity is created. The repetition has an emotional effect on the reader.

Again, on page twenty eight, the same phrase as above is repeated. Here, the repetition has a different impact. It keeps the reader in suspense. The reader wonders how Tsheole would have survived from the hands of the enemies since his friends were both killed. The reader is made to become anxious and curious to read further to find out more about Tsheole.

There is again an interesting experiment with the device of parallelism. Although the language is prose, it is highly patterned as in poetry. The poetry that results from the parallelism and rhythm of the language is demonstrated in the following examples:

- (14) Hoja ka tseba hore ho tloha hona mohlango oo bophelo ba ka bo tla fetoha, hoja ka tseba hore dijo tse neng di le matletsetletse lapeng leso e tla ba pale ya maoba le maobane, hoja ka tseba hore le letsheho lane le neng le busa lapa leso re tla anela ho le hopola. E, ruri, hoja ka tseba hore mathata a tla hlwa manolo hodimo, nka be ke ile ka bokolla haholo. (p.5)

(If only I had known that as from that day my life would change, if only I had known that the plentiful food I had seen would be a dream of the past. If only I had known that the laughter at home would be longed for. Yes, certainly. If only I had known that hardships will increase, I could have cried severely).

- (15) Ka ipona boshemaneng ba ka. Ka ipona ke bapala le methaka ka thabo. Ka ipona dikolong tse phahameng. Ka ipona sekolong sa thupelo ya bopolesa. Ka ipona mosebetsing wa ka kgahlanong le botlokotsebe (KABELWAMANONG: p.21).

(I visualized on my youth. I reminisced playing with my peers in joy. I reminisced myself at high schools. I reminisced myself at police college. I reminisced myself at work combating crime).

The phrases "hoja ka tseba" and "ka ipona" recur four and five times respectively, though each time followed by a different idea. We note a powerful rhythmic movement of the language and the intensity of feeling and thought evident in the examples. We also note the sad tone that results from the use of these phrases. The phrase "hoja ka tseba" brings out the painful results of the death that Mohlophehi experienced and a tone of regret. It creates an impression that his father's death brought about the beginning of the family's hardships. The emphasis is that, had he known that death would bring about change in his family, he could have reacted differently. The writer uses this repetition intentionally. It creates certain expectations and also predicts the kind of life to which the family will be subjected.

On the other hand, Tsheole and his friend find themselves in a serious, inescapable situation. Tsheole reminisces of those days when he was a young boy until he became a policeman. The repetition of "**ka ipona**" in fifteen above, gives a tone of despair, whereby Tsheole has lost hope of ever becoming free from their enemies. He perceives those days of having attended school being a wasted effort, for he sees that death is inevitable in that situation.

In TSHIU-TSEO, at the end of chapter one, we find the following sentences:

- (16) E, ruri **yaba o ile, o ile mora Kgalala, yaba rona boMohlophehi re setse, re setse le tsona.** (p.6)

(Yes, certainly he was gone, he was gone, the son of Kgalala, and I, Mohlophehi, had remained, had remained with them (hardships).

Again in KABELWAMANONG, chapter five at the end, a similar construction of words is noticed.

- (17) E, yaba **ke setse moo hara meru le dikgohlokgohlo. E, yaba ha ho potang ke setse, ke setse le tsona.** (p.29)

(Yes, there I remained between thick forests and valleys. Yes indeed, there was no other way but that I remained in the thick of it all).

The sentences above have the capability of influencing one's emotions. Mohlophehi and Tsheole seem to have accepted the death of their loved ones. Maphalla employs such construction of sentences purposely to create a feeling of pity towards these two characters.

Maphalla never hesitates to use repetition for effect and to bring out precisely the meaning he intends to convey to his readers. In the novel NNA KE MANG? We find the following passage:

- (18) Jwale letsoho la Nthapeleng le se le le scfubeng sa Mmatsekiso. Jwale le se le thekeng. Jwale le ntse le le thekeng. Jwale le se le itsamaela hohle. Jwale letsoho la Mmatsekiso le se le le molaleng wa Nthapeleng. Jwale le se le le mokokotlong wa hae. Jwale hlooho ya hae e dumang e se e le mosamong wa setulo sena se mabosoboso. Jwale lefatshe le a bidikoloha, ha ho sa le phaphang pakeng tsa Botjhabela le Borwa kapa Leboya kapa Bophirima. (p.43)

(By then Nthapeleng's arm is on Mmatsekiso's bosom. Then on her loin, and still on her loin. Now it is moving freely. And then is Mmatsekiso's arm embracing Nthapeleng's neck area, and onto his back. And then her humming head is on the luxurious coach. And then the world is rotating, and all distinction to the east, south or north and west has ceased).

Here, Maphalla employs the conjunctive "jwale" (now) to introduce various sentences. He has a magnificent way of describing situations. The repetition of this conjunctive "jwale" evokes interest and curiosity from the reader that he at the end expects a climax.

In TSHIU-TSEO, Mohlophehi was again hard hit by the unexpected death of his mother. He and his sister were left in the care of their uncle and his family. Mohlophehi was ill treated and harassed to an extreme. This is made clear in the following passage where Mohlophehi is talking about it:

- (19) Re ne re le dikgutsana, re le basotlehi mme re sotlelwa lapeng leo re tswaletsweng ho lona. Lapeng leo re tswaletsweng ho lona, leo ho lona re ithutileng lerato le kgotso, thabo le mofuthu wa lelapa. Empa ho ne ho se jwalo. Bakeng sa lerato re ne re rutwa lehloyo, bakeng sa kgotso re teana le dintwa le masisapelo, bakeng sa thabo re kopana le dillo tsa ka mehla. (p.38).

(We were orphans and were maltreated at our own home in which we were brought up. The home in which we were brought up, where we were brought up in love and peace, the happiness and the warmth of a home. Sadly, it was not so. Instead of love we were taught to hate, instead of peace we experienced quarrels and misery, instead of happiness we experienced daily tears).

Maphalla employs several methods to portray the cruelty displayed by Mohlophehi's family. The striking feature in the second and third sentence is parallelism by means of repetition of syntactical construction. This repetition involves the repetition of the verbal relative construction "lapeng leo re tswaletsweng" and "lapeng leo re holetseng". This repetition contributes to the structural unity of the sentences and permits an extension of the idea mentioned in the second line. Another interesting feature found

in the same passage is the use of contrasts. "Lerato, kgotso and thabo" contrast with "lehloyo, dintwa and dillo" respectively. These contrasts have an effect of presenting simultaneously in our minds both the sufferer Mohlophehi and the source of the suffering who is his uncle and his family. We, as readers participate in Mohlophehi's misery and experience, and therefore, feel pity for him.

Maphalla's novels have an unmistakable poetic quality which is evident from the first chapters. We have already cited a few techniques which give them that poetic quality. Maphalla heightens the poetic quality of his novels by using alliteration. The following passages are characterized by alliteration.

- (20) Batho ba bang ba ithuta bophelo ba sa le banyenyane haholo, mme ba bo tsebe. Ba bang ba ithuta le ho tseba bophelo ba se ba hodile. Ba bang bona ba ye ba be ba ikele boyabatho ba ntse ba botsa hore ebe bophelo ke eng. Ke bona bophelo boo. (TSHIU-TSEO: p.38)

(Some people experience life's trials at an early age and thereby learn these. Yet others only come to experience life's hardships at a mature age. Still others eventually come to pass away without experiencing these hardships of life. They come to pass away still enquiring what life is about. That's life).

- (21) Basadi bao ba bang ba tla bolellwa ke banna ba bona hore ba tlohele ho rekisa jwala (NNA KE MANG: p.1).

(Those other women will be told by their husbands to stop selling liquor).

The use of alliteration is beautiful and attractive to the eye and ear. The alliteration here consists in the repetition of the bilabial voiced sound "b" as in the various words above. The sound is repeated to create a specific sound effect which gives rise to a certain atmosphere in the passages.

Parallelism by means of repetition of synonyms is another feature exploited by Maphalla. Excellent examples of this device are:

- (22) E, ruri ke ne ke ena le tshepo e tiileng hore ka le leng la matsatsi dintho di tla boela di re lokela, mme letsatsi la thabo le nyakallo le tla boela le tjhaba, mme maru ao a matshomatsho a dillo le menyepetsi a tla apoha, mme le rona jwalo ka batho ba bang re tla tseba ho tsheha le ho keketehe, mme re bine pina ya monyaka le lehlaso la thabo le nyakallo ka mantswe a phefa (TSHIU-TSEO: p.39).

(Yes, indeed, I was hopeful that someday things would work out for us. That the day of joy and happiness would dawn upon us. I had hoped that the dark clouds of trials and tribulation would pass. And we as other humans would come to know joy and sing songs of joy and rejoicing.

- (23) It is nobody else but Thomas Gray, Sir! Ke yena Tsheole eo, ka mafolofolo le matjato le morolo le mahlahlaha a tshwanelang morutuwa wa sehlopha sa leshome.
(KABELWAMANONG: p.45).

(It is indeed Tsheole, with verve, and enthusiasm, and zeal and courage a student in matric).

- (24) mme a mo utlwela bohloko ka baka la ho eellwa bothoto le botlaopa ba hae. (NNA KE MANG: p.2)

(But he took pity on her on realizing how stupid and an idiot she was).

- (25) Kajeno ha o se o le mosadi wa jwala o se o nyatsa le mosebetsi wa ka, o se o ntshoma jwalo ka ha eka ke tseketsake, ke tsheretshere, ke henehene.

(NNA KE MANG: p.3)

(Now that you are a woman dealing in liquor, you take me for a fool, an idiot an imbecile).

In the above examples, Maphalla employs synonyms to emphasize a specific idea and to avoid the monotony which would occur from the mere repetition of the same word. He continues to show his artistic style by conveying a certain idea in the form of a poem.

- (26) A ile matsatsi a dillo le menyepetsi
A ile matsatsi a mahlomola le ditsietsi
A ile matsatsi a mathata le mahlouoko
 A etse ruri matsatsi a mabe a mahloko!
 (TSHIU-TSEO: p.39).

(Gone are the days of tears
 Gone are the days of sorrow and hardships
 Gone are the days of trials and tribulations
 They are gone for good the bad days of sorrow)

- (27) Holehole le baena le dikgaitsemi
Holehole le metswalle le bathusi ba ka
Holehole, hara meru le mefero
Holehole ... (KABELWAMANONG: p.28)

(Far-faraway from brothers and sisters.
 Far-faraway from friends and my helpers.
 Far-faraway in the forests
 Far-faraway ...)

The skillful use of parallelism here, is obvious. It depends on the repetition of the initial phrase "A ile matsatsi" and "Holehole". In example twenty six, this poetic technique is used intentionally to permit an extension of the idea introduced in example twenty two. It strengthens that "hope" which is reflected in the passage. To show that Maphalla does not just write for the sake of putting facts across, he exploits repetition techniques to the fullest. The result is powerful rhythm and hopeful language. His style is very expressive and shows the writer's feelings and attitude towards his subject.

3.3 Use of proverbs and idioms

Southern Sotho proverbs constitute the philosophy of life of the Basotho. Guma (1967: 99) says that Basotho's whole life and thought is reflected in

them. The proverb embodies the people's most basic traditional values and they teach and counsel. Language becomes more interesting and alive with idioms and proverbs. Therefore, Maphalla has used proverbs and idioms throughout his books. He employs proverbs extensively to give the depth of meaning to the narrative.

Lenake (1989: 40) defines a proverb as the treasure of the Southern Sotho language. They are based on the history of the ancestors, the wars they waged and the poverty they experienced as a result of such wars.

Sekese (1975: 50) describes proverbs as many words trusted to hide the colour of a word which is not supposed to uncover or reveal the real meaning of what has been uttered.

Guma defines a proverb as follows:

A proverb is a pithy sentence with a general bearing on life. It serves to express some homely truth or moral lesson in such an appropriate manner as to make one feel that no better words could have been used to describe the particular situation (1967: 65).

And Coles (1985:157) says:

A proverb is a sentence or phrase that briefly and succinctly expresses some truth or observation about life and that has been preserved by oral tradition, although it may also be included in written language.

In the following passage, Maphalla has used proverbs clearly to indicate and emphasize the situation in which Mohlophehi finds himself.

(28) **Ka elellwa hore lefatsheng mona ho tletse lehloyo le boikgohomoso, ke lefatshe la mathata le makgopo, leo ho lona phokojwe ho phelang e diretsana.**

... **Ka elellwa hore mona lefatsheng e ka kgona ke phele ka mofufutso wa ka ha o na ho tswela boyeng jwalo ka wa ntja.**
(TSHIU-TSEO: p.11).

(I realized that life is full of hatred and pride. We live in the world of hardships and evil. In this world where the jackal that lives is the one carrying mud. I realized that to survive in this world one has to live through one's own efforts and I vowed that I will not work for a master).

The proverbs used above, emphasize the importance of working hard in order to live. In the extract, the proverbs are preceded by the word "lefatsheng" (in this world) which means, hardwork is a prerequisite for life in this world. Mohlophehi finds himself in this situation, and realizes that only through hardwork can he be able to survive. The first proverb implies that in order to survive in this world, one has to be as cunning and as destructive as a jackal. People are faced with hardships everyday, they have to live by their wits.

On page sixty five we find the following proverbs:

(29) **Phokojwe ha e tshela moedi e pata mohwasa.**
(TSHIU-TSEO: p.65).

(A jackal crosses a boundary quietly).

This proverb implies that a person behaves differently in a strange place. Yes, indeed, this is what Mohlophehi believed in, especially after the rough life he had experienced. This proverb, in this context, indicates that one should never entertain the idea that one knows a person. This is actually the Basotho's understanding of a human being.

Again, Maphalla uses the above proverb in KABELWAMANONG, page hundred. Here, the proverb implies that Tsheole managed to escape quietly and safely from the enemies.

(30) ... **ngwana e motona ke kabelwamanong.**

(TSHIU-TSEO: p.6)

(a male child is fed to the vultures).

Mohlophehi knows that a male child is perpetually exposed to danger. The proverb is meant to give encouragement as well as advice to a young man, to be prepared to suffer and to bide his time before pondering any decisive action.

This proverb is again used in the novel KABELWAMANONG. It is used in various instance throughout the book to emphasize how brave, fearless and courageous a male child should be. The heading of the book is also based on this proverb. We see how Tsheole displays his bravery even through difficult and critical situations. He prefers to die rather than to surrender easily to his enemies. But, eventually he manages to defeat his enemies and escapes quietly.

(31) **Nna ke Mohlophehi, ka hoo ke tseba hantle hore lebitsolebe ke seromo. Nke ke ka ba ka rea ngwanaka Mohlophehi, le kgale!**

(TSHIU-TSEO: P.87).

(I am Mohlophehi, therefore, I clearly know that a bad name is a bad omen. I will never give my child the name Mohlophehi, never ever!).

Mohlophehi believes that a strong connection existed between his name and the misfortunes he had to face since his tenth year. He believes that a bad name is a bad omen. This proverb used above reflects the traditional belief of the Basotho, that a name has a magical power upon the person of its bearer. It creates certain expectations in the reader and also foreshadows the incidents that take place in the book. We note how Mohlophehi has suffered through his growing age until he completed his education at college. However, at the end of the novel, he leads a happy life which is contrary to his earlier experiences.

Maphalla's greater insight into life and his intellectual creativity is again evident here. He has used proverbs as headings of various chapters in his novels. In TSHIU-TSEO, chapter seven and twelve are characterized by proverbs. For example:

(32) **Raka le shwetswe ke molebo (p.41)**

(He has lost his support).

The writer resorts to this proverb in order to explain the position in which Mohlophehi and his sister find themselves. Both parents have passed away and therefore, their providers are no more. Their suffering started immediately after their parent's death.

And chapter twelve is characterized by the heading "**Tlhapi folofela leraha**". In this instance, the proverb is reduced. In full it should be as follows:

(33) **Tlhapi folofela leraha, metsi a pshele o a bona.**

(You fish, take haste towards mud, water dried up as you watched).

This proverb implies that when times are bad, one should be content with whatever is at hand. The words "**tlhapi folofela leraha**" urge one to take a specific line of action and a new direction. There is similarity between a forlorn fish (because of the vanished water) and Mohlophehi an orphan (parentless). The care that parents give to the child is compared to the homely environment the water provides for the fish. This proverb provides some encouragement to the desperate orphan.

Chapter seventeen in KABELWAMANONG, is characterized by the heading "**phokojwe e tshela moedi**". In this instance, the proverb is also reduced. A complete proverb will be: "**Phokojwe ha e tshela moedi e pata mohatla**" (when a jackal crosses a border it hides its tail. This proverb implies that one behaves differently in a strange place. In the case of Tsheole, he succeeds to cross the border quietly without being noticed by his enemies.

Through the identification with a jackal, the idea that comes across vividly in the mind of the reader is that, Tsheole has proved to be a clever and clear young man who used all the tricks to plan his escape from the hands of his enemies.

In the novel NNA KE MANG?, the first chapter has the heading:

(34) **Noka e tlatswa ke dinokana** (p.1).

(A river is filled by rivulets).

This proverb implies that great things have small beginnings. Mmatsekiso the wife to Tsholedi, tries to impress her husband by claiming that the money she gains through selling liquor is important, since it augments the family's income. Maphalla chooses to use this proverb because it gives a clear and strong indication of what Mmatsekiso believes in.

Guma (1967: 98) explains an idiom as mainly concerned with action. They depict and describe the various actions and behaviour of people under various circumstances. They have a stylistic effect of giving a language a typically Sotho ring.

The following are examples of some of the idioms that Maphalla has employed to give his language its essential depth and pliability.

(35) **Ya mpolella jwalo ka ho panya ha leihlo.**

(KABELWAMANONG: p.1)

(Instinct dictated to him what to do at the spur of the moment).

Maphalla employs the above idiom to describe how fast Tsheole had to think.

(36) **Motswalle wa hlooho ya kgomo.**

(KABELWAMANONG: p.1)

(A friend and best friend).

The above idiom depicts a true and deep relationship. This idiom enriches the language, instead of usual words.

(37) **Ho nkgisetsana mahafi**

(KABELWAMANONG: p.19)

(To fight).

This idiom describes an action. Tsheole fights with his enemies in an attempt to escape.

(38) **ho tlohela lejwe le sa phikoloswa**

(KABELWAMANONG: p.26).

(to leave a stone unturned).

The above idiom is used to describe the intensity of the search for Tsheole and his friend Tseko. It describes the thoroughness of the work done by the police, whereby no place should be left unchecked.

(39) **ho opa kgomo lenaka**

(TSHIU-TSEO: p.41)

(to be accurate, precise)

(40) **ho ipha dimenyane**

(TSHIU-TSEO: p.51).

(to runaway)

(41) **ho ema nokeng**

(NNA KE MANG?: p.34)

(to be of assistance).

(42) **ho fahla mmuso ka lehlabathe**

(NNA KE MANG?: p.36)

(to brush one's hair the wrong way).

The above idioms are used effectively to express the various actions in a different and unusual manner.

The idiomatic expressions of a particular society are closely aligned with the history and life and possessions of that society. Their expressiveness is unbeatable. Proverbs and idioms became a source of inspiration to Maphalla and fuelled his original ideas. They serve as one of the vehicles of expression he employs with commendable effect. Language becomes more interesting and alive with idioms and proverbs.

3.4 Use of other syntactical devices

As the novel TSHIU-TSEO begins, the writer finds himself in the present. He indicates that he is going to relate the gist of those days (TSHIU-TSEO). His narrative abounds in past tense auxiliaries such as "-ile and -ne". The effect of the past tense stresses the extent of Mohlophehi's hardships and of a period he would never want to experience again. The use of the past tense also enables a vivid contrast to be made with the happier part of the narrator's life right at the end, which he suddenly refers to the future which looks bright. For instance, an overseas trip he will be undertaking.

Another striking feature throughout his books especially TSHIU-TSEO, is the abundant use of demonstrative qualificatives. The writer exploits this device in order to give emphasis to his subject.

Again, Maphalla's novels are characterized by the confirmatory statement "E, ruri", (Yes, indeed or certainly). The use of this device is to give the depth of meaning to his narratives. He uses this device for effect and to bring out precisely the meaning he intends to convey to his readers. This statement gives the novels the appearance of an actual occurrence rather than mere stories.

Maphalla skillfully uses dialogue to reveal the exact tones of voices of characters. Actuality is heightened by its use at appropriate moments or situations. It enlivens the stories and intensifies interest in them. Thus, the reader gains through this dialogue the exciting experience of seeing the personalities of the characters mirrored in their speeches.

Maphalla also has a magnificent way of describing situations. His events are dramatic and his descriptive touches are vivid and realistic due to the use of appropriate ideophones. Nkabinde (1988: 142) maintains that ideophones are highly descriptive, and often impulsive and emotionally coloured. They succeed in providing distinct emotional appeal to the listeners.

The ideophone helps the writer not only to tell, but also to show or dramatize the fact. It is a unique device. It has a telling power which cannot be readily equalled by any other figure of speech. For example,

- (43) Sephankga a suma ka dinko, a bopa ditebele mme a kgorohela Tseko, a fihla a mmona ka setebele phatleng mona qhu! Eitse ha a re o a mo pheta Tseko a re hanyenyane feela thee! mme Sephankga a bona lebota ka setebele kwara! Tseko a kgutla a se a le setebele mme a bona Sephankga tsebeng mona tlefe! Sephankga a ba a re nkghee! Eitse moo Molelle a reng o a tlola ka mmona ka seeta mpeng mona fethe! Ka boela ka mo eketsa ka setsu lefetshwaneng mona ntli!

(KABELWAMANONG: p.16–17)

(Sephankga became furious, prepared his fists to attack Tseko, and gave him a blow on the forehead. When he was supposed to give him another blow, Tseko side stepped and Sephankga punched the wall. Tseko returned in full swing and punched him hard on the ear. Sephankga became dizzy. When Molelle tried to intervene, Tseko kicked him very hard on the stomach).

- (44) "Phepherephere! phephere!" Ke eng na jwale? Sethuthuthu sena se tla nketsa jwang na banna? Pherr! Pherr! Nyele! Kgekgenene!

(KABELWAMANONG: p.38)

(Brr! Brr! What's the matter? What's this bike up to? Brr! Brr! then followed by dead silence).

- (45) a tla a se a finne setebele, se se se loketse ho pshatla hlohvana ya kgutsana se ba se e rathanya. Mang? Nna? Le kgale! Ka re feela the! yaba ke bona moshemane ka setebele pakeng tsa mahlo mona tlefe!

(TSHIC-TSEO: p.51).

(He came with ready fists, ready to smash and to break poor orphan's head. Who? Me? Never! I avoided him, then I punched the boy very hard between the eyes.

From the above examples, we see how Maphalla succeeded to describe events as though they were real. The reader becomes more interested and reads further to get the outcome of the events.

Thus we can note that Maphalla's style is very expressive. It shows the writer's feelings and attitudes towards his subject and it shows a serious concern with the choice of a special kind of words. Since Maphalla's style depends on devices such as parallelism, repetition and imagery, his language may be described as poetic prose.

CHAPTER 4

4. USE OF TITLES, SONGS AND LETTERS AS DEVICES

4.1 Use of titles/headings

4.1.1 Choice of titles

4.1.1.1 Titles drawn from proverbs

4.1.1.2 Titles drawn from hymns

4.1.1.3 Titles drawn from a central image

4.1.1.4 Titles representing the main idea of the chapter

4.2 Use of songs

4.2.1 Use of religious songs (hymns)

4.2.2 Use of ceremonial songs

4.2.3 Use of protest songs

4.3 Use of letters.

CHAPTER 4

4. USE OF TITLES, SONGS AND LETTERS AS DEVICES

Maphalla's novels are characterized by extensive use of titles, songs and letters. Therefore, the purpose of this chapter is to look into how the writer has employed them as useful devices in his works.

4.1 Use of titles/headings

According to Coles (1985: 202) a title in literature is known as:

the name attached to a written work. Typically, drawn from the setting of the literary work, the name of a character, a central image or a literary reference.

and a heading is defined as:

a word or words at the top of a section of printed matter to show the subject of what follows:.

(Hornby; 1974:403)

Therefore, the above definitions will be of importance in our discussion. Reading Maphalla's novels has become an exciting and enjoyable activity. He has an outstanding method or style of inviting the reader to be with him right up to the end of the book. His choice and employment of titles appeal to the imagination of the reader and strive for a direct involvement of the reader. His titles are brief and specific.

Maphalla uses titles intentionally to attract attention and arouse interest in the readers. For instance, the titles of the novels discussed in this work, are capable of attracting the reader. Thus, the reader becomes curious and wants to know more about the book or chapter. To demonstrate the above, let us look into the following examples:

We shall consider three of his novels discussed in the previous chapter. The title "Tshiu-tseo" in the novel entitled TSHIU-TSEO, is used deliberately to reflect on "those days". The reader becomes interested and wants to know more about "those days". The reader feels motivated and attracted to the novel. He already has great expectations of the novel. The title gives a background information of the novel to the reader. Here, the writer indicates that he is going to relate the gist of "those days". The reader is treated as a valued companion to share his experiences with. The narrator relates his unpleasant experiences which occurred after his parent's death, until he finds consolation in a happy marriage. The narrator in the name of Mohlophehi looks back and reflects on "Tshiu-Tseo" (those days) which were truly painful to him.

KABELWAMANONG is another interesting book which has been given a metaphorical title. The title reads as:

(1) **KABELWAMANONG.**

(fed to the vultures).

The title is striking to the reader, who asks himself questions, who is fed to the vultures? and why? These questions propel the reader's interest. He becomes curious to know what title refers to. This word has become very important in the novel. It appears in almost every chapter. The writer has managed to use this name effectively throughout the novel. The name refers to the main character in the book who proves his bravery, perseverance and dauntlessness. The name "**kabelwamanong**" is drawn from the famous Sotho proverb:

(2) **ngwana e motona ke kabelwamanong.**

(a male child is fed to the vultures).

This proverb implies that a male child is perpetually exposed to danger. The proverb is meant to give encouragement as well as advice to a young man to be prepared to suffer and to take challenge in life, just like Tsheole did in this book. Tsheole, proved his worth by defeating his captors. The last sentence of the book ends with this popular name. It reads as:

(3) **Le jwale ke sa e hopola eo metswalle ya Kabelwamanong**

(KABELWAMANONG: p.112)

(Even now I still remember those friends of Kabelwamanong).

The latest novel of Maphalla is entitled "**NNA KE MANG**"? (who am I?). This title has a rhetorical effect which appeals to the reader and compels and

instill interest in the reader to read the book. According to Coles (1985: 169) a rhetorical question is frequently used in persuasion and makes a deeper impression on the reader. The title has the power to persuade the reader to be with the writer in the form of wishing to know more about this person referred to by the title. One might think that this title refers to the writer, who is he? Yet, the answer only comes up in the last chapter of the book. It says:

- (4) Nna ka Modimo ke kgathetse ke ho phela dilemo tsena tse ngata ke kubutile pitsa ya mosadi e mong", ke Manthodi eo, a se a ntse a swenya hangata.

"Tsa rona di a pepeswa, tsa ba bang di a patwa. Taba eo e ke ke ya hlola e etsahala ke ntse ke phela. Nna ke tenehile jwale!" Yaba o tla le tsona Manthodi ya jwalo, o di otlala ka moo yena a di tsebang.

Yaba he, ka baka la Manthodi, ke qetella ke tsebile hore hantlentle, nna ke mang. (NNA KE MANG: 171)

(In God's name, I am now wearied by having lived these many years containing the secrets of another woman" said Manthodi, countless times.

"Our affairs are exposed but these of others are hidden. Such unpleasant, unsavoury remarks shan't continue for as long as I still live. I am now enough. Then Manthodi proceeded telling it as she knew best. And then, because of Manthodi I ended knowing exactly who I am).

From the above paragraph, the reader is able to know the truth and the person referred to by the title. Maphalla has successfully used effective and appealing titles for his work.

Again, Maphalla has chosen to use titles or headings for the various chapters in a book. The main reason for using this device is mentioned earlier on in this chapter. But, to remind ourselves we shall repeat it. The use of titles is intended to attract the reader's attention and interest. This device is prominent in the novels of Maphalla. Indeed, the titles of various chapters are able to keep the reader in suspense. And suspense keeps the reader's interest during the progression of events. When suspense operates effectively, the reader will keep wanting to know what will happen next, and hence read the book to the end.

The uses of titles help not to repeat facts, instead, an action or idea is expanded harmoniously. Maphalla is good in showing continuity of ideas and action in the various chapters. Again, titles somehow contain a summary of the main events of the novel. To illustrate the above-mentioned facts, we shall use the novel TSHIU-TSEO.

The main title of the novel "TSHIU-TSEO", leaves the reader attracted to it. Then, the headings of the different chapters stimulate interest and propel the reading of the book.

Chapter one, contains the heading "**Robala ka kgotso**". Here, the reader is informed about the death of Mohlophehi's father. The chapter centres around the announcement of the death, preparations for burial, right up to

the end of the funeral when Mohlophehi says the last words, that his father should "Rest in peace".

Then, chapter two reads as follows:

(5) **"Ke tshwara ka thata"** (p.1)

(I survived with difficulty)

It indicates to the reader that life starts to be difficult for Mohlophehi and his family. He is forced to do piece jobs after school hours and during school vacations in order to supplement his mother's income.

Chapter three reads as:

(6) **"Phaposing ya borutelo"** (p.16)

(In the classroom)

This title introduces Mohlophehi's encounter at school. He experiences difficult times, but, through all these hardships he performs very well at school.

In chapter four, a new year is introduced. The chapter is entitled:

(7) **"Selemo se setjha"** (p.20)

(A new year).

Mohlophehi still performs well at school and succeeds in his examinations.

Then chapter five introduces yet, another sad experience. It reads as:

(8) "Tsietsi e latela tshotleho" (p.26)

(Distress follows difficulties).

It becomes another strenuous year for Mohlophehi. His mother passes away and they are left behind as orphans. He remains with his sister. Life is not a bed of roses for Mohlophehi. As the name says, Mohlophehi (a sufferer), difficult times continue. As chapter six says it:

(9) "Shwalane e wele" (p.35)

(Dusk has fallen)

Hardships and sufferings become greater in Mohlophehi's life. The title of the chapter introduces these experiences clearly. The writer chooses to introduce the chapter with a quotation of a hymn which gives the reader a clear indication of Mohlophehi's situation. Through this title, the reader's interest increases and a feeling of pity is aroused. The reader becomes concerned and wishes to know more about Mohlophehi and his sister.

Hardships seem to increase day by day for Mohlophehi. We learn this, from the title given to chapter seven.

(10) **"Raka le shwetswe ke molebo"** (p.41)

(He has lost his supporter).

The title increases the reader's expectation of continuity of Mohlophehi's troubles.

But, the titles of chapter eight and nine give hope to the reader that life will change and improve for Mohlophehi. The titles are as follows:

(11) **"Tsietsing tsa letswalo"** (p.45)

(In troubled conscience).

And

(12) **"Lefelleng moo ke tsamayang"** (p.48)

(In the wilderness where I walk).

The message in these titles is very clear. That, through all the difficulties, Mohlophehi still has hope and looks to God for help. The titles are drawn from well-known hymns and serve to soften hearts, and to soothe the wounds inflicted during difficult times. Through these titles, the reader is able to know that Mohlophehi's faith is strengthened and he looks forward to challenging these troubles and overpowering them.

In the following chapters, the titles give an indication of change in the life of Mohlophehi. The reader experiences through the titles a feeling of improvement in Mohlophehi's life. He is accepted at the teacher training college, and he proves himself as one of the best students. And finally, the last chapter says:

(13) **"Kajeno ke mokete"** (p.83)

(Today is a feast).

This title ends it all in a beautiful manner. Mohlophehi gets married and becomes optimistic about the life that lies ahead. A feast is a symbol of happiness. Therefore, to the reader, the use of titles is an excellent indication of events. Maphalla has good reasons for employing this device in his novels.

4.1.1 Choice of titles

We have since, discussed and illustrated why Maphalla chooses to use titles as a device in his novels. It will also be important to look into how he chooses the titles for the various chapters in his work. Maphalla draws titles from various categories namely; proverbs, hymns, central images or main idea of the chapter. A brief discussion of the above-mentioned categories will serve to illustrate our assertion.

4.1.1.1 Titles drawn from proverbs

The proverb is the main traditional oral form that has influenced Maphalla to a great extent. He has extensively exploited proverbs as a

device to enrich his language in the composition of his novels. In the novel TSHIU-TSEO, titles of two chapters are drawn from proverbs. For example:

(14) **"Raka le shwetse ke molebo"** (p.41)

(He has lost his supporter)

This proverb indicates that the assistance that was usually available is no more. Maphalla chooses this proverb deliberately to suit the position in which Mohlophehi finds himself. His dependence upon his parents has come to an end. Death has brought miseries and the beginning of hardships in the life of Mohlophehi. The main idea that centres around this proverb is that, Mohlophehi has now to stand up and fight for survival. The reader reads this chapter with a clear indication of what to expect.

(15) **Tlhapi folofela leraha"** (p.63)

(You fish, take haste towards mud).

Here, the proverb is reduced. In full it should be as follows:

"Tlhapi folofela leraha, metsi a pshele o a bona"

(You fish, take haste towards mud, water dried up as you watched).

The proverb implies that in times of famine, one should content oneself with whatever is at hand. In this instance, Maphalla has used it to highlight the idea of desperation of an orphan as well as encouragement to the orphan not to despair. This proverb intensifies the reader's understanding of the thoughts and ideas expressed in the chapter.

In the novel NNA KE MANG?, the title of the first chapter is a proverb. It reads as:

(16) "Noka e tlatswa ke dinokana" (p.1)

(A river is filled by rivulets).

This proverb implies that a chief is supported by his people. Maphalla uses this proverb purposely to indicate the determination and desperation Matsekiso the wife to Tsholedi displays, when her husband shows reluctance in allowing her to continue with her business of selling liquor, Matsekiso believes that even a minor income is important because it supplements the main income in a household. Through this proverb, Matsekiso justifies her actions.

The title of the seventeenth chapter of KABELWAMANONG reads as:

(17) "Phokojwe e tshela moedi" (p.94)

(A jackal crosses a border).

This proverb is used in its reduced form. A complete proverb is:

"Phokojwe ha e tshela moedi e pata mohatla"

(When a jackal crosses a border, it hides its tail).

The choice of this title is brilliant. This title can be interpreted in two ways. Firstly, it can imply that Tsheole (referred to) is associated with a jackal which is usually known for its wildness. Yes, Tsheole has become wild and very alert in everything he is undertaking. The circumstances in which he finds himself, makes him to behave in that fashion. But, he had to change his attitude in order to be able to cross the border. Secondly, the proverb implies that a person behaves differently in a strange place. Mohlophehi had to behave differently to be able to escape from the hands of his captors. He finds himself inside a trunk in the truck to disguise. Yes, this title eases the tension which has been accumulated since the beginning of the book. Through this title, the reader reads the chapter with piece of mind, knowing that Mohlophehi will eventually defeat his captors by crossing the border to his beloved home.

4.1.1.2 Titles drawn from hymns

Maphalla's christian upbringing is evident in most of his works. It is one of the roots that fuelled his creativity. He chooses titles that are christian in inclination. These titles are drawn from the hymns of his church namely, Dutch Reformed Church. These hymns are also found in the hymnal book entitled "LIFELA TSA SIONE". In our discussion, we shall make use of the said hymnal book.

Now, let us compare the following titles used in his novels with those hymns found in the hymnal book mentioned:

- (18) **Shwalane e wele**
(TSHIU-TSEO: p.35)

(Dusk has fallen)

Compared with

Lala ho nna, shwalane e wele
in hymn No.222.

(Rest with me, the dusk has fallen)

- (19) **Tsietsing tsa letswalo**
(TSHIU-TSEO: p.45)

(In troubled conscience)

Compared with

Tsietsing tsa letswalo
in hymn No.117 with the title
"Tsietsing tsa letswalo"

- (20) **Lefeelleng moo ke tsamayang**
(TSHIU-TSEO: p.48)

(In the wilderness where I walk)

Compared with

Lefeelleng moo ke tsamayang

in hymn No.163 entitled

"Ke habile lehodimong"

(I am striving for Heaven).

All these headings indicate that the religion Maphalla imbibed from childhood finds expression in his novels. They bear testimony to his christian doctrine.

4.1.1.3 Titles drawn from a central image

Maphalla has also used images extensively in his work to convey a vivid meaning and description of his subjects. He uses an image to stimulate his readers to see, hear or touch objects he is describing. A brief discussion of some of such images will serve to illustrate our point.

In the novel KABELWAMANONG, chapter ten is characterized by the use of the image "**Kabelwamanong**". The title reads as follows:

(21) "**Kabelwamanong ke kabelwamanong**" (p.53)

(What is fed to the vultures will remain to be fed to the vultures).

This image "Kabelwamanong", by allusion, refers to the proverb "ngwana e motona ke kabelwamanong" (a male child is fed to the vultures.) This means that a male child is perpetually exposed to danger, therefore he must be prepared to suffer in order to succeed. This image is rendered metaphorically and suggests that a male child will always fight his way out to defeat the enemy. The writer employs it to give a vivid picture of this creature known as Kabelwamanong. Tsheole is referred to as Kabelwamanong, for, he is prepared to fight his way out and shows determination. He applies all the tricks he can think of in order to survive. Perseverance and dauntlessness are the key to his struggle. He encounters various problems in his attempt to fight for justice and to prove his real worth as a young policeman.

Again, in the same book, Tsheole is referred to as a jackal. This image is contained in the title of chapter seventeen.

(22) "Phokojwe e tshela moedi" (p.94)

(A jackal crosses a border).

This image is associated with wildness. Therefore, Tsheole has become a very wild man since his escape from his captors until he managed to quietly cross the border to his home.

"Kgodumodumo" is the image found in chapter nine of the novel NNA KE MANG?. The title of the chapter is:

(23) **Kgodumodumo** (p.72)

(The Dragon).

The writer uses this image to convey to the reader a violent situation. This image is capable of evoking fear and terror. In this chapter, "**Kgodumodumo**" marks the beginning of terror and hardships. It becomes a notorious and most feared creature. It is associated with the various deaths that occurred in the village. Maphalla chooses to use it metaphorically to represent his character Tsholedi (father to Tsekiso), who wanted to carry out his mission without being discovered who he is. Eventually however the truth is revealed about who carried out the killings and why.

4.1.1.4 **Titles representing the main idea of the chapter**

Most of the titles used in each chapter reflect the main idea of the events which take place. This device is used with a purpose of drawing the reader's interest and giving a gist of the contents of each chapter. This, can be illustrated by the following titles:

(24) **Pabala tsa metseng** – (KABELWAMANONG: 1)

(Which refers to the beautiful, distinguished girls in the village, who were in the lives of three close friends namely, Malefane, Tseko and Tsheole. The conversation was about their holiday with their girlfriends, when suddenly they met their tragic incident.

- (25) "Dipotso di feta dikarabo" – (KABELWAMANONG: 7)

(Questions are more than the answers).

Here, Tsheole and his other friend who survived are still in a state of shock, confused about what occurred to them. They ask themselves various questions, but only few answers can be achieved.

- (26) "Botjha ke palesa" – (KABELWAMANONG: 14)

(Youth is a flower). This title is drawn from this important message from one of their captors:

"Botjha ke palesa ya bohlokwa. Le se ke la lakatsa hore palesa ena e hlokolotsi e fotholwe ka mabaka a sa utlwahaleng".

(Youth is a valued flower, you should not wish that this precious flower be destroyed because of unacceptable reasons). These were the encouraging and motivating words referred to Tsheole.

- (27) "Lephoka la lefu" – (KABELWAMANONG: 19)

(Smell of death)

Here, Tsheole and friend Tseko, are severely illtreated. They experience daily punishment which would end in their death. Hence, the above title.

- (28) **"Robala ka kgotso motswalle"**
(KABELWAMANONG: 23)

(Rest in peace friend).

The title explains itself here. Tseko tries to escape, unfortunately he is killed. Then, with a painful heart, full of sorrow, Tsheole wishes his beloved friend a peaceful rest.

- (29) **"Thunya sa kgabola merung"**
(KABELWAMANONG: 63)

(Shots were fired in the forest).

The indication here is the seriousness of the situation in which Tsheole finds himself. There were shots fired all over the forest, directed at him, as he was the wanted culprit who escaped from his cell. In turn, the culprit managed to overpower one of the policemen, took his rifle and also started to shoot back.

- (30) **"Phokojwe e tshela moedi"** – (KABELWAMANONG: 94)

(A jackal crosses a border).

The title embraces the idea that, Tsheole proved himself and managed to pass through the border quietly and safely.

(31) "Ntwa ya kgumamela" – (KABELWAMANONG: 101)

(determinate fight or war)

Tsheole succeeded to escape from his captors. He then, led soldiers from his side to war with his captors. He was determined, enthusiastic and hopeful that victory would be on their side.

All these headings indicate that Maphalla does not write for the sake of writing, but he plans his work effectively to enliven the stories and intensify interest in them.

4.2 Use of Songs

Maphalla in his writing strives for direct reader–involvement. How does he achieve this? He achieves this, by making use of different types of songs as useful devices. According to Lestrade in Guma (1967: 102) a number of South Sotho songs "constitute the lyric and dramatic poetry of Bantu". This poetry in the form of songs is essentially intimate, personal and subjective. It describes the joy, sorrows, hopes and aspirations of the individual.

Coles (1985: 190) suggests that there are working songs, dance songs, love songs, war songs, wedding songs, religious songs, play songs, political songs,

protest songs and songs written for a host of other circumstances. Maphalla has employed various songs in different situations to provide suitable atmosphere for the occasions. In this discussion, our focus will be on the use of religious songs, ceremonial songs and protest songs.

4.2.1 Use of religious songs (hymns)

Christian influence is evident in Maphalla's work. The religion he imbibed in childhood finds expression in his writings. Maphalla chooses to use hymns as one of the devices to communicate his feelings to his readers. What is a hymn? Coles defines a hymn as:

"A lyric poem or musical composition expressing religious emotion and usually intended to be sung"

(1985: 93)

It stands to reason that a hymn is characterized by qualities of a poem, whereby a poem is described as a composition in metrical form, characterized by qualities of imagination, emotion, significant meaning and appropriate language (Coles; 1985: 149).

Hymns that Maphalla uses, have striking similarities with those found in the field of christianity. This reflects the amplitude of christianity upon his mind. He borrows with ease from existing hymnal forms. He takes over christian literary taste and uses it to reflect his world view.

Gérard (1971: 33) says:

"A christian hymn, after all, is little else than a praise song to God, and African writers were bound to find the genre congenial as it enables them to put traditional literary taste and poetic technique in the service of their new beliefs".

These hymns are not just used as a mere device to enhance his language, but they are ingeniously interwoven into his writings and express his total independence on the Almighty his Creator.

A discussion based on some of the hymns will serve to illustrate the above:

Maphalla decides to begin chapter six in TSHIU-TSEO with a quotation of a hymn. This hymn reads as:

(32) "Lala ho nna shwalane e wele,
Meriti ya bosiu ke ena,
Ba neng ba nthusa ba tsamaile,
Wena Morena tlo lala ho nna!" (p.35).

(Abide with me dusk has fallen,
Night shadows are here,
Those who were helping me are gone,
Oh! Lord come be with me).

Maphalla uses this hymn to express thoughts that are significant and sincere. He maintains that life is predetermined by God and man is incapable of changing situations. In this novel, Mohlophehi finds himself

in a predicament. Both his parents have passed away. The reality of life has come, he has to face it. The darkness is over him. The hymn is used to soften hearts and soothe the wounds inflicted by exposure to the misfortunes of life. The hymn has a comforting message which appeals to Mohlophehi not to despair, but to have faith and trust in the Lord. Maphalla, through this hymn, highlights his belief in God, and that God is the only saviour to rescue us from all the mishaps. When you are in trouble call upon him, you will survive.

In times of trials and tribulations, Mohlophehi pins his hope on his christian belief. He has hope that God is the master of his destiny. He believes that God is the only saviour of man, and calls upon him through the difficult times of his life. He resorts to the following hymn:

(33) **"Tsietsing tsa letswalo, ke bitsa ho wena,
O mamele thapelo, o nthuse Morena,
Lentswe la ka le fihle, tulong sa mohau.
A le ke le finyelle halalelong sa hao". (p.45)**

(In trials of conscience, I call upon you Lord,
Hear my prayer and help me Lord,
Let my plea reach out to you.
May my plea reach out to you, in your divine kingdom).

This hymn is associated with a prayer. Maphalla uses this hymn to reflect the extent of belief a person should have. Mohlophehi calls for help from God. He asks God to listen to his prayers, and be with him through all

the difficulties. He sings a praise song to thank the Lord for his protection and mercy. The hymn is usually sung to express appreciation.

The hymn says:

(34) **"Re a o boka Morena
Re ntse re thabela wena
Re sa phela ka mohau
Ka paballo ya hao Ntate". (p.47)**

(We praise thee Lord,
We are thankful
We still live by your mercy
By your protection Father).

Maphalla demonstrates his artistic skills by employing a hymn at the beginning of the chapter and at the end. This chapter evokes a feeling of pity in the reader. The reader thinks of the perpetual pain that Mohlophehi is exposed to. The endless violence that torments his spirit and the ill-treatment to which he is subjected. The expressions "**Ke bitsa ho wena**", "**O mamele thapelo**" and "**O nthuse Morena**" contained in the first hymn are very powerful. They reflect complete dependence on the Lord. The reader becomes involved even spiritually. The situation is such that Mohlophehi can no longer accept the pain he is going through. Life complicates daily, he encounters more problems with his uncle's family. But, through all these violent circumstances, he sees the Lord as his Shepherd and protector. He believes in his faith. In chapter nine, he

twice quotes a hymn which implies that he is convinced that it is only through God's intervention that an individual can overcome his obstacles. Maphalla, through this hymn, highlights to the reader the importance of God in our lives. The chapter opens with this hymn:

(35) **"Lefeelleng moo ke tsamayang,
 Ho lahleha ba bangata
 Empa nna ya ntsamaisang,
 Ke Jesu ke monga tsela". (p.48)**

(In the desert where I go,
 Many get lost
 But for me, the one who guides me
 Is Jesus the King of the road).

The purpose of using this hymn is to emphasize the fact that, in the midst of all the sufferings we experience, if you trust in the Lord, he will always avail himself. The hymn has a comforting and guiding message.

In KABELWAMANONG, Tsheole finds himself suffering from the cruelty of his enemies. He realizes that he has done a wrong thing by taking the minister's suitcase, although circumstances led him to do that. He finds himself singing this hymn, which has comforting words; and it was sung by the minister's wife.

(36) "Lefifing le letsholetsho,
 Le mofuteng o kgopo,
 Ikgetheng lona ba Jesu,
 Kgabang ka kgalalelo!
 Le kganye, le eme qhoweng
 Le bonesetse tsela
 Mme e mong ya lahlehileng,
 A ka bona a phela. (p.40)

(In great darkness
 Among wicked people
 Separate yourselves you, who belong to Jesus
 Be proud of your holiness
 Be bright and stand on top
 And brighten the way
 Whoever is lost
 May repent and be saved).

Maphalla succeeds through this hymn to create an atmosphere filled with motivation. Tsheole is motivated to prove his innocence and defend his cause against the ungodly. He finds comfort and relief from the words of the hymn. He vows that he will not despair, but will fight tooth and nail to overcome evil.

The use of the above hymns demonstrates clearly that the writer's attitude towards life is greatly influenced by his christian faith. He believes that solution for problems is found in Heaven and real justice can

be attained and maintained through respect and fear of God. Maphalla appears to find solace and sanctuary in his christian religion. We also note the solemn tone that results from the use of these hymns.

4.2.2 Use of ceremonial songs

A wedding song is a ceremonial song that is still preserved among the Basotho. It is sung on the day of celebration. Wedding songs are usually short and jovial. These songs are usually accompanied by beating of drums and stamping of feet on the ground. They are characterized by a strong rhythm which conveys pleasure to the ear and women ululating in high pitched voices.

We shall demonstrate the above with examples:

- (37) **Fiela, fiela, fiela ngwanana,
 Fiela, fiela, fiela ngwanana,
 Fiela, ngwanana, o se jele matlakaleng
 Fiela, fiela, fiela ngwanana,
 Fiela, fiela, fiela ngwanana,
 Fiela ngwanana o se jele matlakaleng.
 Mmamonnao ke tjhobolo, tjhobolo ya mosadi,
 Fiela ngwanana, o se jele matlakaleng!**
 (TSHIU—TSEO: 74).

(Sweep, sweep, sweep my girl
 Sweep, sweep, sweep my girl
 Sweep my girl, don't eat in a dirty place
 Sweep, sweep, sweep my girl
 Sweep, sweep, sweep my girl
 Sweep my girl, don't eat in a dirty place
 Your Mother-in-law is strict, very strict woman!)

(38) Le mo nkile ngwana rona,
 Le mo nkile ngwana rona,
 Le mo nkile ngwana rona,
 Re sa tla bona!
 Le tla mo tentsha mekotla,
 Le mo apese lekgonya,
 Hoba mmae le ntatae ke mafutsana!
 (TSHIU-TSEO: 75).

(You have taken our child,
 You have taken our child,
 You have taken our child,
 You will let her wear a sack
 Her blanket will be two joined sacks
 Because her mother and father are poor!)

These songs appear towards the end of the novel TSHIU-TSEO. They suggest a happy ending. Mohlophehi's sister is getting married, everyone is enjoying himself. Gone are those days of sorrow and hardships.

Mohlophehi is about to complete his teacher training course. Maphalla makes his narratives look real. The events which occur in the narratives prove to be real and project daily occurrences in our lives. By using such songs, the writer wishes to express or bring back that happy environment which prevailed before.

In the last chapter of the novel, Mohlophehi is now a qualified teacher and also gets married. He has gone through the ups and downs of life, but, eventually he succeeds to achieve what he has since striven for. Maphalla expresses Mohlophehi's emotions as follows:

- (39) "E, ruri ho jwalo. Thabo eo, le monyaka oo, le nna ke ne ke di latswe, mme ka utlwa monate wa letsatsi leo le bohlokwa bophelong ba ka. E ne e le ditlatse le mehoo ka hohle, dipina ho binwa tse monate tse neng di lokiseditswe lona letsatsi leo.

Kajeno ke mokete, kajeno ke mokete,
 Kajeno ke mokete, mokete wa lenyalo,
 Utlwang hle ho a binwa, utlwang hle ho a binwa,
 Utlwang hle ho a binwa, dipina tsa lenyalo".

(TSHIU-TSEO: 84-85)

(Yes certainly it is like that. I also tasted that happiness and that joy of that special day in my life. It was excitement and shouts all over, people were singing harmonious songs prepared specially for that day.

Today is a feast, today is a feast,
 Today is a feast, a wedding feast.
 Listen they are singing, Listen they are singing.
 Listen they are singing the wedding songs).

Again, in KABELWAMANONG chapter fourteen, we find songs which are meant to entertain and to ease the pressure of work. These songs are short and jovial. Tsheole and his teammates are involved in a serious training session, to prepare for a very serious match. They resort to singing in order to ease the strain. There is excitement about the coming match. They sing the following songs:

- (40) "Ha re bapala moya o thole,
 Ha re bapala moya o thole,
 E, ruri moya o thole
 E, ruri moya o thole,
 Re makanyane moya o thole,
 Re makanyane moya o thole,
 E, ruri moya o thole
 E, ruri moya o thole
 (KABELWAMANONG: 78)

(When we play let the wind stop blowing,
 When we play let the wind stop blowing,
 Yes, certainly let the wind stop blowing
 Yes, certainly let the wind stop blowing
 We are hyenas let the wind stop blowing

We are hyenas let the wind stop blowing
 Yes, certainly let the wind cease blowing,
 Yes, certainly let the wind cease blowing!)

(41) "Moholodi, wa lla Moholodi

Wa lla,

Moholodi, wa lla Moholodi

Wa lla!

Ntate wee!

Wa lla!

Mme wee!

Wa lla Moholodi wa lla!

(KABELWAMANONG: 79)

(The eagle is crowing the eagle

It's crowing,

The eagle is crowing the eagle

It's crowing!

Father please!

It's crowing!

Mother please!

It's crowing, the eagle is crowing!)

(42) "Mankokosane, pula e a na,

Pula e a na, pula e a na

Mankokosane, pula e a na,

Pula e a na, pula e a na,

Pula ya kwalla baeti!"

(KABELWAMANONG: 79).

Mankokosane, it is raining,
 It is raining, it is raining,
 Mankokosane, it is raining,
 It is raining, it is raining,
 Rain prevented visitors!)

Songs employed above, describe the joys, hopes, and aspirations of the teammates. But, for Tsheole, the songs soften his heart and soothe the wounds he suffered by overexposure to the misfortunes of life. The spirit of his teammates is very high and they are confident that they will win the match. Maphalla aims at drawing the attention and interest of his readers. He creates an environment which seems real, and the reader finds himself involved in the actual singing.

4.2.3 Use of protest songs

A protest song constitutes a comment on the task being performed or a complaint about the hard life that it entails. It includes the condition of the worker and or the cruelty and meanness of those in authority. Let us look at the following songs and see how they are employed:

- (43) **"Dikate tsa kajeno di a tshabeha,
 Dikate tsa kajeno di a makatsa,
 Batho re bona manti, re bona mehlolo,
 Mebutla e lelekisa dintja le manamane,
 Ramasedi a nthuse ke tsohe ke shwele,
 Ke tsohe ke thobetse sono tsa lefatshe, mahlomola
 Ke thobetse makaqabetsi, ke thobetse mefehelo
 Ke suthile mapatlelong a disala, manyampetla"**
 (KABELWAMANONG: 47)

(Happenings of today are dreadful,
 Happenings of today are amazing,
 We people see miracles,
 Hares chase dogs and calves
 God help me to wake up dead.
 Help me to run away from the problems of this world,
 Run away from the difficulties and hardships.
 Away from the complicated difficulties.

Life seems to be a series of miseries and misfortunes. Here the old man's song is meant to express his dissatisfaction with the daily problems and mishaps he is exposed to. He protests against the misfortunes and evil that befall people. He also feels helpless and resorts to calling upon God to intervene and take his life, remove him from this life of hardships. This is the message conveyed by the song. The song reveals the writer's attitude of frustration inherent in life.

In KABELWAMANONG, Tsheole is the most wanted man in Kgaphadiolo and around its neighbouring villages. He employs all the tricks he can think of, in order to escape. He gets a lift from the local truck and joins in the singing. The song is meant to reflect the grievances the workers have towards their employers. The song says:

(44) **"Tshotleho ya mehleng ena e kgolo**
 Tshotleho ya kajeno nna ke a e tshaba
 Tshotleho ya ho phela ka letswalo sa leeba
 Tshotleho ya ho jella kgwebeleng tootela.

Ka mona ka makgoweng re a fufulelwa
Re papaela le ho feta ntja tsa makesi
Mofufutso wa rona o tswela boyeng
Re sehlella bompodu ba kobile mangole"
(KABELWAMANONG: 92)

(Troubles of nowadays are great,
 Troubles of today I fear
 Troubles of living with a conscience like a bird
 Troubles of eating with a sore heart.

Here at work we perspire
 We go on without knowing where, like greyhounds
 We get no reward for our work
 We work for our superiors who are relaxed).

In the first verse above, there is a repetition of the word "tshotleho" (troubles or difficulties), which is used purposely to emphasize the difficult times people find themselves in. In all instances, this word is preceded by a possessive stem, which actually describes the quality of the difficulties encountered. The rhythm resulting from the repetition of "tshotleho" is obvious. It presents such a visual picture to the mind as that of the singing men. The writer enables the reader to participate in their concern. The second verse constitutes a comment on the task being performed and a complaint about the hard life that is being experienced. It expresses the idea of hardwork.

4.3 Use of letters

The term "letter" is commonly used in our daily lives. Firstly, it can mean a sign representing a sound of which words in writing are formed. Secondly, it refers to correspondence exchanged between acquaintances or friends. Our discussion here, will focus on the second explanation. Maphalla has found it to be a valuable device to use in his works. He has used letters for various reasons which will be looked into in the following discussion.

The first letter that we shall focus on is in TSHIU-TSEO written to Mohlophehi. He is given this letter by one of the valuable neighbours known as Mmatshola. The letter was written by his mother before she died and gave it to the old woman to keep it safely until such time that it is possible to give it to Mohlophehi. It is a very touchy letter and important in the life of Mohlophehi. The letter contains valuable information.

Maphalla prefers to use this letter to give information which could not be communicated earlier on before Mohlophehi's mother died. He prefers to use this device in order to deviate from the usual style of communication. The information received through a letter has more impact and effect on the person it is written to. And, even to the reader, it brings an element of reality. In this way, Maphalla is able to present events in a dramatic way and creates a truthful atmosphere.

Mohlophehi's mother wrote this letter with deep feelings. Now, one imagines Mohlophehi's reaction after reading the letter. The letter projects Maphalla's feelings towards man and life as a whole. The letter is written to

advise Mohlophehi on what to expect in life and how to behave as an orphan. We shall take an extract from the letter to illustrate our point.

(45) "O sa le monyenyane haholo ho tseba hore lefatshe lena ke lempetje, le fetoha motsheare le bosiu, maria le hlabula, empa le ha ho le jwalo, ke lokela ho o bolella hore o tle o dule o ikatetse. Ntatao o itse ke o bolelle hore o tla teana le mathata lefatsheng, mme ha o sa itebela, lefatshe lena le tla o phethola, le o fetole ntho eo le wena ka bowena o tla e nyonya. Ithute motho ngwanaka, mme o se ke wa itshetleha haholo ka yena. O se ke wa ba wa tshepa motho wa nama le madi haholo, mme o se ke wa mo fetola setshabelo sa hao. Itshwarele ka matsoho a hao mme o tshepe Ramasedi hodima tsohle".

(TSHIU-TSEO: 32).

(You are still young to know that this world is a chameleon, it changes day and night, winter and summer, but even if it is like that, I have to tell you to stay prepared.

Your father said I should inform you that you will experience hardships in this world, and if you are not ready, this world will change you to something that you will also despise. Study a person my child, do not depend too much on a person. You should never trust a person of flesh and blood and make him your refuge. Use your hands and trust God above everything.)

This letter informs Mohlophehi of the rough and changing world we live in, and never to put his whole trust in a person. But, above all, to have faith and trust in the Lord. Yes, certainly Mohlophehi experienced hardships throughout his growing age. Even the people he trusted, whom he expected help from, turned against him. But, because of the inspiring, encouraging and motivating words from the letter, he manages to survive and overcome all the difficulties he is faced with. This letter carries valuable information for Mohlophehi and also for the reader. Everything mentioned in the letter depicts exactly the kind of world we live in. In Sotho we say "**mphemphe e a lapisa motho o kgonwa ke sa ntlo ya hae**" implying (constant begging is not as satisfactory as doing things for yourself). A person should not depend solely on others, but should stand up and do things on his own. This is the message conveyed in this letter. The letter is educative even to the reader, because all that is mentioned in the letter, is exactly what we experience in our daily lives.

The second letter is again directed to Mohlophehi from his schoolmate Dibuseng. Here, the letter expresses feelings which cannot be communicated directly. Maphalla is trying to highlight the fact that sometimes it is difficult to express your views directly to a person. But, it is through a letter that one can freely communicate his views and intentions. Dibuseng is able to express her feelings freely through a letter. Maybe, she was very shy to accept the proposal directly (face to face). Instead, a letter was a more appropriate vehicle to convey her feelings. She says:

"Ke ithutile ho o tseba le ho o tshepa, mme ka hoo ke ithutile le ho o rata haholo" (p.72)

(I have learnt to know you and to trust you, and therefore I have also learnt to love you much).

NNA KE MANG? is another novel characterized by letters. This device is one of the powerful and effective devices Maphalla has employed to communicate with his readers. The first letter is employed to convey a message of love to Tsekiso from his girlfriend. It informs the reader about Tsekiso's dedication to Morongwe and in turn Morongwe's dedication. This letter projects a true reflection of true lovers and their behaviour in daily life. Maphalla brings in that component of reality, into his novels. This can be illustrated as follows:

Morongwe writes to Tsekiso and says:

(46) **"Ke a kgolwa o tsamaile hantle, mme moo o leng teng o se o ntse o qalelletse ho nkgopola jwalo ka ha o ntshepisitse ho nkgopola motsotsong o mong le o mong wa letsatsi le leng le le leng la selemo sena, le wa bophelo ba hao kaofela". (p.14)**

(I hope you travelled safely, and you are now thinking of me, as you have promised that you will remember me each minute of each day of this year, and of your whole life).

Tsekiso is very worried about the situation at his home. He writes to his father to express his views and disappointment about the whole issue. His home has turned into a full time tavern. The love, care and unity which existed at his home is no more. He expresses his concern through a letter on page thirty two.

Then the third letter is longer than the previously mentioned letters. This indicates the intensity of feeling and thought that is evident in the letter. The letter serves to inform Tsekiso about the worst event that shocked the whole village. Maphalla employs suspense here. The letter does not immediately state the incident, instead, we hear of the incident later in the letter. The reader is kept in suspense in order to read further to get more information.

The language Maphalla employs in this letter is powerful and evocative. It presents such visual pictures to the mind as that of drunk people who are unlawfully together. Mmatsekiso and Nthapeleng (well-known businessman) are found together in the office by the wife to Nthapeleng. This poor woman experienced shock and collapsed. She is only discovered late in the night by Tsholedi the husband to Mmatsekiso. He informs the police. The atmosphere changes to a nightmare. Tsholedi is very disappointed and disgusted. He cannot believe what his eyes have seen.

The contents of the letter affects Mohlophehi seriously. He thinks of his family's name which has been dragged into the mud. He is very disappointed and ashamed of this dreadful situation. The letter expresses past incidents which were not mentioned earlier in the book. The reader is able to know

through the letter, the fate of Mmatsekiso and Nthapeleng. This is typically how news spread in life. A person learns or discovers a certain issue, then he spreads it to the next person, that person also spreads it to the other one. As a result that issue reaches the third person already with some additions.

In chapter eight we learn of the fourth letter which is being written. This letter is from an emotionally depressed person, who writes about his experiences and observations in life. It contains matters too difficult, even for great, important people. It is written over a long period of time. This letter is written to the world, to everyone who lives in it and has the ability to understand situations. It is said "lengolo lena e kaka ke mmapa, ke moralo, ke motjha" (this letter seems to be a map, a foundation, a trace). Maphalla's style helps to generate tension, the reader starts to wonder what the letter is all about and who the writer is. We shall hear more about this letter later in our discussion.

Again here, the fifth letter reveals the evil that man does, unaware of the repercussions thereof. The writer highlights the general behaviour that people display in our daily lives. The letter reflects deeper feelings about the unacceptable behaviour of certain characters. Maphalla uses this letter to reveal the "real" Mmatsekiso. We come to know more about Mmatsekiso's character and how she regards other people. The letter highlights issues which are unknown to the reader. Tsekiso, the writer of this letter, is perturbed about the situation at his home. He writes to his father in order to find out the real truth about the incident. We as readers participate in his tension and psychological experiences.

The sixth letter is written to Tsekiso from his concerned father. The letter is written with deep feelings. Maphalla's technique evokes in the reader, profound sympathy for pitiable situations. His language shows his feelings towards the situation or persons described. Maphalla's christian influence is also evident in these letters. For instance, in this letter, the following extract has a biblical ring:

- (47) "Tshimolohong Modimo o bopile motho, e leng monna. Re bala mangolong hore Modimo o bopetse monna, mosadi. Ho bile ho ngodilwe hore mosadi o kentse monna molekong, ka hona lefatshe lohle la kena molekong. Lefatshe le tjee, le tjee ka mosadi. Ke tjee, ke tjee ka mosadi Tsekiso. Mmao. E, Mmao". (p.105-106)

(In the beginning God created a person being a man. We read in the Bible that God created a woman for the man. It is also written that she dragged the man into temptation. As a result, the whole world fell into temptation. The world is as it is, as it is because of a woman.

Tsekiso, I am what I am because of a woman. Your mother. Yes, your mother).

The last letter is read with great concern and curiosity, especially that it is entitled "lengolo la **kgodumodumo**" (Monster's letter). Kgodumodumo is a ferocious creature like a crocodile often with wings and claws. This image is associated with destruction. The situation is becoming more complicated. Tension is mounting, the reader is anxious to know the contents of the letter.

Maphalla uses this image to portray the real nature of life. It reveals all the evil that man does. The focus is on the behaviour of people in their different levels in life. For instance, the rich and the poor, the unequal treatment of people and the undermining of poor people. It appears that Maphalla uses this letter as a tool for disentangling life's problems and complexities. He highlights some of these problems in the following extracts:

- (48) "Empa, monghadi mohlophisi, ntumelle hore ke bolele hore lefatshe lena ha le sa le ka moo Modimo o neng o le bopile ka teng. Motho wa kajeno ha e sa le motho yane eo Modimo o mmopileng. Kgethollo e iphile matla. Kaekae ho na le moo ba bang ba ileng ba iphumana ba le matla ho feta ba bang, ba le maemong a phahameng ho feta ba bang. Ke moo kगतello e qadileng teng. Ba matla ba tlatlapa ba fokolang. Ba maemong a hodimo ba hatella ba maemong a tlase. Ke masisapelo fela". (p.141)

(But, master editor, permit me to inform you that this world is no longer similar to the one created by God. People of today are different to those created earlier by God. Somewhere, there are people who reckon themselves to be above others. That is exactly how oppression started. Those who are strong ill-treat and frustrate the weak ones. Those in high positions oppress down-to-earth group of people. It is just sorrows).

- (49) "Mohlophisi, ke qetella ka ho re lefatshe lena le kajeno ha le a loka, mme le tlamehile ho fediswa ka potlako, lona le bohle ba phelang ho lona. Mohlomong ha fatshe lena le se le mentswe ke kgodumodumo, ho tla hlaha moloko o motjha, o tla tseba hore bohle re batho, re a tshwana, ha ho ya tlamehileng ho hlekefetsa le ho tlatlapa e mong ka mano le bomenemene".

(Editor. I conclude by stating that this present world is full of evil, and therefore must be annihilated as soon as possible together with all in it.

Maybe after this world has been engulfed, swallowed by a monster, it will be populated by a new generation which will realize that we are all human-beings, we are the same and that none is entitled to ill-treat others or to brutalize others by tricks and deceit).

Our discussion in this chapter has thus far centred around how Maphalla employs titles, songs and letters to enhance his literary communicative style. The use of these devices has a commendable effect and the devices are beautifully interwoven into the work. They give depth of meaning and reality to his narrative. These devices help to convey and illuminate the writer's ideas, thoughts and feelings in such a way that these (ideas, thoughts and feelings) appeal to our senses of perception. In the next chapter our focus will be on how he employs poetry in the writing of his novels.

CHAPTER 5**5. USE OF POETRY****5.1 Use of poems****5.2 Conclusion**

CHAPTER 5

5. USE OF POETRY

Our main concern here is to look into how Maphalla has employed poetry in the writing of his novels. This is hardly surprising because Maphalla is one of the major poets in Sesotho today. The influence from oral tradition does not only serve as the root, but also provides the source for Maphalla's creative ability and world view. African poetry is seen as a weapon the African uses in his struggle for reform and improvement of life in general. Thus, Maphalla in the writing of his novels has found it difficult to exclude poetry. We find it to be necessary to understand what poetry is, so as to have a considerable insight into what we are discussing.

Coles (1985: 150) maintains that poetry is:

"A composition that evokes emotion and imagination by the use of vivid, intense language, usually arranged in a pattern of words or lines with a regularly repeated accent or stress".

Therefore, Maphalla has used poems in his writings in order to express views, thoughts and ideas that are significant and sincere. He has used poems in various situations to express various emotional experiences. Firstly, we shall concern ourselves with poems which mention death in one way or another.

5.1 Use of poems

In TSHIU-TSEO chapter one, we find a poem about the death of Mohlophehi's father. This poem conveys Mohlophehi's feelings and how he conceives death.

He accepts the passing away of his father and knows that the death of his father is real, because he actually witnessed it. So, the writer expresses his feelings as follows:

- (1) Ithoballe ka kgotso Lekgolokwe,
 Wena kgalala ya dikgalala, Taelo,
 Taelo ke ya Ramasedi o e phethisitse,
 Ithoballe Phuthi ya Maroha le Molotsana
 O titimme sa hao sebaka kgalala,
 Ho setseng ke ho rona ho phethisa,
 Phomola ka kgotso le mohau koo o yang ...

Ithoballe mohale wa bahale, Taelo
 Wena kgalala ya dikgalala, Lekgolokwe
 Re sa tla bua re reng ka wena kgalala,
 Athe Lehodimo le o bitsitse o ile,
 O orohetse ho baholo ba hao Lekgolokwe.
 (p.5–6).

(Sleep in peace Lekgolokwe,
 You leader amongst great men, Taelo,
 It is God's will, you have accomplished it,
 Sleep Phuthi of Maroha and Molotsane
 You have run your part great leader
 What remains is for us to accomplish
 Rest in peace and grace wherever you are going.

Sleep hero of the heroes, Taelo,
 You leader amongst great men, Lekgolokwe,
 What more can we say about you great leader
 For the heaven has called you, you are gone,
 You have returned home to your elders, Lekgolokwe).

The manner of expressing Mohlophehi's feelings appeals to the eye and the emotions of the reader. Maphalla proves to be very creative in his writing. In the above extract, he plays around with words to appeal to the reader's imagination and to communicate the narrator's deep feelings about the loss of his father. The writer uses the refrain

**"Ithoballe ka kgotso Lekgolokwe
 Wena kgalala ya dikgalala, Taelo"**

to emphasize the idea that Mohlophehi has accepted his father's death and therefore, pays tribute to him. Maphalla changes the ordering of names "Lekgolokwe" and "Taelo" in the second verse. Instead of ending the first line of the second verse with "Lekgolokwe", he decides to end it with "Taelo". The writer does not forget to mention the name of the Lord in his work. In the third line of the first verse he says: **"Taelo ke ya Ramasedi o e phethisitse"** (It is God's will, you have accomplished it). That christian influence is there, within the writer.

Again, on page thirty three the narrator being Mohlophehi, pays his last tribute to his beloved mother and says:

- (2) "Tsamaya ka kgotso moradia Matebele
 Tsamaya ka kgotso mosadi hara basadi
 Robala o re roballe Soothwana kgalala
 O re kopele kgotso, le mohau moo o yang
 Ithoballe Mmamohlophehi, o hlophehile ho lekane
 Ithoballe, phomolo e a o tshwanela"
 (p.33–34).

(Go in peace the daughter to the Matebele
 Go in peace the woman amongst women
 Sleep, sleep for us dark brown skinned leader
 Please ask peace and mercy for us, wherever you are going
 Sleep Mmamohlophehi, you suffered its enough
 Sleep, rest suits you.)

This poem conveys the sorrow and loneliness which remains when a mother one cherished is no more. The writer expresses Mohlophehi's deep feelings about his late mother. The writer employs repetition of "tsamaya ka kgotso" to stress the intensity of sorrow in Mohlophehi.

In KABELWAMANONG, Maphalla, through Mohlophehi, protests against death. Mohlophehi is confounded by the cruelty of death. He addresses death directly, personifying it as though he and death are both involved in a quarrel. Death is perceived as an enemy which fights people and brings sorrow to them. Death has long been there, but everytime it comes, it shocks and it is unacceptable. Death is described as follows:

- (3) "Lefu towe o se nang phomolo
 Lefu towe o se nang mohau,
 Lefu towe o se nang kutlwisiso,
 Lefu towe o se nang maitseo,
 Lefu o tsenene e hlabang bohlaswa,
 O sefelo se se nang kgefutso,
 Ho neng o tsoka maikutlo a baena,
 Ho neng o kgaola lerato le tuka,
 Ho neng o kgwesa masea, diporopotlwana,
 Bana ba be ba hole hampe, ba hole bohase?
 (p.30).

(You death without rest
 You death without mercy
 You death without manners
 You are a javelin which stabs like an assegai,
 You are a storm which blows without stopping,
 How long have you blown my brothers
 How long have you been interrupting an
 overwhelming love,
 How long have you been weaning big stout babies
 Children even turn to grow being motherless).

The repetition of the words "Lefu towe" (You death) in consecutive lines permits the extension of the idea introduced in the first line. This repetition is used to emphasize the persona's distaste for death. This exaggeration is intended to achieve effect. Death is perceived to be cruel, merciless, without

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understanding and without manners. Death comes at any given time, it does not prepare you. Again, the initial repetition of "ho neng" is important here. Maphalla repeats "ho neng" not only for rhythmic effect but also to focus on the long period of suffering which is caused by death. This poem expresses thoughts that have an element of reality and sincerity in the writer's style. The well-placed repetitions contribute to its powerful effect.

In the following example, Tsheole wishes that his death should bring light to his brothers and sisters. Death should bear a valuable fruit from which all the youth shall learn. In other words, Tsheole has lost hope of ever surviving. He sees death as inevitable, and resorts to the words of this poem as consolation.

(4) "Lefu la ka e mpe e be leledi
 Le bonesetse baena le dikgaetsedi
 Lebitleng la ka ba ithute bophelo
 Bokgabane ba botho le semelo.

Madi a ka a fetohe a pholoho
 Tjhabeng seso a sesetse tokoloho,
 Tokoloho ditshotlehong le bokgobeng
 Bana beso ba ke ba utlwe le ditsebeng".

(KABELWAMANONG: 14)

(Let my death bring light
 That will shine for my brothers and sisters.
 At my grave let them learn about life
 Righteousness of mankind and nature.

Let my blood turn to be salvation
 To my nation, let it bring freedom
 Freedom from troubles and slavery so that
 Our sisters and brothers may have peace of mind.

Death is regarded as an opportunity to bring freedom, and free people from their troubles. Tsheole wishes his death to be a blessing for all those who experience difficulties. This poem is biblically inclined. It expresses the same sentiments as those in the Bible, whereby Jesus Christ is regarded as a Saviour.

Secondly, Maphalla employs language brilliantly to describe objects, situations or people. His language is an expression of good ideas in the form of poems. Let us look at the following poems to illustrate our point:

- (5) **"Hauhelele Tjhutjhumakgala**
Helehelele terene e mosa Matshonyane
Le re ha le a e bona ha e hlaha ka lekgalo
E tia e hahametse kgongwana ya mmuso
E befile, e beile nko hodima seporo
Tshepe tsena e di hatikela lonyeng"
 (TSHIU-TSEO: 60)

(Hail, you train,
 A merciful train Mantshonyane (little black one)
 Would you say you did not see it appearing
 between the mountains

Running fast the young beast of the government
 Angry with its nose on the rails
 Treading wickedly on the rails.)

The description of the train is beautiful. This train is given the qualities of a person whereby it is regarded as being merciful or graceful. The writer uses personification to inject life into this train. In the fourth line, the writer refers to the train as "kgongwana". The word "kgongwana" is used as a metaphor and is strengthened by the possessive construction that follows it. The writer expresses the importance of a train as a means of government's transport. To Mohlophehi, it is a valuable transport vehicle which takes him safely to his place of learning.

- (6) "Maketolane wa dinatla di ikatetse
 Ketola baditjhaba, o pholose ba haeso
 Maqhawe a direng ke ana a thohothetswe
 A rerile ho nyametsa hlooho tsa bana beso
 Wena Senwamadi sa holehole dihlabeng
 Wena moehlanaki ha taba di le bothateng
 Lwana ya dibono o tabolele dira ditipana.
 Wena lerumo la ho hlatsa tholwana tsa mollo
 A ko hlatse mahlwele a nkgele Kgaphadiolo
 Harola batlatlapi o sireletse baena
 Tsometsa le ona marena a direng mealong"
 (KABELWAMANONG: 66)

Overthrower of strong prepared heroes.
 Overthrow foreign people and rescue your brothers
 Here are heroes of the enemies angry,
 Planning to destroy our brothers.
 You parasite person of far-faraway.
 You fighter when things are difficult.
 Fight fiercely and tear the enemies tippets.
 You spear that vomits the fruits of fire.
 Please vomit clots of blood to smell
 for Kgaphadiolo.
 Tear apart the plunderers and protect
 our brothers.
 Take even the Kings of the enemies
 by surprise.

The use of personification and metaphor is evident here. A rifle is given that human quality which presents a brilliant visual image. The images (**maketolane**, **senwamadi**, **lerumo** and **moehlanaki**) portray a picture of a valuable and trusted weapon, which can kill great men even those in high positions. This personification also expresses the importance of the weapon to Tsheole. It saved him during critical times.

Again, Tsheole finds "darkness" to be his refuge. He is able to move around in the dark without being noticed by his enemies. He values darkness, and he will continue to enjoy to be in the dark as long as he is still in Kgaphadiolo. The writer expresses his (Tsheole) praise for darkness as follows:

- (7) "Lefifi, motswalle wa ba mahlomoleng
 Wena setshabelo sa ba hlasetsweng
 Wena mmaballi wa ba palehong
 Wena qhobosheane ya ba matswalong
 Wena motshedisi wa ba llang menyepetsi
 Nkparele, o mpate ka mapheo a matsho
 Nyene ke leebe, ke jella kgwebeleng
 Ke tumme ka mahlonoko, ditsietsi"
 (KABELWAMANONG: 94)

(Darkness, friend to those in sorrow
 You the refuge for those attacked
 You protector of those in flight
 You protector of those in fear
 You comforter of those who cry tears
 Cover me and protect me with your black feathers
 Daytime I am a dove, food rests in the throat
 I am famous for my sorrows and troubles.)

Maphalla's descriptive ability is most evident in these extracts. He presents darkness as a comforter to Mohlophehi who is in dejection. Maphalla uses the repetition technique, repeating the word "**wena**" (you) to emphasize and heighten the importance of darkness. Darkness has proved to be Mohlophehi's sanctuary. The reader, through this poem recognizes the advantages and disadvantages of darkness. In most cases darkness is preferred by people who want to remain unidentified. Darkness is a playground for evil-doers, while others prefer it for security reasons.

(8) "Ruri, nna ha ke sheba thaba tsena,
 Ka mahlo a nama ke sheba thaba tsena
 Mehopolo ya ka e loloma e sa qete
 Pelo le matswalo di fothoha nameng!

Ruri, nna ha ke sheba dithota tsena
 Ka mahlo a nama ke sheba thota tsena
 Maikutlo a ka a hana ho phomola
 Moya wa ka o ntshiya o solla sebakeng!

Ruri, nna ha ke tseba mawatle ao
 Ka ihlo la moya ke sheba mawatle ao
 Dikeledi ke tsena di keketla marameng
 Bophelo ba ka bo aparelwa ke mahlomola".

(NNA KE MANG: 133–134)

(Indeed, when I look at these mountains
 With naked eyes, I look at these mountains
 My thoughts jump continuously
 My heart and conscience are pulled out!

Indeed when I look at these plateaus
 With naked eyes, I look at these plateaus
 My feelings refuse to rest
 My soul wonders in the air

Indeed when I look at that sea
 With a spiritual eye, I look at that sea
 Here are tears, trickling down my cheeks
 My life is covered in sorrow!)

Ideas in this poem are expressed with intensity of feeling and thought which captivate the mind of the reader. The poem expresses emotions evoked by certain circumstances. Morongwe expresses dissatisfaction over a friend's deceitfulness. Tsekiso pretended to be a loving friend over a number of years, but today he shuns her. She cannot accept the disappointment. Her emotions become very high. The poem portrays her feelings in a pitiable manner. The reader becomes involved emotionally and sympathizes with this character. This also shows the writer's feelings towards the person. The writer uses refrain to emphasize those happy days when Morongwe and his lover Tsekiso used to be together. After each refrain the writer highlights the feelings that Morongwe now experiences. It is a really unfair treatment which no one can easily forget. Such experiences do occur in general life. Maphalla's work projects today's experiences, which somehow, contribute to the reader's interest.

In KABELWAMANONG, Tsheole is ill-treated and life becomes difficult for him. But, in the midst of all his suffering, he learned an important message from his captors. He carried over that message to his home. This message reads as:

"Botjha ke palesa ya bohlokwa

(Youth is a precious flower).

These words remained in his mind until he managed to free himself from his enemies. Then, later when opportunity avails itself, he addresses youth about "This precious flower" and says:

- (9) "E ntle haka kang ena palesa
 Palesa e talana ya botjha
 E kgahla mahlo a bohle babohi
 Motho a ka e tadima letsatsi ho dikela
- E, botjha ke shweshwe ruri
 Shweshwe palesa ya dithota ho batalla
 Palesa e ntlentle, sekgabisanaha
 Lefatshe ntle ho yona ha se lefatshe
- Mamellang mathata le ditsietsi
 Se iphetoleng boNtetesuwa bana ba Mpowane
 Palesa ya botjha ruri e hlokolotsi
 Ke daemane, ke perele ya bohlokwa
 (KABELWAMANONG: 111–112).

(How beautiful is this flower
 A green flower of youth
 It pleases the eyes of all admirers
 A person can look at it until sunset

Yes, youth is a lily indeed,
 A flower of the plateau
 A beautiful flower, decorator of the land,
 A world without it is not a world.

Bear patiently with troubles and difficulties
 Don't turn yourselves to Ntetsuwa
 spoiled children of Mpowane
 A flower of youth is indeed precious
 It is a diamond, a precious pearl.)

Youth is referred to, as a flower "palesa". It is associated with a precious flower, a diamond and a precious pearl. Youth is regarded as an important stage in the life of a person. A youth has to work hard to improve the quality of his life and of his nation, so that, when he looks back, he should not regret. A flower is that part of the plant that produces seeds. Therefore, youth is assumed to be a flower that produces fruitful ideas or opinions and work hard to accomplish good results.

As we have stated in the first chapter that Maphalla is the only son in the family of four children, that, had much influence in his writing. He talks of a male child being a "Kabelwamanong" (fed to the vultures). This word is extensively employed in TSHIU-TSEO and KABELWAMANONG. He regards a male child as an asset to his family and to the nation. This word "Kabelwamanong" is drawn from the well-known Sotho proverb saying:

"ngwana e motona ke kabelwamanong"

(a male child is fed to the vultures).

This proverb implies that a male child is perpetually exposed to danger, and should stay prepared all the time to defend himself or his nation.

In TSHIU-TSEO, the writer employs a poem to describe Mohlophehi, who has experienced difficult times. He perceives Mohlophehi as a male child who has proved himself during hard times. Mohlophehi is the only son in the family of two children. Therefore, he is a real 'Kabelwamanong'. Maphalla describes a male child as follows:

(10) "E, ngwana e motona ke kabelwamanong
 Ngwana e motona ke moleleri, ke leotompepe,
 Leotompepe, le mehleng ke phela ka wena
 Ke mohahlaula wa dithota, ke moshweladitjhabeng
 Ke mosepedi, bitla la hae le ka thoko ho tsela.

Ngwana e motona ke lesole ke radintwa
 Ke mohlabani wa difaqane, ke mohale wa marumo
 Ka kwakwa letsohong o hlatha a bile a boella.
 Ka koto o pshatla lehata la wa direng

Bokwala ke sebe ho ngwana e motona
 Moshemane, o se di tshabe o eso bone
 monga tsona.
 Esere setsomi, wa intsha dijo ka hanong
 Wa sala o se o tshehwa le ke dimumu
 O se o fetohile motlae wa botsipasehole.

Metsi a lekwa ka lere, ntjhanyana,
 Lesa ho thothomela akgela dipholo masimong
 Pula e ka tshwana ya phorosela, matlopotlopo

Ya tshoha e eba tjhai lapeng labo ngwana moshemane
 Etswe ho hlolwa ha monna a lekile, ho
 rolelwa kgaebane!

(TSHIU-TSEO: 65-66)

(Yes a male child is fed to the vultures
 A male child is a vagabond,
 My legs, I survive through you
 He is a wanderer of the plateau, he dies
 in foreign nations
 He is a traveller, his grave is next to the road.

A male child is a soldier, a lover of war
 He is a fighter of wars, he is a warrior with spears
 With a war axe in his hand, he chops and chops again
 With a knobkirrie he crushes the enemies' head

Cowardice is a sin to a male child
 Boy, don't be afraid of what you have not seen.
 Maybe its a hunter, do not take food out of your mouth.
 Then you remain a laughing stock even to dump people
 Turn to be a joke to everybody.

Water is tried with a stick, little boy
 Stop trembling, throw oxen into a field
 Rain might start falling heavily
 As a result we then have plentiful harvest
 at the boy's home
 Moreover a beaten man, after trying, is respected)

Maphalla uses beautiful, powerful language to project a male child. He emphasizes in poetic language the beauty and importance of being a male child. The language appeals to the reader and he (reader) gains more knowledge about a male child. Maphalla regards a male child as a vagabond whose grave is next to the road. He highlights that cowardice is a sin to a male child. Cowardice is an unacceptable act for a male child. He maintains that a male child should regard difficulty as opportunity to prove his real worth.

He goes on to describe nature and says:

(11) "Hlabula ke lena le thwasitse hape,
 Batho, mariha a kile a re tshwara hampe,
 Jwale thabo le nyakallo di a bonahala,
 Ha re openg, re bineng, kgotso, pula, nala.
 Ha re leboheng nako ena e monatenate
 Hobane hosane mariha ke ao hape"
 (TSHIU-TSEO: 39).

(Summer is here again
 People, winter has treated us badly
 Now happiness and joy are visible
 Let us clap our hands and sing peace,
 rain, abundance of food
 Let us be grateful of this pleasant time
 Because tomorrow winter will be here).

Summer is one of the best seasons of the year. It symbolizes vitality and satisfaction, as every essential commodity is in abundance during this season.

The writer's descriptive ability is evident here. He employs synonyms "thabo" (happiness) and "nyakallo" (joy) to stress the extent of happiness during summer. The repetition of "Ha re openg" (let us clap our hands) and "Ha re leboheng" (let us be grateful) creates an impression that similar ideas are being linked together to form one idea. Yes, a person cannot just clap hands without a motive of happiness.

"Kgodumodumo" (monster) is an image in KABELWAMANONG created to instill fear among the people. People are not sure about its looks, whether it is a human being or an animal. It has brought fear and people no longer enjoy their freedom of movement. But, ironically to some parents it has brought peace of mind, because their children no longer move around at night. Maphalla through some old men in the village, speaks of "kgodumodumo" as:

(12) "Ntho ke ena ho thwe ke kgodumodumo
Kgodumodumo e jele setjhaba, e se qetile
E sheshenne dikgalala, e di fietse
Ho setse rona dieshana lefatsheng.

Kgodumodumo e kentse letswalo motseng
Tsitsipano e aparetse banna le basadi
Masea a holobela malapeng ha le dikela.
Botlokotsebe ha bo sa bonwa Dihlabeng.

Kgodumodumo e mpe e a harasa
Moo e fetileng re utlwa ka seboko
Banna ba siya basadi e le batswetse
Dikgutsana di sale di tsetsela mesemeng"

(NNA KE MANG: 112)

(This thing is said to be a monster
 The monster has swallowed the nation completely.
 It has driven all great men, it has
 swept them away
 Only less important people remain

The monster has created fear in the village
 Difficulty is seen within men and women.
 When it becomes dark children drag
 themselves home.
 Audacity is no longer there on the table land.

The monster is ugly, it harasses people.
 Where it has passed we hear cries
 Men desert women with small babies
 Orphans remain moaning on the mat).

This extract gives a brilliant description of this creature's acts. Maphalla through this poem expresses the feelings of the people about this creature. It is worth noting that the purported existence of such a creature is a significant pointer to the wickedness of the people. Through this poem, the reader notes that only a certain class of people are being attacked by this creature. This can imply that this 'kgodumodumo' attacks those people who do wrongs in the village, in order to raise an atmosphere of uneasiness which will lead to some kind of reform amongst people.

Also, Maphalla's technique of using this image helps him to create an atmosphere of fear and eeriness among the people.

- (13) **A ile matsatsi a dillo le menyepetsi**
A ile matsatsi a mahlomola le ditsietsi
A ile matsatsi a mathata le mahlonoko
A etse ruri matsatsi a mabe a mahloko!"
(TSHIU–TSEO: 39).

(Gone are the days of cries and tears
 Gone are the days of sorrow and hardships
 Gone are the days of trials and tribulations
 They are gone for good the bad days of sorrow.)

Maphalla employs the above poem to arouse a feeling of hope within Mohlophehi, after a long period of suffering. The repetition of the phrase "**A ile matsatsi**" (Gone are the days) creates an atmosphere associated with permanent departure of hardships. Mohlophehi has hope that one day he will overcome his problems.

Maphalla's style of employing poems is very expressive and effective. He is able to attract the attention and interest of the readers. The poems give an aesthetic appeal to the novels. The use of poetry brings an element of sincerity of thoughts that are expressed. This style aims at soliciting responses of some kind, that is, emotional, intellectual and sensual from the reader.

5.2 Conclusion

In this section our main purpose will be to look back on what we have done and point out what we have achieved and what the contributions of this study are. We shall also bring up suggestions regarding possible future research.

In the first part of our study, we tried to develop a stylistic framework whose purpose was to inform the analysis of Maphalla's novels. In developing this stylistic framework, we discussed the following aspects: definition of style and stylistics and towards the theory of stylistic criticism. Under the third aspect we discussed the theory of stylistic criticism and the goals of stylistic criticism. This discussion has shown, 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 Maphalla employs figurative language, repetition techniques, proverbs, titles, songs and poems to enhance his communicative style.

In the second part of this study, we analyze the three novels of Maphalla. The use of figurative language was the first aspect to be discussed. Figurative language embodies various figures of speech namely: Simile, metaphor, personification. The study has shown how the writer has employed these images as a form of expression that is meant to convey vivid meanings and to appeal to the senses in such a way that their effect strikes the reader and give pleasure. We found that Maphalla succeeds in the way he handles these images. This success is due to the fact that, he has a way of using them artistically to evoke emotion and imagination. Maphalla's use of figurative language, is not just an effective literary communicative device, but a key that allows the reader an entry into his mind.

Repetition technique is the next aspect that came under discussion. Maphalla's poetic prowess influences his writing of prose. His novels have that poetic touch. Therefore, to heighten that poetic quality of his novels, he employed various devices of sound available to poets. Repetition abounds in his work, that is, parallelism and alliteration. Here also, we have demonstrated how he succeeded in using this technique. His skillful use of repetition produced a powerful rhythm and persuasive language. It is through this device that he was able to heighten and emphasize specific ideas. Therefore, Maphalla employs this device artistically to enhance his style.

A proverb is one of the devices used by Maphalla. As proverbs are a treasure of the Basotho community, he could not escape their influence, instead they fueled his original ideas. Maphalla could not ignore the power of expression present in the African proverb. He did not merely repeat them, but he gave them new significance through creating new context for them and brilliantly interweaving them with his other artistic devices. He has employed them to give unity and depth of meaning to his narratives. Proverbs have proved to serve as one of the vehicles of expression he has employed with commendable effect.

Maphalla's novels are characterized by extensive use of titles. We have also discussed how these are employed in his work. In our discussion we have shown that he does not employ them for the sake of writing them, but he plans his work effectively to enliven the stories and intensify interest in them.

We also looked into how Maphalla has employed poetry in the form of songs and poems in his work. His novels are elevated to poetry. He has a way of adding touches of individuality, to what he has taken over from his poetry. He has the ability to interweave poetry and prose. We have shown that Maphalla has used songs and poems in various situations for various purposes. He has used these to express various emotional experiences. The expression from the poems and songs is usually rhythmical and is designed to give aesthetic or emotional pleasure. Another vital element in these songs and poems is the use of evocative language. He has described situations brilliantly through the use of poems. He has successfully employed poems on death in various situations to present different effects. The study has shown that his style is expressive and shows his feelings and attitude towards his subjects, a serious concern with tone and the choice of special kind of words.

Maphalla like any other writer, has somehow been influenced by the work of other writers. His work has some influence from the work such as that of Machabe Mofokeng. Therefore, our possible future research will focus on the work of three writers, namely, Mofokeng S.M., Ntsane K.E., and Maphalla. K.P.D.

In this discussion, we have tried to analyze and interpret the style of Maphalla in novels. We feel Maphalla has done brilliant work enough to make his novels protest a commendable work of art. Taking his books as a whole we can correctly say that what most sustains the reader's interest is how he employs language; its haunting rhythm, its enchanting quality, its evocative power, its magnificence and its readability. It is our hope that this study will stimulate further analysis of the works of Maphalla. It is only through such studies that we can eventually have a good idea regarding the important aspects of Sotho novels.

Beeton in Ntuli (1984: 134) says:

"A man may have good morals to communicate but if he has not the authority of mind and expression to communicate them as an artist, he will forever remain voiceless".

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