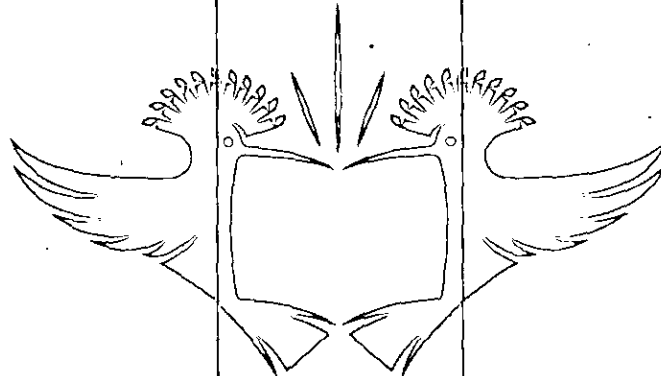


**UNIVERSITY OF JOHANNESBURG  
UNIVERSITEIT VAN JOHANNESBURG**

AUCKLAND PARK KINGSWAY CAMPUS / KAMPUS  
POSBUS 524 BOX 524  
AUCKLAND PARK  
2006  
Tel: 011 559-2165

2011 -10- 01



UNIVERSITY  
OF  
JOHANNESBURG

*This item must be returned on or before the last date stamped. A renewal for a further period may be granted provided the book is not in demand. Fines are charged on overdue items.*



3006822039

RAU BIB



SOME ASPECTS OF THE LITERARINESS OF TRADITIONAL  
SOTHO DITHOKO: A RUSSIAN FORMALIST APPROACH

By

N G RASENYALO

UNIVERSITY  
OF  
TAMBOURG  
DEPARTMENT OF AFRICAN LANGUAGES

FRANSKOPOLITSE  
RAND AFRIKAANS UNIVERSITY

M.A.: MINI DISSERTATION

SUPERVISOR: MR W.J. PRETORIUS

## DEDICATION

To my dearest and loving husband Lekhohlopo and our daughters Lerato,  
Relebohile and Kabelo whose love and support I will always cherish.



## ACKNOWLEDGEMENTS

I deeply and sincerely acknowledge the support and encouragement of the following for whom I will forever be grateful:

- My beloved husband Lekhohlopo for believing in me and for affording me an opportunity to realise my dream. Words are inadequate to express his love, understanding and compassion. He is the mainstay in my life.
- My adorable and precious daughters Lerato, Relebohile and Kabelo who had to endure my continued absence and maternal attention, their unconditional love and moral support have made me grow. I am blessed and honoured to be their mother.
- Mr W.J. Pretorius, my supervisor, without whom I could not produce this work. His enormous contribution has developed me academically. He is knowledgeable, selfless and compassionate, a true scholar indeed. He played a significant role in the realisation of my lifelong ambition. For this, I am deeply grateful and I will forever be indebted to him.
- My dearest mother Thoko Sibeko; my mother-in-law Mamotete Rasenyalo and my niece Hadio Maloisane for helping with household chores, looking after my daughters during my absences. I could not have succeeded without their assistance.
- Matlhatsi Gaborone for patiently typing my work and without whom I would not be able to organise myself.
- Morake Serobe my ex-student who is now studying law at RAU for his assistance in the acquisition of information and other learning material. His encouragement for urging me to persevere even when I felt like throwing in

the towel. The rapport we established as teacher-student is still intact. I am proud to have taught him.

- Mark Mathabane whose life story of growing up in the ghetto of Alexandra under abject poverty and suffering as chronicled in his best sellers 'Kaffirboy' and its sequel 'Kaffirboy in America' and later emerging as an internationally acclaimed writer after leaving South Africa in 1978 for America at the tender age of eighteen has inspired me more than words could ever express. It has made an indelible mark in my soul. He taught me that to carve a niche in life one should have sheer determination and guts as he aptly puts it in 'Kaffirboy'... "underdogs in all situations of life need to have unlimited patience, resiliency, stubbornness and unshakeable hope in order to triumph at the end." I am blessed to have him as a friend.
- The Ipatleleng Primary School Staff for holding the fort during my many absences from school when researching and compiling this work. Their support and loyalty are valued.
- My only brother Vusi, three sisters Nomathemba, Zandile and Nomcebo and all friends for encouraging me to forge my way forward, to follow my dream and never to give up.
- Karen Gebhardt for the final typing, formatting and layout.

# CONTENTS

## INTRODUCTION

pg V

## CHAPTER I

A BRIEF OVERVIEW OF THE RUSSIAN FORMALISTS THEORY AND ITS RELEVANCE TO  
TRADITIONAL SOTHO POETRY

pg I

## CHAPTER II

NAME-GIVING AS A POETIC DEVICE IN DITHOKO

pg 23

## CHAPTER III

LENGTHENING OF PERCEPTION: PROMINENT POETIC DEVICES

pg 37

## CHAPTER IV

CONCLUSION

pg 73

## APPENDIX

pg 75

## BIBLIOGRAPHY

pg 97

## INTRODUCTION

Lestrade (1949) has already stated that the African people themselves regard traditional praise poems as the highest form of their literary art. Scholars such as Guma (1967), Kunene (1971) and Swanepoel (1983) have already highlighted some aspects concerning the "literariness" of Sotho **dithoko tsa marena**.

In this study, an attempt is made to highlight some of the literary features of **dithoko** within the literary framework established by the Russian Formalists almost a century ago. Focus is placed on the devices used by the traditional composer to create 'poetic' language, which is different from everyday communicative language.

In the study an important vehicle used by traditional composers to create literariness namely the application of **allusion** to violate normal language usage is investigated. The interaction between the so-called narrative lines in **dithoko** and events alluded to in the poems is discussed. Allusion and traditional beliefs are also focused on. The function of poetic devices such as metaphorical language, symbols and poetic diction is also investigated within the framework of the Formalists.

## CHAPTER 1

### A BRIEF OVERVIEW OF THE RUSSIAN FORMALISTS THEORY AND ITS RELEVANCE TO TRADITIONAL SOTHO POETRY

#### I. FORMALISM: ORIGIN OF THEORY

Russian Formalism as a literary theory was created in and around 1914 by scholars such as Eichenbaum, Shklovsky, Tomashevsky and others. Although emphasis originally fell on individual contributions, it is essential to view their contributions as a collective effort to establish a coherent theoretical basis for literary studies. It emanated from the appearance of Victor Shklovsky's essay on Futurist poetry entitled "**The resurrection of the word**". The external political pressure of Stalin's government resulted in the diminishment of the movement in the 1940's.

Russian Formalism focuses on the work of art itself and rejects the use of a biographical, psychological, or sociological explanation of literature. It develops highly ingenious methods of analysing works of literature on their own terms. The Russian Formalist School passed a number of successive stages from 1914 to 1930. It should be noted that the basic aspects of the Formalist Doctrine were epitomised in the most mature and rigorous statements of Russian Formalism (Erich, 1955: 170).

The starting point of Russian Formalist theorising was the search for the **differential** language of literature. Veselovskij's work on the methodology of literary research was characterised by the attempt to establish literary history as a



distinct intellectual discipline, with closely defined aims and methods. In order to achieve this, he continually attempted to answer the question: **What is literature?** The Formalist theoreticians largely abandoned the genealogical implications in Veselovskij's formulations. Veselovskij, however, studied the objective structure of the literary work rather than the psychic processes underlying it, thus, dispensing with creative genius as a factor in literature.

Veselovskij sought the cause of change either in the dynamics of poetic forms or in extralinguistic determinants, for example sociopsychological processes. The latter, however, was the only course open to Veselovskij, as the former implied a concept which was completely foreign to his methodology - that of a work of art as a structure **sui generis** with its own law of integration. It was the ideal of literary theorists, more alive to the inner dynamics of literature, to pursue some of the crucial insights suggested by his invaluable studies even further (Pretorius, 1998: Unpublished class notes).



The Russian Formalists were influential, critical and theoretical in approach. Their regard was not for morals or history, but for techniques and devices of transforming the given work into a work of art. They were more interested in the **literariness** and not in literature as such. The development of the Formalist literary theory was originally based on poetry as a literary genre.

The literary work as an art form is mostly highlighted by Formalists in poetry. They regard poetry as a practical language that constitutes the main automatised element made strange by art. "In ordinary language a word is pronounced automatically like a chocolate bar which is tossed out of an automatic machine but the effect of poetry is to make language "oblique", "difficult" "attenuated", and 'tortuous'" (Jefferson and Robey 1986:27).

## 2. WHAT IS POETRY?

**Poetry** is defined as the 'art of the poet' and a **poet** is defined as 'the author of a poem' whilst a **poem** is regarded as being 'a composition of high beauty of thought or language and artistic form, typically, but not necessarily in verse' (**Chambers Twentieth Century Dictionary**). Furthermore, as poetry is a form of art, **art** is defined as "practical skill, or its application, guided by principles: human skill and agency (opp. to nature)." As **Sotho** traditional poetry is mere conventions and not declared by nature, its laws can be breached - art cannot be streamlined into any single rigid pattern.

The Russian Formalists drew a clear distinction between poetic language and ordinary or communicative language. They associated ordinary language with automatised language which has the basic function to communicate and which is governed by literal interpretation and understanding.

Poetic language on the other hand is marked by **literariness**, which is generated by an estrangement or defamiliarisation of ordinary communicative language. Everyday language is thus "**de-automatised**" to create literariness. The purpose of poetic language is not to "**communicate**" but as a work of art, it serves to create an effect. Due to the process of "**making strange**" the immediate perception of poetic language is lengthened or extended. According to the Formalists, imagery, idiomatic language, allusion, rhythm and sound are according to the Formalists the most important devices which, when applied, cause an estrangement of ordinary communicative language. To them the artfulness of the object is important rather than the object itself.

Poetry is characterised by the introduction of new devices for the **arrangement** and processing of verbal material. A poetic image is only one of the means of intensifying the impression. Poetic devices such as simple and negative parallelism, the simile, repetition, symmetry, allusion and hyperbole intensify the impression. All of these devices enhance the immediate experience of an object or a word. Poetry exemplifies **economy**. Devices like imagery aim to destroy the tendency towards habituation and serve to **lengthen** and **intensify** the process of perception.

According to (Jefferson and Robey 1986:28) "poetic speech does not differ from ordinary speech just because it may include constructions or vocabulary not found in everyday language usage but because its formal devices (such as rhyme and rhythm) act on ordinary words to renew our perception of them, and of their sound texture in particular."



Jakobson says in poetry the "**communicative function**" which predominates in practical and emotional language is reduced to a minimum. One perceives contemporary poetry against the background of the prevailing poetic tradition, as with that of practical language. As pointed out by Jefferson in (Jefferson and Robey 1986:28) that for the Formalists, then, the business of literary studies was, to analyse the differences implied in the opposition between practical and poetic language, relying on the concept of defamiliarisation to bring those differences into focus.

Tynjanov observed that the **word** in poetry appears to belong to **two series** (rjad), namely that of rhythm and that of meaning. Both **rhythm** and **semantics** play a role in the selection of words in poetry. Successiveness (sukcessivnot) of poetical speech and the dynamic role of the word in the poem, the unity and

tension of the poetic series contribute to the difference in structure between the respective vocabularies of poetry and prose.

The position of the word in a line of poetry may have more of a semantic effect than in prose. A relationship comes into being between words based on their [successive] position. This may result not only in a specific colouration of the word, but even in a shift of meaning. A verse is born from the need to concentrate attention on the word, to look at it, to play with it. The appreciation of the technical aspects of the verse seemed to be intoxicating to the wife of one of the scholars. She was fascinated by the group that came to her home for discussions. They always looked excited at the prospect of discussing their verses, which were dull to other onlookers (Erich, 1969: 66-69).

### 3. STANDARD LANGUAGE AND POETIC LANGUAGE

The **carnival idea**, where people make themselves look strange, Bakhtin's approach was one notion which could have been applied when their appearance underwent radical change under certain circumstances. This idea will be discussed in conjunction with poems later in the study. Formalism was also a step in the direction of other approaches. It is a down-to-earth approach concentrating not on the unseen things but on actual techniques. It makes the writer more unaware of the devices in order to expand creativity. On the negative side, it does not give access to contextual dimensions, as it displays a nearly total disregard for historical and social concerns. One of the formalist scholars, Shklovsky, felt that poetic language should not be ordinary. According to him, it was better to resort to a non-linguistic means to transform the work of art, into **art**. Thus the work

would be more unique and extraordinary - this brings about defamiliarisation, which is opposed to automatisisation as cited by (Jefferson and Robey 1986:29) that "Art as technique" and "device as sole hero" are principles which the development of the opposition between automatisisation and defamiliarisation gradually altered and refined.

In his essay "Standard language and poetic language" (1976), Mukařovský, a member of the Linguistic Circle of Prague, characterised poetic (that is, literary) language as an aesthetically purposeful distortion or violation of standard language. The violation occurs systematically. According to (Mukařovský 1976:17), poetic language has at its disposal with regard to lexicon, syntax, etcetera, all the forms of the given language (often of different developmental phases thereof) which disqualifies poetic language from being a brand of the standard. There, however, exists a close connection between the two in that the standard language is the background against which the aesthetically purposeful violation of the linguistic component of the work is reflected.

To the Formalists, "**poetic language**" was their object of research. Poetic language could not be likened to a poetic work or its construction. Because poetic language was their object of research, it was imperative that they defined components of the poetic construction in order that they could be able to practically implement research on "**poetic language**". Literary devices were the motives for analysing a poem based on poetic language.

The differences in the use of language in poetry and prose narrative were essential to the Formalists. The difference in the construction of poetry and narrative is the consequence of the devices used by Formalists and thus they were able to classify and differentiate between the two genres. Poetry and narrative are constructed from quite different "**dominant**" or genre makers.

Because poetry was the starting point for the Formalists' literary theory, it therefore was categorised in the differential definition of literariness. According to Jakobson, poetry is organised violence committed on ordinary speech and the Formalists' work covers three main areas where the violence is carried out (Jefferson and Robey 1986:37).

First, poetry is "speech **organised** in its entire phonic texture" (Erlich 1955:212). "The Formalists maintained that there are a variety of devices in poetry which have the effect of roughening or impeding pronunciation" (Jefferson and Robey 1986:37) cites (Shklovsky 1965:19) who reveals that there is a marked presence in poetry of hard to pronounce conglomerations of similar sounds. Because poetry is written differently from ordinary language, it thus impedes the sound texture of words as compared to ordinary language (Jefferson and Robey 1986: 37).

Second, the tension between **syntax** and **rhythm** is a result of violating the laws of rhythm in poetry. The tension between syntax, which determines it in ordinary language and rhythm, which constitutes a second determining principle in poetry is fully comprehended by not overlooking the role of either principle at the understanding of the two principles. Brik (1978:124) maintains that to ignore the constraints of poetry would be to destroy the poetic line as a specific verbal structure based on those facets of the word, which retreat into the background in ordinary speech. According to the Formalists, the emphasis is not on the poetry itself, but on the difference between poetry and ordinary language (Jefferson and Robey 1986:38).

Third, the role of the **connotative** meaning is also violated in poetry. "Poetry differs from ordinary language in that it activates secondary or collateral meanings of a word simultaneously as a strategy, which would disrupt ordinary

communication." (Jefferson and Robey 1986:38). In poetry words taken from ordinary language, acquire "a new aura of meaning." (Eikhenbaum, 1965: 129).

According to the Formalists' theory, the devices of poetry are studied not for themselves but in cognisance of their defamiliarising capacity. Poetic devices such as images, the hyperbole, parallelism, satire etcetera are all potentially equally effective in committing poetic violence on ordinary language. According to the Formalists, literary history encompasses a distinction between automatised and perceptible language form within literature itself, thus differential elements in literary history distinguishes it quite radically from previous accounts of the historical dimensions in literature (Jefferson and Robey 1986:38-39).

#### 4. LITERARINESS

**Literariness** is a product of the **deformation** of the canonised or automatised elements, in other words of precisely those factors that constitute a tradition. Form is made perceptible against a background of existing literary form and the function of a device is determined not only by the structural hierarchy of a particular work, but by its place within the literary system as a whole. The principle of defamiliarisation simultaneously undoes the idea of tradition and reintroduces a historical dimension in the relationship between individual literary device and the overall system. Discontinuity replaces continuity as the basis of historical progression. The fact that the specific of literary science is constituted by **literariness** means that a historical dimension is inevitably brought into play. In contrast both to the genetically based view of literary history which tends to ignore questions of form, and to other formally based approaches which tend to

ignore history, the Russian Formalists' view is that it is history itself which allows the specificity of literature to be established (Jefferson and Robey 1986:41).

The Formalists' technical focus led them to treat literature as a special use of language, which achieves its distinctness by deviating from and distorting 'practical' language. Practical language is used for acts of communication, while literary language has no practical function at all and simply makes us interpret verbal utterances differently. One might easily apply this to a writer such as Gerard Manly Hopkins, whose language is "difficult" in a way that draws attention to itself as "literary", but it is also easy to show that there is no intrinsically literary language. Opening Hardy's **Under the Greenwood Tree** at random, we read the exchange "How long will you be" "Not long. Do wait and talk to me." There is absolutely no linguistic reason to regard the words as 'literary'. We read them as literary rather than as an act of communication only because we read them in what one takes to be a literary work. As we shall see, Tynyanov and others develop a more dynamic view of 'literariness' that avoids this problem (Selden 1993:30).

The notion of **literariness** emanated from the fact that the Formalists did not pay attention to individual literary works or authors but that they placed emphasis on literary studies. **Literariness** is one of the essential central features of the Formalist Theory which evolved around the establishment of the notion of **illiterariness** and to give some kind of scientific status to the study of literature. Jakobson (O'toole and Shukman 1977:17) highlighted the fact that the subject of literary science is not literature work. "Literariness is a feature not just of form as impeded speech, but more importantly, of impeded form." (Jefferson and Robey 1986:29).

Makaryk (1993:53) cited the fact that the Formalists turned to poetry in their first attempts to define "**literariness**", focussing their attention on the differences



between poetic and practical language. He further argued that everyday language aims at efficient communication through references to ideas and objects, whereas poetic language draws attention to its own texture rather than to the objects or concepts which the words present. He drew attention to defamiliarisation as based on opposition between habitual response and a new perception between a mechanical recognition and a new awareness of things. His argument was that defamiliarisation makes objects unfamiliar and strange and increases the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged.

Poetry was the starting point for Formalist literary theory, and it lent itself in a very obvious way to the differential definition of literariness. Poetry, says Jakobson in (Jefferson and Robey 1986:37) is "organised violence committed on ordinary speech." "The Formalists did not isolate the construction of the poetic work as the primary object of study". They made "**poetic language**" the specific object of their research.

The artist aims to describe things without mentioning their proper names, as if they were seen for the first time (for example war through the eyes of horse) - an object is transferred from the sphere of its usual perception to that of a new perception which results in a particular **semantic** shift.

The Formalists, who were alive to literary affinities (Erich, 1955:226), gave rise to the tendency to equate literature with "**literariness**" (that which makes a work into a work of art), to reduce art to its distinguishing feature. Russian Formalism at its best was or tended to be Structuralism, furthermore in many crucial areas the Prague Linguistic Circle merely expanded the Formalist insights. Whereas the Formalist (Erich, 1955:172-173) sought to extricate poetry from the poet, stating that art is a self-contained, "temperament" or "psychology" (Eichenbaum, 1965);

the Structuralist critic would emphasise the fact that there is no "direct causal relation to life", instead of denying the link between the work and "experience".

## 5. AUTOMATISATION AND FOREGROUNDING

Foregrounding is the opposite of automatisisation, in other words, it is the de-automatisisation of an act. In a social situation the more an act is automatised, the less it is consciously performed; whilst the more an act is foregrounded, the more completely conscious does it become.

Conversation provides examples of automatisisation and foregrounding: all conventional conversational devices are naturally automatised, but to boost the conversation and to create surprise (or wonderment), foregrounded units are used. Examples of such units are linguistic devices that are uncommon in everyday speech, or are used with an unusual semantic connotation, or in an uncommon context (content is not considered). These can, according to fashion, be either the devices of poetic language or of slang, other devices, or even scientific language. A change in literary taste can be characterised as the gradual automatisisation of linguistic elements that were previously foregrounded in a literary text, and the (possibly sudden) deautomatisisation and foregrounding of the other linguistic elements (Pretorius, 1998: Unpublished Class Notes).

In "Art as Technique" Shklovsky in (Selden 1993:31), made it clear that the purpose of art is to impact the sensation of things as they are perceived, and not as they are known. The technique of art is to make objects 'unfamiliar', to make

forms difficult, to increase the difficulty and length of perception, because the process of perception is an aesthetic end in itself and must be prolonged.

**"Art is a way of experiencing the artfulness of an object: the object itself is not important."**

In his monograph on Sterne's *Tristram Shandy*, Shklovsky drew attention to the ways in which familiar actions are defamiliarised by being slowed down, drawn out or interrupted. This technique of delaying and protracting actions makes one attend to them, so that familiar sights and movements cease to be perceived automatically and are thus 'defamiliarised'. Mr Shandy, lying despondently on his bed after hearing of his son Tristram's broken nose, might have been described conventionally ('he lay mournfully upon his bed'), but Sterne chose to defamiliarise Mr Shandy's posture as follows:

**"The palm of his right hand, as he fell upon the bed, receiving his forehead, and covering the greatest part of both his eyes, gently sunk down with his head (his elbow giving way backwards) till his nose touch'd the quilt; - his left arm hung insensible over the side of the bed, his knuckle reclining upon the handle of the chamber pot..."**

The example is interesting because it illustrates how often defamiliarisation affects not a perception as such but merely the presentation of a perception (Selden 1993:32-33).

In poetic language, foregrounding achieves maximum intensity to the extent that it pushes communication as the objective of expression and of being used for its own sake into the background. How is this maximum foregrounding attained in poetic language? It is practically impossible to foreground all components, this is also unthinkable as the foregrounding of a component implies that a unit is being

placed in the foreground, which can only be observed when there is another contrastive unit or units in the background. If all units were simultaneously foregrounded, a new automatisisation would appear. The quantity of foregrounded components is therefore not responsible for the maximising of foregrounding in the poetic language. The researcher of poetic language should rather focus on the consistent and systematic nature of foregrounding.

Consistency is seen in the fact that the reshaping of the foregrounded components within a given work occurs in a stable direction, therefore, the de-automatisisation of meaning in a certain work is consistently carried out by lexical selection, in another it could be carried out, equally consistently, by an **uncommon** semantic relationship of words close together in the context. In both instances meaning is foregrounded, but each in a different manner. Systematic foregrounding of components in a work of poetry entails a gradation of the interrelationships of the components, that is, in their mutual subordination and superordination. The component that is the highest in the hierarchy becomes the dominant while other components, whether foregrounded or not, as well as their various interrelationships, are evaluated with regard to the **dominant** component (Pretorius, 1998: Unpublished Class Notes).

## 6. POETICS

Poetics (Jakobson, 1968:350) deals mainly with the question: **What makes a verbal message a work of art?** He fully emphasised that the Prague concept of aesthetic structure as a dynamic 'system of signs' was foreshadowed by Tynjanov's (1967) notion of 'system'. Jakobson postulated the orientation towards

the sign rather than toward the referent as the **differentia** of poetry. "The function of poetry is to point out that the sign is not identical with its referent, which is especially pronounced in the case of a poetic neologism, which has no denotative or referential value, as it does not point to any recognisable element of extra linguistic reality! Ambiguity which is typical of the poetic context serves to distance the sign and the object - the denotative exactitude provided by 'practical' language is supplanted in aesthetic language by a connotative density and wealth of associations." The aim of poetry, wrote Eichenbaum, in (Erlich 1955:158) "is to make perceptible the texture of the word in all its aspects".

The earlier Russian Formalists tended to emphasise phonetics and regard the word as 'self-valuable' (Erlich, 1955:157). Such bias, that is phonetic isolationism, is less realistic and less scientific than is Jakobson's (1968:367) approach where sound and meaning are taken into consideration. According to Jakobson (1968:373), "Poetry is not the only area where sound symbolism makes itself felt, but it is the province where the internal nexus between sound and meaning changes from latent to potent and manifests itself most palpably and intensely."

## 7. AESTHETICS AND LITERARY STRUCTURE

According to Mukařovský in (Selden 1993: 42-43) the most powerful argument concerning the 'aesthetic function' is an over-shifting boundary "and not a watertight category as cited in this example". The same object may have several functions: a stone may be a doorstep, a missile: a building material and an object of artistic appreciation. The Structuralist attempts to analyse a structure (a work

of art or literature) in terms of its function as a whole and the relationship between its parts.

It is essential to differentiate between the practical function and the aesthetic function of an object or an action. Any object or action may have a practical function, for example utilitarian for tools, communicative for language, etcetera. On the other hand, any object or action may have an aesthetic function which is observed when an object or action becomes the focus of attention for its own sake (that is, for what it is) and not for the sake of the practical function it serves (that is, for what it is for). The aesthetic function is realised by the act of **foregrounding**, as opposed to **automatisation**.

## 8. AESTHETIC FUNCTION

In 1933 Jakobson postulated the "autonomy of the aesthetic function rather than the separatism of art" (Erich, 1955:170). The Structuralists' idea of the "aesthetic function" was foreshadowed by the effective concept of **dominanta**, that is, the dominant quality. As Tynyanov in (O'toole and Shukman 1977:34) puts it "Since a system is not a free interplay of equal elements but presupposes the foregrounding of one group of elements ("a dominant") and the deformation of others, a work becomes literature and acquires literary function only through this dominant," thus the "**dominant quality**" of literature is also its distinguishing feature - the core of its "**literariness**" which the Prague Linguistic Circle interpreted as **Gestaltqualität** (a strategic property informing and permeating the entire work, the principle of dynamic "integration").

## 9. THE DOMINANT

The notion of literariness being the central feature in Formalist Theory made Russian Formalism scientific and systematic, and more than an eclectic set of insights into the workings of literature. The **dominant** is the concept that provides an element of **focus**. According to Mukařovský (Jefferson and Robey 1986:4) all components of the text and their **interrelationships** are evaluated from the standpoint of the **dominant**, because a literary text is a system composed of interrelated and interacting elements. It is therefore essential to distinguish between **dominant** and automatised factors. According to Jefferson and Robey (1986:22), it is essential to develop a **dominant** because a system is not a free interplay of equal elements, hence a work becomes literature and acquires its literary function through its **dominant**. The **dominant** is essential in that it focuses on the active components of work which now differentiate not only from practical language, but also from other formal components which have become automatised.

The **dominant** is the component of work that sets in motion, and gives direction to the **relationships** of all other components. In language, there exists a relationship between intonation and meaning, syntax, word order, or the relationship of the word as a meaningful unit to the phonetic structure of the text, to the lexical selection found in the text, or to the other words as units of meaning in the context of the same sentence. In communicative speech, these relations are generally only potential, as one is unconscious of their presence and their mutual relationship. In poetry the internal nexus between the various

components of language changes from "latent into patent and manifests itself most palpably and intensely" (Jakobson, 1968:373).

A tension arises in one part of the system (by consistent, intentional, unidirectional foregrounding), whilst the remaining parts of the system are relaxed (by automatisisation which is recognised as an intentionally arranged background). The internal nexus is determined by meaning (by a number of procedures). At other times, the meaning will be determined by intonation. Sometimes, the relationship of a word to the lexicon may be foregrounded, whilst at other times its relationship to the phonetic structure of the text may be foregrounded.

## 10. EVALUATION



Evaluation is conceived as an act always involving an evaluating subject, an evaluated object and a framing system of reference. In the case of literature, the system of reference is twofold, on the one side, the literary work is perceived and evaluated in relation to mirrored reality, on the other side as a work of art, it is related to previous works of literature and to the whole literary process. The act of literary evaluation is twofold itself. Firstly, the evaluation of the world is presented through aesthetic contemplation rather than a catalyst of fear, hatred and enthusiasm. It is something to be "**perceived**" and "**experienced**". There is a belief that the emotions aroused by art are different from those of real life. It is the critic who chooses to ignore the emotions of art, but response is possible. Thompson (1971:13) says "the meaning of beauty lies within the artistic image, not in the emotion which this image evokes in us".



Secondly aesthetic value proves the ability to be creative, to be imaginative and thus go beyond the given reality, to emancipate oneself in this imaginative realm from pressures but also to become innovative within the social realm. Literature is enjoyed within different possibilities or even impossibilities. The view of society, of the self and of human life becomes broader, more intensive and dynamic. In poetry, the function of poetry is its effect on society with the direction towards a particular value (Striedter, 1989:160).

The aesthetic value of an object differs with context. It can happen that a work, which has a high actual value in a particular context, never obtains such a value in other contexts. There are, however, works which have the potential to become valid aesthetic objects and models under very different cultural conditions, and this element is known as the general or universal aesthetic value (Striedter, 1989:161).

Jakobson in (Erllich, 1955:209) concluded that the bulk of Russian Formalists were too busy disengaging art from life to admit that poetry could be as potent on the cognitive or affective levels as it is on the sensory. A verse becomes an object that is referred to within the work and which second the evaluation of the work itself. The latter evaluation is "evaluation of the second degree, evaluating and evaluation objectified in the work of art itself as its aesthetic value" (Striedter, 1989:171).

Works of the remote past still have an aesthetic value for later readers who live in a radically different socio-historical context. Every utterance lays claim to justice, sincerity, beauty and truthfulness. These values of utterance are defined not by their relationship to the language (as a purely linguistic system), but by various forms of relations to reality, to the speaking subject and to other utterances, particularly those that evaluate them as sincere and beautiful (Striedter, 1989:182).

## II. POETIC CANON

The background of foregrounding is indispensable in poetry. The background comprises those components that resist foregrounding, namely:

- (a) the norm of standard language, and
- (b) the traditional aesthetic poetic canon, that is, the set of established norms into which the structure of a preceding school of poetry has dissolved by automatisisation. Such canonised poetic forms may be observed in Sotho in the designation of **Heroic poetry** and **Modern poetry**.

One could regard components to be unforegrounded from the standpoint of the standard language or from the standpoint of the poetic canon.

The internal nexus of a work of poetry, comprising both foregrounded and unforegrounded components, constitutes its **structure** (Mukařovský, 1976:22). It is a dynamic structure including both convergence (the trend towards the dominant) and divergence (the resistance of the unmoving background of unforegrounded components against the trend towards the dominant) and one that constitutes an inextricable artistic whole, as each of its components has its value exactly according to its relation to the totality.

## 12. LITERATURE AND TRADITION

Erich (1955:226) mentions the interaction of traditional elements and innovation in the evolution of literature. According to him:

**"Every literary trend represents a complex interaction between elements of tradition and innovation."**

Zhirmunsky (Nyiro 1979:29) emphasises the fact that verbal art plays an important role in the creation and origin of written poetry. He states: "... the history of poetry is the history of verbal art..."

According to the Russian Formalists, literary traditions are not a continued delivery from father to son, but rather a transference from grandfather to grandson. These events are recalled and rendered from one generation to the next on various occasions. An interruption is evident concerning the reapplication of specific literary forms and devices. A gradual process has already existed whereby literary forms and devices have been re-employed. This re-employment determines the conceptual style and tradition in the history of literature.

The process of reapplication or re-employment does not mean that all literary conventions and devices that mark previous traditions are suddenly found or become observable in one specific period. In this regard, Shklovsky (Nyiro 1979:55) wrote:

**"I imagine the literary tradition not as some sort of general store of literary norms which like an inventor's estate, comprises the totality of the technical facilities of his age."**

The Russian Formalists used the concept "**traditional aesthetic canon**" which they regarded as the established form in which the structure of a preceding poetic school has been dissolved by means of automatisations.

### 13. FORMALISM AND PRAISE POETRY

Russian Formalism as a literary theory presents a very efficient and workable framework in which traditional poems as oral art creations can be analysed and discussed. The traditional praiser usually is a person with a very sensitive language touch. His "**success**" is determined by the way he can "**entertain**" his "audience". To keep and maintain the attention of his audience, he is obliged to make use of striking language. "**Striking**" language-usage in this context, is achieved by the process of estrangement of "**normal**" language. Aspects such as the application of strange names, metaphorical language, allusion, rhythm and a specific sound effect marks this process of "**making strange**".

Traditional praise poets use these devices in a natural and informal way. This is attributed to their unique talent as being artists. Not just any person can become a praiser. A person is born with this gift, which has been developed through practice and exposure.

It has already been stated that the language of traditional praise poetry was said to be archaic, which means old and not easy to understand. Words and utterances are used which contribute to the lengthening of perception as advocated by the Formalists.

The contributions of Russian Formalism in literary theory cannot be overemphasised. Although, the movement was phased out due to external political pressure, its founders have left a mark in the study of literary theory. The concept '**literariness**' is still very relevant in study of literary theory. All literary theories have shortcomings of one form or another and Russian Formalism is no exception. The failure by its founders to link its devices with reality is one of the reasons for its collapse.

The Formalists' contributions to poetry were outstanding. African scholars such as N.A. Milubi applied defamiliarisation excellently to Sigwavhulimu's **Venda** poems, thus opening avenues for African scholars who were hesitant to apply Russian Formalism in their analyses.



## CHAPTER 2

### NAME-GIVING AS A POETIC DEVICE IN DITHOKO

#### INTRODUCTION

In traditional **Basotho** life a name-giving ceremony (**ho reha lebitso**) is a very special and important occasion. Kunene (1971:13) further accentuated this by highlighting the fact that the **Basotho** traditionally name a child not because they like the name, but because of its relevance to the given situation, for example:

A new-born baby can be given a name of one of the relatives with the belief that the child will follow in the footsteps of his/her namesake, such as **Mohau** (Mercy).

#### I. NAMES AND CIRCUMSTANCES

The circumstances at the time of birth have a strong influence on the choice of a name for the newly-born. A few examples are:

##### □ A death in the family

*Lefu or Malefu*

(death)

*Mahlomola*

(sorrow)

*Dikeledi*

(tears)

□ **War time**

<i>Ntwa or Mantwa</i>	(war)
<i>Sethunya</i>	(gun)
<i>Moferefere</i>	(confusion)

□ **Natural phenomena**

<i>Serame or Maserame</i>	(extremely cold especially during winter)
<i>Pule or Puleng</i>	(rain)
<i>Letsatsi / Maletsatsi</i>	(sun)

□ **Born out of wedlock (illegitimate)**

<i>Moramang?</i>	(Whose son is this?)
<i>Tswakae?</i>	(Where do you come from?)
<i>Mpotseng?</i>	(Ask me?)

□ **Born after twins**

<i>Fusi / Mafusi</i>	(born after twins)
----------------------	--------------------

□ **Survival**

It was traditionally also believed that the child who is born after those who have died would survive if given a peculiar name such as:

<i>Ntja / Madintja</i>	(dog)
<i>Sekatana / Masekatana</i>	(rag)

## 2. CEREMONIAL NAMES

Traditionally Basotho name-giving also takes place during ceremonies such as:

### □ Weddings

For a daughter-in-law to be accepted as a family member she will be given a new name that will symbolise her motherhood.

<i>MaLerato</i>	(Mother of love)
<i>MaSetjhaba</i>	(Mother of the nation)

### □ Initiation

#### Girls

Girls and women are given names with the form **Ra-** (for a man) which is a shortened or adapted form of the **Tswana** word **rra** (father). The name giving with **Ra-** symbolises their endurance during initiation hence:

<i>Ramatshediso</i>	(The father of bereavement)
<i>Radikeledi</i>	(The father of tears)





## (b) Associative Eulogies

1. Association with relatives (*Tau ya Mangolo, mora Mokhachane*)
2. Association with peers (*Hodiotswana la bo-Ramoretlo*)
3. Association with genealogy (*Ramoepa, moshemane wa Mkutu*)

### 3.1 Estrangement in poetic context

The dominant in these poems is based on heroism. Various names referring to the praised one focus on heroic qualities or characteristics.

#### 3.1.1 Structure of name

In traditional poetry estrangement is achieved by creating a "poetic" name based on or derived from a "normal name", e.g.

"Tlou"	(poetic)	Motloung	(normal)
"Tlakā"	(poetic)	Letlaka	(normal)
"Lalome"	(poetic)	Selalome	(normal)
"Tsie"	(poetic)	Letsie	(normal)

For the reciter (**seroki**) to capture the attention of the listener, it is imperative to use a striking defamiliarised "**poetic**" name. The technique applied by reciters (**diroki**) is to omit prefixal elements of personal names to create a specific rhythmic flow. Rhythm as the Formalists enunciated, constitutes the central constructive factor in poetry. The omission of the prefixal element of names also contributes to an estrangement of normal language usage and the hero is directly

associated with an animal, bird or element of nature. Characteristics of animals or birds, as well as some unique attributes that have developed in a specific cultural environment, are ascribed to the hero.

Henceforth metaphorical references contribute to the poetic nature or literariness of these oral creations that have an aesthetic function in the sense that the hero becomes the focus of attention for its own sake and which effectively lengthens perceptions.

#### 4. PHYSICAL PORTRAYAL

Mangoela's traditional poetry is marked by some enriched physical descriptions of heroes. Physical descriptions and name-giving are used to conceal the meaning of ordinary language by means of foregrounding in order to create a new meaning extracted from the praise poem. It is imperative that the listener has an understanding of the cultural background of the specific tribe or clan because perception is often extended due to the words that alludes to some unique cultural traits enhancing the immediate experience thereof. It is against this background that poetic language is understood and the underlying meaning of the praise poem is brought to the fore. The core of the **dithoko's** literariness is therefore based on a dynamic integration of cultural traits permeating the entire work, which are concealed in de-automatised language usage. The following quotations where illustrations of de-automatised language are given, are taken from Mangoela's (1945) anthology:

#### 4.1 **Ntwa ya Matedile** (Mangoaela 1945: 11)

- |                                   |   |
|-----------------------------------|---|
| □ <i>Dināla di ntsho</i> (poetic) | > <i>Matsoho a tletse madi</i> (standard) |
| (Nails are black)                 | (Hands are covered with blood)            |

The hero is portrayed as physically having “black paws”. The de-automatised language in this context leads to the perception that the praised one is an exceptional warrior. Initially the perception is extended because the underlying meaning is concealed by means of the adjective noun **ntsho** which literally means **black** but actually implies **blood**.

#### 4.2 **Ntwa tsa Batlokwa, ya Tihela le ya ha Kobo** (Mangoaela 1945: 27)

*Kgomo ya Maweshe mehlahare e metsho* (poetic)  
The cow of Maweshe the gums are black

*Kgomo ya Maweshe maoto a matsho* (standard)  
The cow of Maweshe the feet are black

The poetic usage of **mehlahare e metso** (gums that are black) portrays the endurance that the warrior displays. Endurance is one of the attributes, which is contained in heroism. The adjective nouns **metsho** and **matsho** literally mean **black** but the implied meanings are **endurance** and **resilience**.

#### 4.3 **Moshweshwe** (Mangoaela 1945: 5)

*Thesele, pharu e telele-telele*

Thesele, the jumper who is tall, very tall

The hero is portrayed as a very tall jumper. The concealed meaning in this portrayal is **victory**, accompanied by the fact that the hero always holds his head high.

#### 4.4 Ntwa ya Matedile (Mangoela 1945: 17)

*Khwashela le mesifa-sifa*

**Khwashela who is full of muscles**

Having extraordinary muscles is indicative of a hero's ability to be successful in war. Heroism entails a strong physique. Literally muscles in this context mean **strength**.



#### 4.5 Moshweshwe (Mangoela 1945: 7)

*Ha e na meno, Tau ya Matlama*

**It has no teeth, the Lion of Matlama**

Though the hero is portrayed as physically being toothless, the foregrounded meaning is that being a hero also entails some defect. The concealed meaning conveyed by the words "**ha e na meno**" (it has no teeth) is that the warrior is defenceless, but the foregrounded meaning is that the defect which an individual has, should not be regarded as a drawback from reaching a certain goal, but should inspire a person to overcome life's hurdles.

#### 4.6 Makhabane, moen'a Moshweshwe (Mangoela 1945: 9)

*Nko di le phera, thaka Taoma, di hlabaka batho.*

The noses are opened, peer of Taoma, they ruthlessly stab the people

The physical portrayal of the hero is that of a person with an open nose, who ruthlessly stabs people. The foregrounded meaning in this context leads to the perception that the hero has superpowers as he is using his nose to stab people ruthlessly. The underlying meaning is that the hero should utilise his abilities to the fullest.

### 5. NAMES AND SUGGESTIVE ACTIONS

In praise poems names very often suggest actions of animals that are contributed to human actions. Because the reciter (*seroki*) endeavours to paint a vivid picture to the audience, he eloquently evokes the imagination of the listener by repeatedly contributing actions of animal to human behaviour and vice versa. The dominant in the poem is marked by heroic deeds attributed to the hero. The focus on heroism is activated by interrelated and interacting elements such as corresponding metaphorical references to ferocious animals, which actions are foregrounded causing a process of de-automatised language resulting in the creation of a new aesthetic effect. Compare:

#### 5.1 Tihela ya Barolong (Mangoela 1945: 150)

*Thamahane di tseka naha, seba.*

Hyenas are fighting for land, sinfully

A hyena is a scavenger which is dependent on other predators for its survival. The actions of the hyena in this context refer to those people who are fighting for the land which originally did not belong to them. They are like scavengers fighting and claiming what is not theirs.

## 5.2 **Moorosi Mokunoane** (Mangoaela 1945: 32)

*Lengau, tjhitha tsa ehlwa mekwalaba*

The leopard, the round one crossed heaps

The ability of a leopard to conquer its prey by moving in circles is attributed to the praised one. The perception foregrounded in this context is that the praised one is an eminent hero.



## 5.3 **Ntwa ya Matedile** (Mangoaela 1945: 11)

*Tau ya Bolokwe le Marajaneng.*

The lion of Bolokwe and Marajaneng

An outstanding hero will often be associated with the actions of predators such as lions and tigers. The hero's ferocity on the battlefield is contextually compared to a lion that guards its territory with its own life. No outsiders would dare venture into it.

Heroes are also metaphorically referred to as **kwena** (crocodile), **tau** (lion), **lefiritshwane** (spotted hyena) and **lengau** (leopard). Predatory animals are

**ferocious** and brutal. Kunene (1971:31) further argued that these comparisons are associated with qualities observed in the hero such as speed or deadly accuracy, and in the case of the lion with strength, ferocity and majesty.

In calling a hero **ntsu** (the eagle), the praise poet is associating the hero metaphorically with the deadly **accuracy** of an eagle. An eagle being primarily a species with accurate eyesight, never misses its prey no matter how high it is in the sky.

The hero may also be metaphorically referred to by means of natural phenomena such as **tladi** (lightning), **leru** (cloud) and **tsolo** (lightning). Lightning in this context is suggestive of speed and deadly accuracy.

#### 5.4 Tihela ya Barolong (Mangoaela 1945: 22)

*Kwena, thiba madiboho, sebatli*

*La Ramatobo le la Mokhotsako*

Crocodile guards the bridges, the seeker

That of Ramatobo and that of Mokhotsako

The implied meaning of the bridge in traditional context develops the focus of the dominant. The traditional bridge was made of stones which were put together in a definite pattern and these stones resembled the back of the crocodile basking in the sun. The object, crocodile, is transferred from the sphere of its usual perception to that of a new perception that results in a particular semantic shift.

"**Kwena**" is suggestive of the actions of the crocodile that lures and kills its prey.

It henceforth implies that a hero should not only be physically strong and agile but should also be intelligent and calculating. The two attributes mentioned focus on



the **dominant** and enhance the idea of heroism. The underlying meaning of the foregrounded ideas is that a hero should be like a crocodile and resist penetration by the enemy because such an act prevents defeat. The perception concealed here is that where a crocodile is looming in an area there is no one who would dare enter that area. This truth is foregrounded by the words "... **thiba madiboho**..." (... guards the bridges). The immediate perception in this context is extended by the fact that the praise poet is actually appealing to the hero to be **vigilant** throughout the war in order to defeat the enemy.

### 5.5 Mohla ho qhalwang Sekonyela (Mangoela 1945: 24)

*Ya mpolaya ka mofufutso, Kwena.*

It killed me with sweat, the crocodile

The engagement of the hero on the battlefield expounds the intensity of the war. **Mofufutso** (sweat) **symbolises** strenuous physical engagement. A person will sweat profusely if he is sick or is engaged in a strenuous physical struggle. The literal meaning of the word **mofufutso** is defamiliarised, foregrounding the idea of intensity.

The odour of the sweat further stresses the seriousness of the situation and commitment to defeating the enemy. The embedded meaning in this context caused by de-automatised language usage accentuates the fact that life is a perpetual struggle and that only those who persist will survive. In life only sweat gives birth to success. An aesthetic function is evoked by means of the fact that the truth of the words becomes the focus of attention for its own sake.

## 5.6 Tsowane, Morena wa Maphuthing (Mangoaela 1945: 38)

*Thakadi e nala, kgolo Tsowane wa Mohlaodi*

*Sefatela-ding matsatsa*

Ant-bear white and red the big one Tsowane of Mohlaodi

One who digs hiding places for others

The suggestive thoughts and actions which are foregrounded in the defamiliarised name for the hero "thakadi" (ant-bear) alludes to the fact that the actions of the hero are not selfish, because he does not fight for himself only, but also for his people. The underlying meaning foregrounded in the above lines boils down to the aesthetic function that the focus is placed on superior human qualities which convey the idea of people that are interdependent and can never survive on their own. In traditional **Basotho** life, the ant-bear symbolises unselfishness.

Because of the close relationship between man and nature in the traditional context, which is further activated by totemism, many human characteristics are ascribed to animals and birds, and vice versa. An animal or bird often represents certain ideas or values, for instance:

When a warrior is compared to **Lengau** (leopard) or **Mmutla** (hare) it is accepted that the audience is able to uncover the meaning that is evoked by the names of these two animals. The audience will be able to interpret the estranged language due to their knowledge and cultural background. When a hero is called a **lengau** it is because of his deadly accuracy on the battlefield, whilst the warrior called **mmutla** (hare) is regarded as a coward who always runs away when he is faced with challenges. The audience understands and knows how **lengau** (leopard) and **mmutla** (hare) are culturally perceived and will uncover the concealed meaning of the estranged language in a poetic context.

By referring to a praised person by means of a defamiliarised name, the immediate perception of this poetic creation is extended due to an embedded meaning concealed in a specific cultural environment. Suggestive actions foregrounded by means of name-giving techniques contribute to the **dominant** placing focus on **heroic deeds**.



## CHAPTER 3

# LENGTHENING OF PERCEPTION: PROMINENT POETIC DEVICES

### 3. ALLUSION

According to Cuddon (Pretorius 1989:479) allusion is defined as an implicit reference to another work of literature, or to art, a person or event. The praiser uses allusion to remind his audience of certain events or some generally accepted values. Cuddon points out that when using allusion, a writer tends to assume an established literary tradition, a body of common knowledge with an audience, who share that tradition and have the ability to pick up references, which are concealed in this specific cultural context.

In **dithoko**, the praiser also uses allusion on the assumption that he shares some knowledge with his audience, which is due to a common cultural background. To extract the concealed message, which is evoked by an allusion, it is imperative for the listener to have a sound knowledge of the cultural background that governs the life and values of the praised one.

In Mangoela's praise poems, allusion is used extensively as a tribute to victories of the heroes and generals of the regiments.

### 3.1 THE SO-CALLED "NARRATIVE" LINES AS A VEHICLE FOR ALLUSION

A distinction between **narrative** and **descriptive** lines of poetry in **dithoko** has already been made and discussed by Kunene (1971), Swanepoel (1983) and Pretorius (1989). "Narrative" lines normally allude to an event or situation related to the deeds and achievements of the hero.

When the reciter alludes to a certain event in which the hero was involved, he accepts that the details concerning these events are known information to his audience. Even a slight reference to an event recalls a wealth of information, which is accepted to be known by the audience. Very often reference to an event is made in a defamiliarised way, which is caused by de-automatised language usage. In addition, this extends the immediate perception although the information is well-known to the audience.

The modern reader who does not have the background information of these references brought about by the narrative lines of the stanza, miss out on the underlying dominant which provides elements of focus. The reciter will always focus on an event in one way or another whilst praising his hero. One of the main reasons for using allusion in traditional praise poems is to avoid the impression that the hero is unconditionally glorified without really or physically being involved in heroic events that were undertaken for the benefit of his people.

Traditional praise poems are henceforth often characterised by many dramatical elements such as characters, place, time and events. Even if references are made to **places**, defamiliarised language often occurs.

1945

The following first lines of the Letsie poem, Mangoela (1921: 35) which appears in the appendix, are examples of the important role that allusion plays in **dithoko**.

LETSIE I (Mangoela 1945: 35)

1. *RaLerothodi, phumedi ya Matsie,*
  2. *Phumedi a ko phumele Barwanyana,*
  3. *O phumele Barwa ba Tjhere ba kgutle,*
  4. *Barwa ba mattha ba siya dikokote,*
  5. *Dikolopata ba di siya morao.*
1. Father of Lerothodi, attacker of Matsie,
  2. The attacker, who attacked the Bushmen,
  3. Attack the Bushmen of Tjhere, who should then return.
  4. The bushmen ran away and left the tortoises rolling,
  5. Tortoises, they left behind.

The lines allude to Letsie's prowess on the battlefield as accentuated by Hartiburton (1977:88). According to Hartiburton the missionaries could not control this virile young man because as a warrior he frequently undertook cattle raids, despite his father's disapproval. The narrative lines also **allude** to some detail concerning the raids, which Letsie undertook during 1835 and 1836 against certain Bushmen groups. The actions are often described by means of defamiliarised language which is for instance caused by words such as **dikokote** which on the one hand refers to rolling things and on the other hand to tortoises. A tortoise in **Basotho** culture is traditionally associated with reluctance. The underlying **symbolic** meaning entailed in the above example is that cowards are reluctant to fight. During the war, they cringe like tortoises.

In the following lines Letsie is also honoured for the fact that he only captured cattle from his enemies, namely the Matebele people, and not from his own

people, namely the **Basotho**. These references **allude** to the generally accepted perception that during cattle raids a **hero** should not strike at home but in unknown, remote and dangerous areas.

LETSIE I (Mangoaela 1945: 35)

*22. Kgomo a e-ja tsa Matebele Letsie:*

*23. O jale tsa Tjhopo le tsa Monyalotsa.*

22. Cows he ate of the Matebele, Letsie:

23. He ate those of Chopo and those of Manyalotsa.

The recalling of past events are done by linguistic devices, that are mostly uncommon in everyday speech, which are used with unusual semantic connotations, or in unfamiliar contexts. Underlying or hidden information, which extends the immediate perception, is often revealed by means of a striking introduction of **allusion**. These factors contribute to the dominant placing focus on the character of the praised one, which becomes the focus of attention for its own sake, governed by an aesthetic function.

After the conclusion of the War of 1858 against the Boers, Letsie's village was destroyed and he had to relocate to Matsieng, about seven miles from Moriya. According to Harliburton (1977:89), Letsie's zeal for fighting seems to have been quenched for he played only a minor role in the Seqiti War, and it is even said that he took refuge in the mountains at certain stages. The following lines compare Letsie to a cow which cannot be milked and **allude** to the above-mentioned change in him. The military weakness of the warrior is foregrounded by an implicit comparison marked by an estrangement of standard language. The immediate perception is extended by means of a metaphorical reference, which depersonalises the praised one, comparing him to an unproductive cow.

### LETSIE I (Mangoaela 1945: 36)

39. *Ha e sise, ha e na mafi Kotswana.*

41. *Ha e tswela 'Mmasenate lebase.*

39. It does not have much milk, it does not have milk Kotswana

41. It does not give "Mmasenate milk

As has already been mentioned, Letsie's desire for fighting abated and he entered into an individual peace accord with the Boers on 21 May 1867. He became a vassal of the O.F.S. the following day. This event is also **alluded** to in line 45.

### NTWA YA SEQITI (Mangoaela 1945: 51)

1. *Mohale wa qhoba-sekapa, Matela*

2. *Qhoba-sekapa makoloi a eme.*

1. The warrior who drove the sheep... Matela

2. Drive the sheep, the ox-wagons will wait

In the above lines, the praiser (**seroki**) **alludes** to an event that took place during the Seqiti War where the **Basotho** undertook some daring and spectacular raids into the Free State. In one series of raids alone they captured more than 100,000 sheep as well as thousands of cattle (Gill 1993:106). By **alluding** to the event, normal or standard language has been **violated** by using loan-words like **sekapa** for **dinku** (sheep) and **makoloi** for **dikoloi** (ox-wagons).

The impact of the War and its repercussions are **alluded** to in the following lines:



### NTWA YA SEQITI (Mangoaela 1945: 51)

6. *O qela mabele ho batho ba hae,*
7. *O qela mabele ho ba ha Makhunoana.*
6. He is begging for the wheat from his people
7. He is begging for the wheat for the Makhunwane people

The above lines **allude** to Moshweshwe who was defeated during the Seqiti wars by Fick and Wepener leading the Orange Free State commandos. The Free Staters captured about 80 000 head of cattle. This loss only affected the commoners adversely, as the chief's cattle estimated to be 250 000 in number were still safely protected deep in the mountains. This state of affairs compelled most commoners to relocate to the Orange Free State in search of a better life. The word **mabele** (wheat) in this context acquire a new extended meaning, namely the opportunity to live a better life.

The **Basotho** were not prepared to surrender their land to the Orange Free State Republic. The Boers sought arbitration from the British Government. The arbitration is known as the Wodehouse Award and was published in 1865. The **Basotho** were asked to hand over some land to the Orange Free State. The grievances of the Boers were no serious reason for a war (Gill 1993:103). The British Government eventually intervened and protected Lesotho from the Free State Boers. Allusion is made to this intervention in the following lines:

### NTWA YA SEQITI (Mangoaela 1945: 52)

12. *A fumana Qoqolosi e se na tsela,*
13. *A fihla a etsa ditsela-tsela,*

14. *Dikgomo le batho tsa koloka.*  
 12. When he arrived, Qoqolosi had no roads  
 13. He arrived and made many-many roads  
 14. The cows and people moved in rows

When Matela I, the son of Lethole of Makgwakgweng, first arrived at **Qoqolosing**, the place was destroyed by war. He had to rebuild it.

Eventually peace prevailed in Lesotho and cows and people roamed freely in numbers. The underlying meaning foregrounded by this **allusion** is that war is destructive and affects all people equally. People forever seek peace and stability in their lives. An aesthetic function is evoked when the focus of attention is placed on a universal truth or value.

Moshweshwe was also known by other names such as **Lepoqo**, which meant that he was born at the time of a domestic dispute (Casalis 1861:94). Another prominent name was **Letlama**, his initiation name. The event that led to Letlama being known as Moshweshwe is alluded to in the following example:

#### NTWA YA SEQITI (Mangoaela 1945: 6)

39. *Ya beotseng Ramonaheng ditedu,*  
 40. *Le ho hloma ha di so hloma.*  
 39. He shaved Ramonaheng's beard.  
 40. Even before they were grown

During 1809, **Letlama** adopted the praise name Moshweshwe after he had captured many cattle from chief Ramonaheng. **Letlama** bragged about this achievement and acted as if he had been shaving Ramonaheng's beard (Gill

1993:63). The name has been derived from the language form **shwe-shwe**, which imitates the sound of **blades** used to cut something such as hair or beard.

### MOSHWESHWE (Mangoaela 1945: 7)

*54. Bohweng ha bo Lesawana*

54. The in-laws, at Lesawana

**Lesawana** who is mentioned in line 54 of the poem **Moshweshwe** was Moshweshwe's subordinate chief during the Seqiti war. Lesawana together with Poshodi and Mpedi raided farms for livestock as a form of compensation, organised massive hunting parties to enter "Boer Land" as a form of intimidation and whenever possible resettled areas from which the **Basotho** had temporarily been driven (Gill 1993:106). Moshweshwe was unable to control Lesawana, and the praiser **alludes** to this in the following lines:

### MOSHWESHWE (Mangoaela 1945: 7)

*54. Bohweng, ha bo Lesawana,*

*55. Ramohato a ka re tswa bohlasa,*

*56. Hlaha e leba ntlo ya boMohato .*

54. At the in-laws of Lesawana,

55. Ramohato must not disgrace us.

56. The burning grass in the veld is directed to the house of Mohato

The underlying meaning, which is foregrounded by this allusion, is that defeat is a disgrace to any nation and it is not acceptable at all.

Allusion in Lerothodi's poem also mark important events in his life such as that he

was the eldest son of Letsie and was born in 1840. He reigned from 1891 to 1905, and was placed at **Makeneng (Likhwele)** until he took the place of his father Letsie, who died in 1891 (Gill 1993:143). He was very popular and a brave and respected warrior.

Lerothodi was actively involved in the Seqiti war. **Allusion** is made to his involvement in the following lines of the poem 'Lerothodi' (1945:66):

### LEROTHODI (Mangoaela 1945: 66)

3. *O qhoba ntwā ka mangole,*
  4. *Lekena la Ranneko wa Bakwena*
  5. *Tshwara thebe, e tiye wa Rasenate,*
  6. *Wa bona fatshe leno le a ya.*
3. He is pushing the war by the knees,
  4. Lekena of Ranneko of Bakwena,
  5. Hold the shield firmly of Rasenate,
  6. You see your land is vanishing.

**Allusion** to these events is marked by de-automatised language usage, which extends the immediate perception. Line 3 of the above serves as an example of this defamiliarised language usage. In it the words "**O qhoba ntwā ka mangole**" actually imply that the hero is dedicated and never retreats.

The primary cause of the Seqiti war was the land invasion. The praiser refers to this in line 6. It was only through war that the land, which was confiscated during the first **Basotho-Boer War**, could be recaptured. The foregrounded poetic perception of the lines below involves the consequences of the War. Only the

bravery of Lerotholi could salvage the **Basotho** from the intense war with the Boers. The intensity of the war is further foregrounded by means of poetic devices, which contribute to the defamiliarised language usage.

### LEROTHODI (Mangoaela 1945: 67)

13. *Tladi tsa benya mello ya banana.*

14. *Ya sala eka di behetse thabang.*

13. The lightning shone like the fires of the girls.

14. They appeared as if they had laid eggs on the mountains

The poet mentions Brand in line 21. President Brand came into power in 1864, he was one of the most able and determined leaders the Orange Free State had ever known (Gill 1993:106). Although President Brand was an able leader, he could not prevent the war. Instead, the war intensified. Historical events are pre-called by means of imagery, which aim to destroy the tendency towards habituation. Connotative meaning is violated which activates secondary or collateral meanings, for example:

### LEROTHODI (Mangoaela 1945: 67)

24. *Tladi tsa benya, mello ya bonahala.*

27. *Ha e na dinaka, e thula ka phatla:*

24. The lightning struck, and the fires were seen.

27. It does not have horns, it strikes with its forehead:

When the Boers realised that the **Basotho** would not give-up, they finally resorted to destroying the ripening crops of the **Basotho** in 1866. This event is **alluded** to in the following lines:

LEROTHODI (Mangoaela 1945: 67)

38. *Ba tswa ba hlola ba re senyetsa,*

39. *Ba senya peo ya rona masimong.*

38. And they always destroy our seeds,

39. They destroy our seeds in the field.

The poet further **alludes** to the fact that the Boers were not satisfied despite the fact that they had confiscated a large piece of land. They still wanted more and they were prepared to fight for what was not theirs.

LEROTHODI (Mangoaela 1945: 68)

52. *Re bone ka Ramosweu ho kgathatsa*

53. *Ramosweu o batla sethaba-thaba.*

52. We have seen Ramosweu who pester us

53. Ramosweu wants huge donations.

UNIVERSITY  
OF  
JOHANNESBURG

Compound words such as **sethaba-thaba** and the rearrangement of words, cause a specific rhythmic effect.

When Adam Krotz visited Moshweshwe in 1832, he claimed that the constant wars and disturbances that Moshweshwe faced would disappear once the missionaries began their work among his people. Because Moshweshwe wanted peace, he sent 200 head of cattle with which to procure at least one missionary for himself and this event is **alluded** to in the lines below. An element of **cynicism** is foregrounded in these lines:

**LEROTHODI (Mangoaela 1945: 68)**

*55. Le kgomo tseo di bile tsa qabanya:*

*56. Kgomo di ka qabanya bana ba kwano.*

55. Even those cows caused conflict,

56. Cows they can cause conflict to people here.

In June 1865 the war intensified and the **Basotho** were nearly defeated. The Boers were on the verge of conquering Thaba-Bosiu when an unforeseen incident happened:

**LEROTHODI (Mangoaela 1945: 68)**

*77. Ha ho hlotswe maqhawe, bo-Pepenare,*

*78. Balwani ba lwanang dikepeng.*

77. When heroes such as Wepener are defeated,

78. The fighters who fight in the boat.

The above mentioned unforeseen incident was the untimely death of the hero of the Boers, Louw Wepener, who was killed on 15 August 1865, during a valiant effort to charge Thaba-Bosiu. The death of Louw Wepener resulted in the rapid decline of the morale of the Orange Free State forces (Gill 1993:106)

The Boers were destroying the ripening crops of the **Basotho** until the latter were forced to sign a peace treaty. Molapo, son of Moshweshwe was the first to sign the treaty and eventually at the end of March 1866 Moshweshwe gave in and was forced to sign the humiliating Peace of Thaba-Bosiu **Kgotso ya Mabele** (Gill 1993:107). An **allusion** to this event is expressed in the following line:

LEROTHODI (Mangoaela 1945: 69)

88. *Re se thibile sa hohela, Moshweshwe*

88. We prevented it and it left Moshweshwe

The failure of Moshweshwe to comply with the terms of the Peace of Thaba-Bosiu resulted in President Brand resuming the war at the beginning of 1867, as is **alluded** to in the examples below. The lines below are a good example of the Formalists argue that language in poetry is not used for the purpose of communication but for estrangement of ordinary language. In these lines parallelism and a regular spread of rhythmic units cause an estrangement of standard language, for example:

LEROTHODI (Mangoaela 1945: 69)

102. *Le ntse le potisa Mangau thabang*

103. *Mangau re bolela a ha Borane*

102. You are sending the leopards around at the mountains

103. The leopards we mean those of Brand

The Seqiti War eventually ended on 12 March 1868 when the British Government issued a formal document proclaiming the **Basotho** to be British subjects as is implied by the last two lines of the poem.

LEROTHODI (Mangoaela 1945: 68)

113. *Ba re; 'Nyafa o etse jwalo, Raletshabisa,*

114. *Ba tswa ba hlola ba re sanyetsa peo.*



113. They said "Hurry and do it Raletshabisa  
 114. Because they always destroy our seeds

Connotative meaning in **dithoko** is often extended in the way events are recalled by means of defamiliarised language usage. The praiser distinguishes himself as an authority of the historical background of his people. Acknowledging those who contributed to nation building is an essential aspect of **dithoko**.

### 3.2 ALLUSION: TRADITIONAL BELIEFS AND CUSTOMS

Another technique of processing verbal material, which contributes, to the intensifying of impression is the implicit reference to traditional beliefs which are dominant cultural traits in the daily lives of a specific community. The aesthetic value concealed in these beliefs is foregrounded in an estranged or defamiliarised way, which extends immediate conceptualisation.

In the praise poem that is quoted below, the following traditional beliefs are **alluded** to:

#### LETSIE I (Mangoaela 1945: 35)

6. *RaLerothodi, leshodu la Matsie,*  
 7. *Leshodu le a utswa, RaLerothodi.*  
 6. RaLerothodi, the thief of Matsie,  
 7. The thief that is stealing, RaLerothodi .

Letsie was the eldest son of Moshweshwe by his principal wife Mmamohato, as Letsie's infant name was Mohato. The name '**Letsie**' was his initiation name. Reference to RaLerothodi in line 6, **alludes** to Letsie's son Lerothodi. The praiser

assumes that his audience have the same background knowledge about Letsie as he does, because the underlying meaning is concealed in the fact that in **Basotho** tradition the father can be called by his son's name by attaching the form **Ra-** to the name. Lerothodi was Letsie's eldest son with his second wife Mmantai and they had two other sons namely Bereng and Theko. By naming Letsie **RaLerothodi**, the praise poet is emphasising the importance of **letsibolo** (the first born) in the traditional African patriarchy in general and in that of the **Basotho** in particular.

The name **RaLerothodi** is traditionally used as a form of status and enhancement of manhood. Fathers are proud of bearing sons, as it is traditionally believed that the continuation of the family tree will not cease. A man with daughters only is traditionally scorned and always insecure. People also doubted his manhood. Thus, the use of the name **RaLerothodi** enhances the social pride and status of the continuity of the family tree. In the following lines another belief is highlighted:

#### LETSIE I (Mangoaela 1945: 35)

12. *Maqheku a ba hlobolela dikobo,*
13. *Kgomo tsa kgutla, batho ra phela.*
12. The elderly threw away their blankets,
13. Cows were returned, people we lived.

The quotation above **alludes** to the traditional belief of the **Basotho** people that taking off one's clothes is a sign of hopelessness. An individual involved in such an act is laying his soul bare to the victor or conqueror. It is an acceptance of defeat and at the same time, a plea for mercy. Any warrior who would attack a person in that state would be scorned and despised by others for the rest of his

life. The actions of **(ho) hlobola dikobo** and **dikgomo tsa kgutla** function as extra linguistic determinants and are marked by an arrangement and processing of verbal material which contribute to intensify the trying conditions expressed in the poem. Conceptuality is extended by the estrangement of the normal syntactical order caused by the immediate succession of verbs in the conditional and consecutive moods as found in line 13, which focuses on the habit and belief that all cows which are captured should be returned to those who were defeated, resulting in a sign of relief expressed by the words ... **batho ra phela** (...people we survived). The words **dikobo** (blankets) and **dikgomo** (cattle) in this context, have a semantic effect more than that of standard communicative language, due to the activation of their symbolic meaning in a specific socio-economic context. The following lines also highlight a traditional belief:

#### LETSIE I (Mangoaela 1945: 35-36)

34. *Ya re Letlala wa tshaba ho mo nyeka,*

35. *O tshaba ha e le laqhaku, Mosiya.*

34. When Letlala feared to lick him

35. He is afraid because he is elderly, Mosiya

The lines above focus on the dominant idea, which entrenches the traditional belief that one cannot be declared victorious if you strike those who are close to you.

Letlala being a traditional warrior could not strike the elderly as is accentuated by lines 34 and 35 above. To uphold the traditional beliefs could not be transcended even during war times, as one who does that will always be stigmatised.

## LETSIE I (Mangoaela 1945: 36)

37. *Llo o tshaba sa motsheo.*

37. The cry, he is afraid of the one at the inner place inside the hut.

This proverb functions to stress the idea that a warrior should not strike the elderly in traditional **Basotho** cultural context. The **motsheo** (inner place inside the hut) is usually darkish and regarded as a sanctuary, a place where an individual may not be disturbed or attacked. The words **allude** to the proverb, **ngwetsi e ngalla motsheo** (a daughter-in-law sits in the inner place when she is hurting.)

During a family dispute, the daughter-in-law will sit at the **motsheo**, her sanctuary. This action is traditionally taken to prevent the hanging of dirty laundry in public. Traditionally family disputes are resolved by family members only and a husband will never touch a wife who is at **motsheo**, no matter how abusive he is. If he dares to cross that line, he would have to apologise by slaughtering a sheep to subdue the anger of the ancestors. Additionally he would have sullied his manhood forever and be disrespected by all people close to him.

In traditional life, it is important that a ruler should have a son. Two important reasons for this are given. Firstly the son enhances the ruler's manhood and is a status symbol. Secondly, only sons can succeed their fathers as rulers of a nation. The following lines **allude** to this custom.

## LETSIE I (Mangoaela 1945: 36)

39. *Ha e sise, ha e na mafi Kotswana,*

41. *Ha e tswela Mmasenate lebase.*

39. It does not produce milk, it does not have milk Kotswana,

41. It does not produce milk for Mmasenate.

Letsie is now regarded as inferior and is compared to a cow that cannot be milked in line 39. Reference to **Mmasenate** is indicative of the family background of Letsie. The praiser assumes that his audience has the same knowledge about Letsie that he does. **Mmasenate** was Letsie's principal wife who could not bear him sons but only had a girl, **Senate**. The word **lebese** (milk) acquires an extended meaning. It is de-automatised to express the meaning of **semen**. The implied meaning in line 41 is therefore that Letsie was impotent.

The de-automatisation of meaning is consistently carried out by lexical selection characterised by the uncommon relationships between words - the praised one and a useless cow. In the following lines, the extension of the immediate concept is again caused by unusual lexical selection.

**NTWA YA SEQITI (Mangoaela 1945: 51)**

9. *A na yo qela kgongwana ho Mmota,*

10. *A re "Mmota a mo nehe kgongwana e le nngwe,*

11. *A tlo ithuta ho alosa .*

9. He went to ask for a small cow from "Mmota

10. He said Mmota should give him one small cow

11. For him to learn to herd the cows

The lines above highlight the traditional belief that a chief should not be a beggar and should not be enslaved, working for strangers. In traditional **Basotho** culture, there are no beggars.

Moshweshwe was the founder of the **Basotho** nation. He was born in about 1786 during the era of Mohlomi, at Mankwaneng in the northern part of present day Lesotho. He was the first son of Mokhachane, a minor chief of the Mokotedi branch of the Kwena clan (Gill 1993:63). The traditional belief that a son should follow in his father's footsteps is foregrounded in the following lines:

### MOSHWESHWE (Mangoela 1945: 5)

1. *Ngwana MmaMokhachane, Thesele*

1. The child of MmaMokhachane, Thesele

The reference to Moshweshwe as son of **Mmamokhachane** instead of **Ramokhachane**, is an attempt at de-automatisation, which evokes an aesthetic feeling due to the implied poetic meaning, which compares Moshweshwe as founder of the nation to a woman who bears children.

Totemism amongst the **Basotho** led to the traditional belief that those belonging to a particular clan possess some characteristics of the animals named after them, for instance.

**Bataung** - the lion people who are brave,

**Batloung** - the elephant people who are strong,

**Bakubung** - the hippopotamus people who are patient,

**Bakwena** - the crocodile people who are impenetrable.

Moshweshwe belonged to the **Bakwena** clan. The praiser imparted this important information in order to elicit respect from his audience. By **alluding** to Moshweshwe, as belonging to the **Bakwena** clan, the poet is purposefully emphasising Moshweshwe's prowess as a brave warrior to his audience. The personality of the hero is expressed as:

### MOSHWESHWE (Mangoaela 1945: 6)

3. *Dikgomo di kena ka yena, di sa ile.*

3. The cows are brought by him, when others are gone

Here Moshweshwe is portrayed as a kind-hearted and generous person as well as a brave warrior who captured huge heads of cattle. The traditional belief that a chief is the provider of the nation is accentuated.

The reference to **Makwanyane** in line 44 **alludes** to the traditional belief that "motho ke motho ka batho" (A person is person through other people). It further enhances ubuntu (humanity) which was of primary moral value amongst Africans. Moshweshwe was also assisted by others to gain fame. Makwanyane was his peer who was loyal to Moshweshwe during Moshweshwe's reign.

### MOSHWESHWE (Mangoaela 1945: 6)

44. *Le Makwanyane ma-besa-lerole,*

44. And Makwanyane the Fire-maker

It is clear from the discussion so far that **allusion** is an efficient poetic tool used by the praisers to recall certain events or to refer to specific beliefs. In these contexts **allusion** are marked by de-automatised language usage, which causes an extended perception with aesthetic undertones. The literariness of **dithoko** is created to a great extent by means of a selective use of **allusion**.

### 3.3 METAPHORICAL LANGUAGE AND DE-AUTOMISATION AS AN EFFICIENT TOOL FOR DEFAMILIARISED LANGUAGE.

In traditional contexts, animals symbolise specific qualities or values. The praiser often highlights these qualities in a defamiliarised way. According to the Russian Formalists, when applied, imagery is an important vehicle causing an estrangement of ordinary communicative language.

In traditional **dithoko**, metaphorical language is used extensively. This may emanate from the fact that in the past the **Basotho** people appreciated and keenly observed the behaviour of animals. The brutality by which the predators kill their prey, for instance, fascinated the people and they subconsciously desired to possess such abilities for their own struggles on the battlefield. Traditionally the metaphor is loosely defined as an implied comparison. Two objects or aspects are compared with each other in their totality. One may thus represent the other to evoke a deeper or underlying meaning. In traditional poetry, the praised one is often compared to ferocious animals. The mere reference to a specific animal activates a secondary or collateral meaning concealed in a historical tradition of verbal art (Pretorius 1989: 32).

In the following paragraphs, these underlying or concealed meanings, activated by references or comparisons to animals, are revealed:

**Ntwa ya lithunya** (Mangoela 1945: 35)

*Kwena ya sheba ka har'a bodiba.*

The crocodile looked in the middle of the fountain.



The warrior is **metaphorically** compared to kwena (crocodile) because of the **agility** and **endurance** of both. Also:

*Noha e ntso, kganyapa ea Morena,*

The snake which is black, the python of the Chief

The writhing movement of the snake is **metaphorically** compared to the ability of the warrior to **penetrate** the ranks of the enemy on the battlefield.

*Tshukudu ya Rantolo and Maqhanqhe*

Rhinoceros of Rantolo and Maqhanqhe

By **metaphorically** referring to a hero as **Tshukudu** (rhino), the praise poet is associating the hero with the **strength** and **tenacity** of a rhino. Strength and tenacity are attributes necessary for victory on the battlefield.

**NTSOKOANE RATEFANE (Mangoela 1945: 95)**

*Nare e hlaba naka le thulame*

The buffalo strikes with the horn that is facing downwards

The ability of the buffalo to fight with the horn facing downwards implies that a hero should possess extraordinary **skills** in order to be victorious on the battlefield.

**PHOSHLI MOKHACHANE (Mangoela 1945: 10)**

Moen'a Morena Moshoeshoe

*Ra betsa pela tsa kena letsabeng.*

*Dipela le bolela bo-Manganane.*

We hit rock-rabbits and they ran for safety

Rock rabbits we mean Manganane and company.

Cowards are **metaphorically** called rock-rabbits because rock-rabbits are small animals, which are constantly on the run. The people of **Manganane** are **metaphorically** called rock-rabbits. They are **defenceless**.

### TIHELA YA BOROLONG (Mangoela 1945: 55)

*Ke letsa le letala le a wela*

*Letsa le kile la dihala Mangana (ba Moroka)*

*Le dihala batho ba le lekgolo*

It is a green antelope that fell

The antelope once threw Mangana (of the Moroka people)

It threw hundred people

To be **cunning** is an essential attribute during war, as it helps the hero to defeat the enemy. The praise poet **metaphorically** refers to those warriors as antelopes. Antelopes are always on the run as if they are being hunted. Other animals often run along with them without any reason, unaware of danger, and suddenly all will fall into the pit because they followed the antelope. Ultimately these animals will die in great numbers.

### 3.4 FOREGROUNDING OF SYMBOLIC LANGUAGE

According to Pretorius (1989:45), a symbol is a word with a literal or concrete meaning representing a figurative or abstract meaning at the same time.

Symbolic language is an important poetic technique found in Mangoaela's praise poems, which effectively contributes to the estrangement of standard or automatised language.

All the extracts quoted below are from Mangoaela's *Dithoko tsa Marena a Basotho* (1921).

### LETSIE I (P. 35)

#### **Ntwa tsa Bakhothu, Barolong, Matebele le Batlokwa**

*Barwa ba motho, ba siya dikokote,*

*Dikolopata ba di siya morao*

(Bushman run away, and left tortoises

Tortoises they left behind)



UNIVERSITY  
OF  
JOHANNESBURG

A tortoise in **Basotho** culture is traditionally associated with **reluctance**. The underlying **symbolic** meaning entailed in the above example is that cowards are reluctant to fight. During the war, they cringe like tortoises.

### **MOSHWESHWE (Mangoaela 1945: 35)**

#### **Mmopi wa setjhaba sa Basotho**

*Ke emere, ke a kena tlung ka Tlhakubele*

I am pregnant, I am going to deliver in March

The verb stem **emere** (to be pregnant) is a derogatory form when used for pregnant women, as it is rather associated with animals. The acceptable reference should have been **ho ba mmeleng** (to be pregnant.) ... **kena tlung**... (to enter the

house) which imply the meaning of giving birth. The **symbolic** meaning expressed by the pregnancy above is that warriors are preparing to engage in a war soon, like a woman who is about to give birth.

### TSOWANE, MORENA WA MAPHUTHING (Mangoela 1945: 33)

*Pits'a mokopu, mor'a Mohlaodi, ha e fetolelwe*

(The pot of pumpkin, the son of Mohlaodi, is not changed)

Proverbs in **Basotho** culture usually entail a figurative meaning. The literal meaning of the lines above convey the idea that, if one changes the pot of pumpkin it does not cook well. The **symbolic** meaning is that patience is an imperative attribute on the battlefield. Those with patience will eventually win, even if the odds are stacked heavily against them.

### MOPELI MOKHACHANE (Mangoela 1945: 20)

(Ntwa ya Batlokoa)

*Makwala a faolwe, a se tswale*

*A ya tswala a mang maperepere*

*A senya naha ka bolokwe, mapsheha*

Cowards should be castrated in order not to give birth

Children born from them will be hopeless

They will destroy the land with dung, faeces

In the above example, cowards are metaphorically called **mapsheha** (faeces) who should not be allowed to give birth. The **symbolic** meaning of **mapsheha** entails the deprivation of normal sexual relations and progency.

## MOKHACHANE (Mangoaela 1945: 1)

*O ntlohetse le madi a hloho*

He left me with blood on the head

Traditionally when a person is hit on the head, he must be shaved in order for the wound to heal. To leave such a person covered with blood on the head is a sign of wishing him dead. Blood symbolises pain. The intensity of the war as well as painful and traumatic experiences are **symbolised**, causing an extension of immediate perception.

## MOLETSANE (Mangoaela 1945: 3)

*Nka, O hamele serethe sethole*

Take, so that you milk the heel cow

In **Basotho** culture, the youngest wife in the polygamous marriage is called **serethe** (heel) because of being young, beautiful and productive. The youngest wife is the apple of the husband's eye. **Serethe** (heel) **symbolises** the last as **serethe**, literally meaning the back part of the foot which should always be kept clean to draw the attention of any follower. Defamiliarising of normal language is used in this context to motivate the hero.

## RATSEBE WA MAPHUTHING (Mangoaela 1945: 4.)

*E tshwana ena le e hame lebesa,*

*Ha e hangwa madi, ba tla bolawa*

This black one should be milked for milk:

If you milk it blood, they will be killed.

Under normal circumstances, a cow is milked to produce milk but the warning: "**Ha e hangwa madi, ba tla bolawa**" results in a different interpretation by the listener. As already indicated blood **symbolises** pain that intensifies the suggested actions implied that it is not associated with normal, peaceful actions in these circumstances.

### MOKHACHANE (Mangoela 1945: 1)

*Ya na re mohla ke qalang ho tswa lebitleng*

The day when I come out of the grave

Normally it is not expected from people to emerge from their graves but the **symbolic** meaning of the given example conveys the idea of victory. The grave in this context **symbolises** the last destination of a human being. The normal meaning of the word 'grave' is therefore de-automatised to extend the immediate perception in creating literariness. To win a war is tantamount to emerging from the grave because during war death is imminent.

### MOSHWESHWE (Mangoela 1945: 6)

*Mmopi wa setjhaba sa Basotho*

Creator of the Sotho nation

*Rumo la senya diteng tsa motho.*

The spear destroyed the inner parts of a person

The example given above strikingly captures the imagination of the listener. The praise poet selected the words .... **senya diteng**... which **symbolise** the brutality

and inhumanity of the war. This meaning is also conveyed to the audience by means of de-automatised language.

## TLELIMA HLALELE (P. 52)

### Mora e moholo wa Morena Hlalele

*Mokoko o motona, o Radingwane*

*O kale ka thaba tse pedi tsa Kholokwe,*

*Ntwa ya Batlokwa le ntwa ya masole*

The war of the Batlokwa and of the soldiers

The male cock of Radingwane

It is huge like mountains, which are two of Kholokwe

The reference to **mokoko** (cock) as a male is a **symbol** of strength and manhood. Only males are engaged in a war and their strength is acknowledged further in the second line where they are referred to as "**thaba tse pedi**" (two mountains). Mountains in this context **symbolise** the gravity and enormity of the war, which are foregrounded to intensity impression.

## MOHLA HO QHALWANG SEKONYELA(P. 25)

*Madi a matso a mothapo 'a hloho, a molaleng*

*Ekare ho ja bete ke bo-kheletse*

The blood is black that of the vein of the neck

It is as if the clotted blood has been scooped for me

The reference to blood from the vein of the head as being black, **symbolises** the intensity of the war and the bleakness of the situation of those who are in the

crossfire. The reference "**Ekare ho ja bete ke bo-kheletse**" also symbolises helplessness during trying times, as if one's ancestors have forsaken you during your hour of need. Hence, the plea of hopelessness is foregrounded by means of defamiliarised language usage.

Also

*Ka fihla ho ja ba rwesa ngwana ke kgutsana, Ntsiedi*

I arrived when they were to declare my child Ntsiedi an orphan

In **Basotho** culture, a ritual called "**kgutsana**" (orphanage) is performed when one or both parents are dead. This ceremony is a **symbol** of cleansing an orphan from the problems and hardships that will be encountered in future. The idea is foregrounded by means of an estrangement of normal language to lengthen the process of perception.

### 35 ESTRANGEMENT OF NORMAL COMMUNICATIVE LANGUAGE BY MEANS OF DE-AUTOMATISED LEXICAL ITEMS

In traditional poetry the language used is often not comprehended by the contemporary listener as in most cases an estrangement of "**normal communicative language**" such as the use of archaic words are used. Because traditional poems are recited in the presence of an audience and they (poems) are oral, it is crucial to capture the imagination of the audience, which was mainly achieved by the exposing of the linguistic ability and verbal creations of the praiser. An ability to **play** with words and expressions is an essential attribute of the traditional praiser. Imparting knowledge of animal behaviour and comparing it to the hero is essential for eliciting respect and admiration from the audience. To know animal behaviour and to convey its features to the hero is an effective tool to depict bravery. Heroes are compared to extraordinary animals such as



predators, particularly the big cats. Often only, those who did not have faint hearts could be associated with the behaviour of these animals. An eloquent praiser is the one who can strikingly compare the praised hero with the **big cats**. During various social gatherings, the praiser will illustrate and apply his knowledge of animal behaviour to boost a specific hero by comparing his qualities or actions to those of dangerous animals. Through the selection and highlighting of specific animal features attributed to a certain hero, the praiser aims to create an effect that contributes to an intensified impression.

The following are examples of extracts from traditional poems collected by Z.D. Mangoaela where the estrangement of normal language is conspicuous when compared to normal **communicative** language.

### 3.5.1 Poetic language versus normal language

The depiction of military actions are often characterised by an estrangement of normal language in that the secondary collateral meaning of a word is activated to deviate from ordinary communication, as is illustrated by the following quotations:

Poetic	Normal
<p><b>Ntwa ya dithunya (p. 70)</b></p> <p>(1) ... <i>le ba jeng ke bao</i>            (... eat them up, there they are)  <i>Ntjeng banna</i>            (Eat me men)</p> <p>(2) <i>Mmane e a o hlatsa</i>            (The lightning it vomits it)</p>	<p>... <i>ba bolayeng ke boa</i>            (... kill them, there they are)  <i>Mpolayeng banna</i>            (Kill me men)  <i>Sethunya se ntsha dikulo</i>            (The gun is firing bullets)</p>

<p><b>Ntwa ya dithunya (p.72)</b>  <i>Jwale ma-qala-ntwa a phuthile dinala</i>          (Now the starters of war have folded nails)</p>	<p><i>Jwale ba qadileng ntwā ba phutile matsoho</i>          (Now, those who have started the war folded their arms)</p>
<p><b>Ntwa ya dithunya (p.73)</b>          (3) <i>Tladi ya otlā tlhare e se boela</i>          (The lightning then struck the bush repeatedly)</p>	<p><i>Sethunya se thunya morung kgafetsa</i>          (The gun shot in the bush repeatedly)</p>
<p><b>Ntwa ya dithunya (p.72)</b>          (4) <i>Tlhware mpa e masoba ke masapo</i>          (Python the stomach is full of holes it is bones)</p>	<p><i>Batho ba thuntswe ka bongata ba shwele</i> (People are shot in large numbers and are dead)</p>
<p><b>Ledingwana Makete Kete (p. 84)</b>  <b>Ntwa ya DHhunya (p. 74)</b>          (5) <i>A hlaha ba habo ba se ba diketse</i>          (He the appeared when his folk have set)</p>	<p><i>A fihla ba habo ba se ba shwele</i>          (He arrived when his folk were dead)</p>

In example (1) above the verb stem **-ja** (eat) is used to express the idea of **killing** (**-bolaya**). Except for an extension of conceptualisation the verb stem **-ja** contributes to an intensified meaning as well as to a more fluent rhythmic pattern as is illustrated below:

### Le ba je:ng / ke ba:o //

In example (2) the enemy's weapon (gun) is metaphorically referred to as **mmane** (a flash of lightning), which "vomits" (**-hlatsa**) bullets (**dikulo**).

The lines in (2) above represent an uncommon semantic relationship of lexical items such as **mmane** and **-hlatsa**, which are used in a unique way in this poetic context.

In example (3), the compound word **ma-qala-ntwa** is a new "poetic" creation by the praiser that is not found in normal language and refers to the people who originally started the war. The word **dinala** (claws/nails) metaphorically refers to **arms**, which associates human actions with those of a vulture resulting in a specific colouration of the word as well as a shift in meaning.

Not only is a violation of normal semantic relationships found in example (4), but also a deviation of standard grammatical structures. Compare:

**Mpa ya Tlhware e masoba** (normal possessive word group structure)

With

**Tlhware mpa e masoba** (change of normal word order and omission of possessive particle **ya**)

In example (5), the verb stem **-diketse** (set) is used instead of **-shwele** (died). The first example is used in normal language exclusively for describing the state of the sun (**letsatsi**). The concept has been transferred from the sphere of its usual perception to that of a new perception that results in a particular semantic shift, causing an extension of an immediate conceptualisation expressing an intensified meaning.

### 3.5.2 Loan-words as a vehicle to de-automatise:

The usage of loan-words is a very popular technique used by praisers to create effects such as **astonishment**, **mockery**, **humour** or **lightheartedness**. In all instances, foreign words have been adapted to the phonological system of **Sotho** and in various cases the new creation contributed to an enrichment of the lexicon. The experimenting with new word structures often fascinated the audience to such an extent that they express their appreciation verbally.

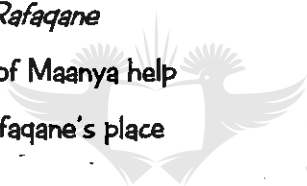
#### (a) NTWA YA SEQITI (Mangoaela 1945: 57)

*Ngwana monna wa Maanya helepa.*

*Helepa selomong ha Rafaqane*

The child of the man of Maanya help

Help at the cliff at Rafaqane's place



UNIVERSITY  
OF  
JOHANNESBURG

In the quotation above, the verb stem **-helepa** is a derivation from the Afrikaans verb **help**, which in this context mocks those **Basotho** people who always look to whites for help. By using the foreign word instead of the normal automatised word, **ho thusa**, the praiser evokes concealed meanings in this specific socio-historical context.

#### (b) TIHELA YA BAROLONG (Mangoaela 1945: 22)

*Ha hloka le ho tsoha ope a rula*

It failed even for one to wake up alive

The word **ope**, a **Tswana** word meaning **someone** in this context is foregrounded to avoid, the automatised **Sotho** form **ofe**. The occurrence of this word contributes to some form of aesthetic language and connotative density.

(c) NTABANYANE WA BAPHUTI (Mangoela 1945: 35)

*Ya rata ho praata*

It liked to speak

The verb **praat** (to speak) in Afrikaans has been adapted in the following line to allude to the general conception amongst the **Basotho** people that white people are very talkative. An estrangement of the normal form **ho bua** (to talk) mocks this habit of the white people.

(d) MOLOMO MOHALE. (P. 62)

*Morena ke setota ka kgwedi ena.*

(The chief is a fool during this month)

The word '**setota**' (the fool) in the following line is derived from the Zulu word **isithutha** (a fool). The Sesotho equivalents for this concept **isithutha** (a fool) are **sethoto**, **setlatla**, **sephoqo** and **setlaela** (a fool). The praise poet is calculative in deciding to use the foreign word to conceal to an extent the actual meaning. It is traditionally not acceptable to say a king is a fool and it would not go down well with the praiser's audience, hence the use of the word **setota** (a fool).

## LETSIKA MATELA (Mangoaela 1945: 149)

**Ntwa ya seqiti**

*O nanke dikgomo Manyanetsi,*

*Tsa Maburu le Matebele,*

*Toromakara hammoho Letsika.*

He captured the cows at Manyanetsi,

Those of the Boers and Matebele,

Mixed-up together with Letsika

A sense of mockery is brought about by the phonological adaptation of the Afrikaans word "deurmekaar" (muddled) to **toromakara**. The foregrounding of this word in the quotation below also contributes to the extension of immediate perception. The praiser interprets capturing cows from the Boers and Matebeles to be a concoction, hence the deliberate use of the loan-word.

## SELEBALO MOSHWESHE (Mangoaela 1945: 65)

*E hlehla e honyella Moteng*

**It retreated and went inside Moteng**

The praise poet has used the Zulu verb stem **hlehla** (retreat) in the following example instead of the **Sesotho** equivalent **-tjhetjha** (retreat). The **Zulu** people who at that stage dominated most of the black people because of their exceptional military strength, created many words to convey certain military concepts. To exploit this vocabulary treasure was an opportunity used by the praiser. The foregrounding of the stem **-hlehla** has been preferred instead of using the automatised form **-tjhetjha**. Deliberate use is made of this word in order to capture the imagination of the audience and to demand their attention. The

use of other languages enhances the respect and admiration of his audience, for the praiser.

### SELEBALO MOSHWESHWE (Mangoaela 1945: 65)

*E sa le ho dulelwa maheisi*

For long they waited in big houses

In the following line, the adaptation of the Afrikaans word 'huis' expresses the meaning of 'extraordinary' or 'largeness'. This word has been used instead of the automatised **Sesotho** word **ntlo** for emphasis.

The fact that de-automatised language was used by **diroki** (poets) without having formal education is indicative of their inherent linguistic potential. The violation of normal language in the poems has enhanced the artfulness. The application of literariness in mangoaela's poems have accentuated the richness of the Sesotho language and the inherent ability of **diroki** to bring this aspect to the fore.

## CHAPTER 4

## CONCLUSION

The analysis and interpretation of traditional **Basotho dithoko** within the framework of the Russian Formalism literary theory have indisputably proved that this genre should be regarded as one of the highest literary aesthetic creations in the Sesotho literary treasury.

The native sensitivity for '**literariness**' by some illiterate praisers as well as their ability to exploit various semantic aspects of words and other poetic devices are very conspicuous.



The Russian Formalists' theory seems to be an effective tool to unravel the poetic nature of **dithoko** of which the so-called resurrection of the word forms an integral component.

The study has revealed that traditional praisers often use defamiliarised language, which captures the attention of the audience through a process of extended conceptualisation. The ideas foregrounded by the artist are often concealed by means of de-automatised language, which prevents immediate perception.

The introduction of poetic devices such as allusion, name-giving formulas, imagery and rhythm, enhance the immediate experience of an object or a word with the



aim to destroy the tendency towards habituation. It serves to lengthen and intensify the process of perception.

Traditional beliefs are also alluded to by means of estranged language, which can be regarded as organised violence committed on ordinary speech. The highlighting of these beliefs contribute to **literariness** caused by the activation of secondary or collateral meanings.

Imagery such as metaphor and symbols are also important tools that the praiser frequently uses to defamiliarise normal speech. Animals or birds are important vehicles used by the praiser in his metaphorical descriptions or symbolic language depictions that cause the extension of conceptualisation in the creation of literariness.

Poetic diction forms an important basic component of traditional poems and it is an important tool used by the praiser to expose his language ability and creative verbal efficiencies to the audience. Poetic creations by means of compound or loan-words are also an effective way to achieve an estrangement of normal communicative language.

## APPENDIX

### LEROTHODI (Mangoaela 1945 : 66)

#### Ntwa ya Seqiti

1. Mora Masututsane a Mokhachane.
2. Tholo ha a hlabane, wa sututswa.
3. O qhoba ntwa ka mangole,
4. Lekena la Ranneko wa Bakwena,
5. Tshwara thebe, e tiye wa Rasenate,
6. Wa bona fatshe leno le a ya.
7. Tea tladi monna wa Ramakhobalo,
8. O e teye, o e leotse bohale
9. A le tloheng batho ba Majoro
10. Le tladi e sa tswa o tla batho
11. Lehohoretse le tsamaile moo,
12. La hohoretse dipheo, la tjhesa.
13. Tladi tsa benya mello ya banana,
14. Ya sala eka di behetse thabeng,
15. Ho ngwetsi ya marena, ngwetsi ya batho kaofela,
16. Lekena la Rasenate.
17. Mokholokhothe wa marumo,
18. Wa marumo, Lekena, mora Thesele;
19. Mopaki wa ditaba, mosokolli wa Khodu
20. A sokolla ditaba tse thata
21. Ke bo-Borane ho tllilwe ka lekwebe,

22. Ba tlile ka lekwebe ho Ramohato.
23. Sefako sa dinehella se matla;
24. Tladi tsa benya, mello ya bonahala.
25. Tholo e fata. E ya tjhora
26. E tjhora lenaka poho ya Peete:
27. Ha e na dinaka, e thula ka phatla:
28. Na e re e ka betana le ya Thesele,
29. E hula joko kamehla, molala o kgathetse
30. Molala o kgathets ke diforaga
31. Ka ba ha Ntshohi, ka ba ha Matabohe,
32. Ha lea ka la utlwa ha ho tetema,
33. Fatshe le le morekatla, le tetema,
34. Ramakholo o se tse a le utlwile
35. Rata le lla le bapile le thaba
36. Ba re nyafa, o ba rialo
37. Ra letshabisa wa Kgodu, mora motho,
38. Ba tswe ba hlola ba re senyetsa peo
39. Ba senya peo ya rona masimong
40. Tholo, lekgarietsa la Moshweshwe
41. Lekgarietsa la pelo ya Peete le Mokhachane,
42. Mohlankana wa Modimo,
43. Modimo o mo dumeletse ho lwana
44. O re tjhaba sona ha sea dula feela
45. Se dutse le poho e ntse e kweba:
46. A re a kweba, ditjhaba ra pholoha
47. A kweba, ka laistoko,
48. Ho phele Bakone, ho phele Basotho,
49. Ho phele le ba ha Kwelela!
50. Le lona ba Alebane le teng;



51. Eitse re tla le fihlile
52. Re bone ka Ramosweu ho kgathatsa
53. Ramosweu o batla sethaba-thaba
54. Ho ntshitswe kgomo, ha di a lekana,
55. Le kgomo tseo di bile tsa qabanya:
56. Kgomo di ka qabanya bana ba kwano,
57. Kgomo di qabanye tau ya Makesi a Makgwarane,
58. Tsa mo qabanya le ngwana rangwanae.
59. Mokholokhothe wa marumo, Lekena,
60. Mora Thesele, mopaki wa ditaba
61. Mosokolli wa khodu le Moshweshwe
62. Tholo, o bue le Borane hantle,
63. O mo tsebise ditaba tsa leaho,
64. O re: "Kwano ha Mmadibe ho tswa re a tswa."
65. E ntsho, e tala poho ya Peete,
66. Mororo wa yona o kena pelong
67. Kwena, lehwere la ha bo-Tladinyane,
68. La ma-Ramotlwang, lehwere,
69. Tholo e fata seolo, e ya tjhora,
70. Ya ha Borane le yona e ya fata.
71. Na e re e ka betana le ya Thesele?
72. Ke re ya ha Borane molala o kgathetse,
73. Molala o kgathetse ke diforaga?
74. Tholo: ntwana o elwa se-tshukudu;
75. Ke lekgala, o bidietsa ntsele:
76. O re Moshweshwe a se theohe sethala, a dule
77. Ha ho hlotswe maqhawe, bo-Pepenare,
78. Batwani ba lwanang dikepeng.
79. Moshanyana wa phallela-hohle,

80. Phallela ha Mopedi, Maboletla
81. Mohla ho tjheswang ha bo-Ntsubise.
82. Sefako sa dinehella se matla;
83. Re itse ka re re a se hwella sefako,
84. Sa hoba, sa nka mebu ya masimo!
85. Bo-Kofa, bo mora Marebele,
86. Bo-kea tseba ba heso ra ba hloka.
87. Jwale dingaka ke Tholo le Ramahtolela;
88. Re se thibile, sa tlohela Moshweshwe
89. Tladi tsa benya, tsa tswalla thabeng
90. Ho ngwetsi ya batho kaofela, Lekena.
91. Ke ya neng a bewe ke khodu le Suping,
92. Ba re: "Mohoma ona e ka noto, Moshweshwe,
93. Ha o na letsatsi leha le eme"
94. Dilaodi le diphofo di boletse,
95. Di re na kwena e hlapa madiba e ya kae?
96. O na tshela ke pelo ho mo tlala,
97. Tsa re di le Motati a di tlohela,
98. Tsa mo tla pele, tsa mo tla kamorao!
99. Ya tlola le leqela kganyapahadi
100. Ya dilepe le Ditjotjela, kganyapa!
101. Beletoko la Mokhachane, Lekena
102. Le ntse le potisa Mangau thabeng
103. Mangau re bolela ba ha Borane
104. A be lebisa dihloho Bophirimela
105. Kwana tsatsi le tjhonang teng.
106. Tladi e tjhesitse mehlaba tlase,
107. Ya phophothisa dikobo, ya tjhesa;
108. E tjhesitse mohakajane le tlake

109. Hlabela ba kolo mokhosi, ba utlwe
110. Ba ha Ntshohi ka ba ha Matabone!
111. Rata lona be setse ba le utlwile,
112. Eitse ha ba hlaha, ba thootsa,
113. Ba re: "Nyafa o etse jwalo, Raletshabisa,
114. Ba tswe ba hlola ba re senuetsa peo!"

### LEROTHODI (Mangoaela 1921 : 66)

#### The war of Seqiti

1. The son of Masututsane of Mokhachane
2. The stupid person cannot be a victor because he pushes
3. He is pushing the war by the knees,
4. Lekena of Ranneko of Bakoena,
5. Hold the shield firmly of Rasenate,
6. You see your land is vanishing
7. Hit the lightning, man of Ramakhabalo
8. When you hit, make it sharper
9. Please go to the people of Majoro,
10. Even the lightning has hit the people
11. The one who takes all passed there
12. It swept the wings, and it burned
13. The lightning shone like the fires of the girls,
14. It appeared as if they have laid eggs on the mountains
15. To daughter-in-law of the king,
16. Lekena of Rasenate
17. The bulk of spears

18. Of the spears, Lekena, son of Thesele
19. The witness of the happenings, the repents of khodu
20. He repented when it was difficult
21. It is Brand who come with desire to fight
22. They come with desire to fight Ramohato
23. The hail that is strong that come after
24. The lightning struck, and the fires were seen
25. The stupid person is digging the ant-hill
26. It is sharpening the horn the bull of Peete
27. It does not have horns, it strikes with its forehead
28. How can it fight with Thesele
29. It is always pulling the bad, the neck is tired
30. The neck is tired of the loads
31. By the Ntshohi, by the Matabohe
32. Didn't you hear when you trembled
33. The land was shaky and trembling
34. Ramakholo he has already heard it
35. The noise is heard near the mountain.
36. They do things at the right time, they said
37. Raletshabisa of Kholi the son of the person
38. And they always destroy our seeds
39. They destroy our seeds in the fields
40. The stupid person the one who cry, Moshweshwe
41. The one who cry of the heart of Peete and Mokhachane
42. The servant of God
43. God has allowed him to fight
44. He says the nation is not idling
45. It is remaining with a bull that is fighting
46. When he was fighting, the nation was saved

47. He fought with a lightning stick (gun)
48. To live the Bakone, to live the Basotho,
49. To live even those of Kwelela
50. Even you of Aliwal North you are there
51. When we were to say you have arrived
52. We have seen by Ramosweu who pester us
53. Ramosweu wants huge donations
54. Cows were given but they were not enough
55. Even those cows caused conflict
56. Cows they can cause conflict to people here
57. The cows caused conflict to the lion of Makesi of Makgwarane
58. They caused conflict between him and the child of his uncle
59. Mokholokhote of the spears marumo
60. Son of Thesele the witness of the happening
61. The converter of Khodu and Brand property
62. Tholo, you must speak well with Brand
63. Inform him about our dwelling
64. You should say: Here at 'Malibe out we are going
65. It is black, it is green the bull of Peete
66. Its roaring pierce the heart
67. The crocodile, the collector of Tladinyane
68. That of Ramotloang, the collector
69. Tholo it digs the ant-hill, it becomes sharper
70. That of Brand it is also digging
71. Does it say that it can fight with Thesele
72. I say that of Brand the neck is tired
73. The neck is tired of the load
74. Tholo the fight you engage in it like the rhinoceros
75. He is the crab, he is imitating bad things



76. He says Moshweshwe should not descend the mountain, but stay
77. When heroes such as Wepener are defeated
78. The fighters who fight in the boat
79. The boy rushed everywhere
80. Rush to Mopedi, Maboleta
81. The day when they burned at the Ntsubise's
82. The snail that was unexpected was strong
83. We said we are stopping it snail
84. It slithers, and wash away, the fields
85. Kofa, the sons of Marebele
86. Our traditional doctors, we could not have
87. Now the traditional doctors are Tholo and Ramahlolela
88. We prevented it and it left Moshweshwe
89. Lightning struck,
90. To the daughter-in-law of all the people Lekena
91. He is the one who was besitted by Khodu and Suping
92. They said: the sledge is like the hammer, Moshweshwe
93. It does not have even if the sun is still
94. The fortune tellers and the dreamers said it
95. They said the crocodile it bathes in deep places where does it go
96. He crossed because of the painful heart
97. They said when they were at Motati he left them
98. Those of the first come, and those of the last come
99. It jumped with the beggar the monster,
100. That of dilepe and Ditjotjela, tornado
101. The bulldog of Mokhachane, Lekena
102. You are sending the leopards around the mountains
103. The leopard we mean those of Brand
104. He showed their heads in the East

105. There, where the sun sets
106. The lightning has struck
107. It shook out the clothing and burned
108. It has burned plant and the vu Hure
109. Scream for the kolo for help, for them to hear
110. Those of Ntshohi and those of Matabohe
111. The screams they already heard them
112. When they appeared they were quiet
113. They said: strike and do it Raletshabisa
114. Because they always destroy our seeds.

#### **Ntwa ya Seqiti (Mangoaela 1945 : 51)**

1. Mohale wa qhoba-sekapa, Matela,
2. Qhoba sekapa, makoloi a eme,
3. A sale ka tlase, ka Manyanyetsi.
4. Thaka ngwana Thesele o ituletse,
5. O ituletse, o itjella koto,
6. O qela mabele ho batho ba hae,
7. O qela mabele ho ba Makhunwane.
8. Mohlanka e molelele wa Lethole,
9. A nna a qela kgongwana ho Mmota,
10. A re Mmota a mo nehe kgongwana e le nngwe
11. A tlo ithuta ho alosa.
12. A fumana Qoqolosi e se na tsela,
13. A fiha a etsa ditsela-tsela,
14. Dikgomo le batho tsa koloka.

### The Seqiti war (Mangoaela 1945 : 51)

1. The warrior who drove the sheep, Matela
2. Drive the sheep, the ox-wagons will wait
3. They will remain below, at Manyanyetsi
4. The peer of the child of Thesele, he is seated
5. He is seated, he is eating
6. He is begging for the wheat from his people
7. He is begging for the wheat for the Makhunwane
8. The servant who is tall of Lethole
9. He went to ask for a small cow from Mmota
10. He said Mmota should give him one small cow
11. For him to learn to herd the cows
12. When he arrived, Qoqolosi had no roads
13. He arrived and made many many roads
14. The cows and people moved in rows

### LETSIE I (Mangonela 1945 : 35)

#### Ntwa tsa Bakhothu, Barolong, Matebele le Batlokwa

1. Ralerothodi, phumedi ya Matsie,
2. Phumedi, a ko phumele Barwanyana,
3. O phumele Barwa ba Tjhere ba kgutle.
4. Barwa ba matha, ba siya dikokote,
5. Dikolopata ba di siya morao
6. Ralerothodi, leshodu la Matsie,

7. Leshodu le a utswa, Ralerothodi,
8. Moroke o re a tlile a mo kona,
9. A mo kona, a mo re qokocho batho!
10. Batho ba tlile ba Mmanthatisi,
11. Ba re tima a heso maishwana,
12. Maqheku a ba hlobolela dikobo,
13. Kgomo tsa kgutla, batho ra phela!
14. Timo-mollo wa ba ha Mokhachane
15. A nna timela Dikonyela mollo,
16. Ebile le ho o besa ha ba sa o besa,
17. Ba tsamaya ba hotsa ba ya Makgoweng.
18. Qeche Mokgothu wa botjha o tshepetse,
19. Ha o phetse ho rona Dijabatho
20. Mo-ja-kgomo wa Monyalotsa, leqeba,
21. Letsi a sa je kgomo tsa Basotho,
22. Kgomo a e-ja tsa Matebele, Letsie:
23. O jele tsa Tjhopo le tsa Monyalotsa,
24. Tsa Mashapha di jelwe di na le thoto.
25. Kgomo tsa mabele a kwano tsa thoba,
26. Tsa thoba, tsa boela ha Mohlapiso
27. Fetane ya ma-feta-merabe,
28. Mafa, nka o feta le rangwanao:
29. Le rangwanao, le rangwana bo-ntatao:
30. Le eka-eke melamu ya metona
31. E tswa rengwa Masite, diphorohlong!
32. Mokgodutswane, mokgatitswe, Letsie,
33. Wa nyeka, wa phephetsa metse Hlatsing,
34. Ya re Letlala wa tshaba ho mo nyeka,
35. O tshaba ha e le leqheku, Mosiya,

36. O tshaba ka hae dipohomela,
37. Llo o tshaba sa motsheo wa ntlo,
38. O tshaba sa Mora Tlhabedi, Letuka.
39. Ha e sise, ha e na mafi Kotswana,
40. E tswe e le ya ma-hlabana-dintwa;
41. Ha e tswete Mmasenate lebese.
42. Tibane ya tiba, mohatsa Mokhadi,
43. Tiba fatshe, ba robetse baloi,
44. Ho robetse Maqatela le Mmota.
45. Mmamoera o tlola phepa, Lekesi,
46. Ngwale ya ha Kgodu ke kene kgorong!
47. Se-ja-se-lla sa ba ha Mokhachane,
48. Se-ja-se-lla se hlokile mofaho,
49. Ba re mofaho o lekane bahale!



UNIVERSITY  
OF  
JOHANNESBURG

### LETSIE I (Mangoaela 1945: 35)

#### Wars of Bakhothu, Barolong, Matebele and Batlokwa

1. Ralerotholi, the attacker of Matsie.
2. The attacker, attack the bushmen.
3. Attack the bushmen of Tjhere who should then return.
4. The bushmen run, they left tortoises rolling
5. Tortoises, they left behind
6. Ralerotholi, the thief of Matsie
7. The thief is stealing, Ralerotholi
8. Mrooke when he come, he gave him nothing
9. He gave him nothing, he refuse to give

10. People come of Mmanthatisi,
11. They said they are refusing to give to give even little
12. The elderly threw away their blankets,
13. Cows were returned, people we survived
14. Extinguish the fire of the Mokhachane'
15. He continued to extinguish Dikonyela's fire
16. Even to make fire, they don't make it
17. They are walking aimlessly to whites
18. Qeche the bushmen of the youth , is trusted
19. When it has survived from us the man eaters
20. The cow-eater of Monyaletsa, one who invents
21. Letsie, he did not eat the cows of Basotho
22. Cows he ate of the Matebele Letsie
23. He ate those of Tjhopo and those of Monyalotsa
24. Those of Mashapa were eaten when
25. The cows who grazed the wheat here slipped away
26. They slipped away they returned to Mohlapiso
27. The passer of the-passers-nation
28. Mafa, take you surpass your uncle
29. Your uncle, and your fathers brother
30. You hire sticks which are large
31. Which were chopped at Masite, the falls
32. The lizard, the destroyer, Letsi
33. You licked, and provoked the household Hlatsing
34. When Letlala feared to lick him
35. He is afraid because he is the elderly Mosiya
36. You are afraid of lamentations
37. The cry, he is afraid of the one at the inner place inside the hut.
38. He is afraid of that of the son of Tlhabedi, Lefuka

39. It does not have much milk, it does not have milk Kotswana
40. Because it is captured from wars
41. It does not produce Mmasenate milk.
42. Tibane, he struck the wife of Mokgadi
43. Strike the ground, they are asleep the witches
44. The sleeping one's are Maqatela and 'Mota
45. 'Mmamoera smears white clay, Lekesi
46. The girl undergoing initiation Khodu, I should enter through the entrance
47. The-eat-whilest crying of Mokhachane
48. The-eat-whilest crying did not have provisioning
49. They said the provision is only for the heroes

### MOSHWESHWE (Mangoaela 1945 : 5)

#### Mmopi wa setjhaba sa Basotho

1. Ngwana MmaMokhachane, Thesele,
2. Thesele, pharu e telele-telele,
3. Kgomo di kena ka yena, di sa ile;
4. Le batho ba kene ka yona, ba sa ile
5. Hlabisi ya Bakwena
6. Ako hlabise nkgonwao,
7. Ako hlabise Mmasetenane a ka rwale,
8. A re ke mehlehlo ya dikgomo le ya batho
9. Nketu ya mara, thaka Shakhane le Ramakwane
10. (Makwanyane).
11. - Ma-besa-lerole, la tswa ka mpa ya mohlaba wa Ratswanyane,
12. Ngwana morena wa Qhwaj a le bona,
13. La bonwa ke Ratjotjose wa Mokhethi;

14. Leru, mmamoqolotsa wa dithebe,
15. Nketu ha le siyo mareng wa batho,
16. Beng ba mara ba ntse ba lla, ba re:
17. Nketu le Ramakwane, le kae?
18. Mara a batho a kgutlile tseleng,
19. A batla Nketu le Ramakwane.
20. Moshwashaile, kgwabana la Maphule,
21. Moshwashaile, khoabana, khoabana Maphule,
22. Kgomo ya motho wa Maphule ya kwana.
23. Ha eso ho hole, e sa otile,
24. E sa lemile le boya, kgomohadi
25. Kgomohadi ya bo-Rapodile.
26. Ya bo-Setenane, ya bo-Setenane.
27. Lerumo la ngwana Kgwana, Thamae,
28. Lerumo la senya,
29. Rumo-lehare le sa tswa Mahiseng,
30. Le sa tswa ha Kgwabane le Makata
31. Rumo la senya diteng tsa motho,
32. La senya tsa ngwana Mphapang.
33. Kgomo e tshwana ya matswai, ya matswai, Tswanyane,
34. Tswanyane, tsoo o tsamaya, ke a tla,
35. Ke a tla, ke o fihlele tseleng, ka mona ha Phokotsa.
36. Thesele ya Matlana a Mokhachane,
37. Mohlakolane ke wa lehofe la dithebe,
38. Le thebe ha di a tswa matlong,
39. Lekgetha wa ka ha Kadi, Lebeola
40. Ya beotseng Ramonaheng ditedu,
41. Le ho hloma ha di eso hlome,
42. Di a sala di hloma maisao





43. Tshehlana mara, thaka Shakhane
44. Le Makwanyane ma-besa-lerole,
45. Lerole la tswa ka mpa ya mohlaba,
46. Ha Ratswanyana,
47. La bonwa ke Ratjotjose a Mokhethi.
48. Leru Mmamoqolotsa dithebe,
49. Dibehetsa Nanne le Mosala
50. Sa duma, sa ketella Qhwaebane,
51. A sa le tlung ha mosadi wa hae,
52. Ha Mmadihlahleng, ha rakgadi ya motho
53. Se-ja-bohweng a hlobotse, Lepoqo,
54. Bohweng, ha bo Lesawana.
55. Ramohato a ka re tswe bohlasa,
56. Hlaha e leba ntlo ya bo-Mohato
57. Nkemolohe, Mokhitli wa Ditswane, UNIVERSITY  
OF  
JOHANNESBURG
58. Ke tswe ke le wa letladi, Ramolapa,
59. Ke emere, ke ya kena tlung ka Tlhakubele.
60. Thebe e lebenyane ya Ramasopha,
61. E kgatsi ya mollo,
62. Ya hore thebe e itlhabele mokhosi,
63. E hlabele Tjhopo leqele a utlwe.
64. A utlwe ha mokgwenyana a patetswe.
65. Mokgwenyana Tjhopo leqele a utlwe,
66. A jewa ke Tau-tshehla ya Matlama.
67. E be e tswa maunyeding, thokwana,
68. E na le madinyane a le mararo.
69. Mohatsa Mokadi le Rantheosi,
70. Ha e sa le tau, mohatsa basadi,
71. Ke letlonkana, ke lefiritshwane la ba ha Ramatlole.

72. Le jang kgomo matswele di matha;
73. Batho ke setse ka ba hwalea feela
74. Mohla ntwala ya ha kobo o na re:
75. "Le na be le re ha Kgodu ha ho mothol!
76. Rumo la motho wa Kgodu le a hlaba,
77. La hlaba motho leoto, a sitwa ho emal!
78. A tshwarella ka sefate Matlama,
79. Kgatala, thula, Kadi Bewane,
80. Thula, makwala a tshaba,
81. Ba bona ha ho aparela lefifi.
82. Ha ena meno, tau ya Matlama,
83. Batho e setse e ba hwalea feela
84. Tjhopo e jewa ke Phiri ya Matlama,
85. E na le madinyane a le mararo,
86. Lefiritshwane la ba Ramatlolo.
87. O re ka thiba ka leoka monyako,
88. A sireletsa ka thari ya ngwana!
89. Mohatsa Mokadi nkwe ya leqheku
90. Mohatsa Mokadi le Rantheosi:
91. Thebe lebenyane ya Rantheosi;
92. Thebe lebenyane ya Ramasopha,
93. Ya kgatsi ya mollo,
94. Nnorobaki a koba lesela,
95. Mo-ngaparela-phatswa
96. Kgwadi e kile ya rara ditlhakore
97. E setse ka dikileng, letateng
98. Ya Kobo e setse difaleng,
99. Kgwadi, le hoja o tlile ka monate,
100. Empa o tlile ka bohloko,

101. O tšile ka pohomela dillo,
102. O tšile basadi ba itshwara dihloho
103. Ba ntse ba ikakatlēla melala
104. Le e thibeleng e se kene ho tsa me,
105. Le ho tswala, e tswalle mohlabeng,
106. E tswalle Qwading le Koro-Koro.
107. Ho tsena tsa heso e tšisa tšokotsi,
108. E tšile ka kodi, paka-mahlomola
109. Na, thesele, e mong o mo siya kae?

### MOSHWESHWE (Mangoaela 1945 : 5)

#### The founder of the basotho nation

1. The child of 'MmaMokhaechane, Thesele,
2. Thesele, the one who jumps furthest
3. The cows are brought by him, when others are gone
4. And people enter by you when they are gone
5. The slaughter of Bakwena
6. Please slaughter for your grandmother
7. Please slaughter for Mmasetenane so that she also carries
8. She said it is the fats of cows and people
9. Nketu the peer of Shakhane and Ramakoane
10. Makwanyane
11. The fire maker of dust, it comes out through the stomach of Ratshwanyane
12. The child of the king of Qhwai was bewildered.
13. It was seen by Ratjotjose of Makhethi
14. The lightning, the cleaner of the shields

15. Nketu when he is not there amongst warriors
16. The owners of the warriors are crying, and they say
17. Nketu and Ramakwane, where are you?
18. The warriors of the people returned on their way
19. They want Nketu and Ramakwane
20. Moshwashwaile the pride of Maphule
21. Moshwashwaile, the pride of the pride of Maphule
22. The cow of the person Maphule of faraway
23. At my place is far, it is lean
24. It has grown to the east the big cow
25. The big cow of the Setanane
26. That of Setenane and of Rapodile
27. The spear of the child of Kgwana, Thamae
28. The spear caused damage
29. The spear-razor which comes from Mahiseng
30. It comes from Kgwabane and Makata
31. The spear destroyed the insides of the people
32. It destroyed those of the child of Mphapang
33. The black cow, of the salt, salt, Tswanyane
34. Tswanyane please go I am coming
35. I am coming, I should meet you on the way, here at Phokotsa
36. Thesele of Matlama of Mokhachane
37. The destroyer is the one of the shields
38. Even the shields were not taken out of huts
39. You choose that of the Kali, the shaver
40. He shaved Ramonaheng's beard,
41. Even before they were grown
42. They will start growing the following year
43. Tshehlana , the peer of Shakhane

44. And Makwanyane, the fire-maker of the dust
45. The dust come out of the stomach at the latrine
46. At Ratswanyana
47. It was seen by Ratjtose of Mokhethi.
48. The lightning the cleaner of the shields
49. The keeper of Nhane and Mosala
50. It struck it covered Qhwabane
51. When he was still inside the house at his wife's
52. A 'Mmadihlabaneng, at the person's aunt
53. The one who goes to the in-laws not properly dressed Lepoqo
54. At the In-laws of Lesawana
55. Ramohato must not disgrace us
56. The burning grass in the veld is directed to the house of Mohato.
57. Relieve me, Mokhitli of Ditswane
58. Because of I am the lightning of Ramalapa
59. I am pregnant I am going to deliver in March
60. The shield should face that of Ramasopha
61. The shiner of the fire
62. It said that the shield should scream for help
63. It should scream for Tjhopo the left-hand, for him to hear.
64. For him to hear when the son-in-law is attacked
65. The son-in-law of Tjhopo being devoured by the wolf
66. Being devoured by the lion of Matlama
67. It then comes out of the joints, at the sides
68. It has three siblings
69. The wife of Mokali and Ranthesi
70. He is no longer the lion the wife of women
71. The praise name of the spotted hyena of Ramatlolle
72. Which eats the cows teats when in the run

73. People are left lying in numbers
74. The day of the war of Kobo he said:
75. You said at Khodu there are no people
76. The spear of the person of Khodu stabs,
77. It stabbed the person's foot he could not stand
78. They hung on the tree the Matlama
79. The ram, butt, Kali of Bewane,
80. But, the cowards they are afraid
81. They saw when it become dark
82. It does not have teeth, the lion of Matlama
83. People are just lying in numbers
84. Tjhopo was devoured by the wolf of Matlama
85. When it had three siblings
86. The hyena of the Ramathole
87. Even if you shut with the thorn the door
88. You protected with cradle-skin the child
89. The wife of Mokadi, the tiger which is old
90. The wife of Mokadi and Rantheosi
91. Shield that shines of Rantheosi
92. Shield that shines of Ramasopha
93. That of the flame of fire
94. The waistcoat he folded the cloth
95. The fighter of the grey cloth
96. Khoadi it had entangled the sides
97. Of the blanket it is left hanging
98. It has remained in the gizzard, in the blanket
99. Khoadi, although you have come
100. But you have come with pain
101. You come with lamentations.

102. You o come and women held their heads
103. They are holding their necks
104. You must prevent it from entering mine
105. Even to give birth, it must give birth at latrine.
106. It must give birth at Qoaling and Koro-Koro
107. To these of ours it brings sorrow
108. It comes with pain and sorrow
109. Oh, Thesele, where do you live the other.



UNIVERSITY  
OF  
JOHANNESBURG

## BIBLIOGRAPHY

- Abrams, M.H.      1981.      A Glossary of Literary Terms.  
New York: Holt, Rinehart and Winston.
- Ambrose, D.      1993.      Maseru: An Illustrated History.  
Lesotho: Morija Printing Works.
- Ashcroft, B.      1989.      The Empire Writes Back:  
Theory and Practice in Post colonial literatures.  
New York: Routledge
- Bergh, J.S. &      1984.      Tribes and Kingdoms.  
Bergh, A.P.      Cape Town: Don Nelson.
- Brik, O.M.      1971.      "Contributions to the Study of Verse  
Language" in Matejka, L + Pamaska, K (eds)  
1971. Readings in Russian poetics: formalist  
and structuralist views.  
Cambridge: MIT Press.
- Casalis, E.A.      1861.      The Basutos twenty-three years in South  
Africa.  
London: Nisbet.
- Cassidy, R.M.      1978.      Britian and Basutoland, A study of Men and  
Policies from the Gun War to the Anglo-Boer  
War.
- Chambers Ltd.      1977.      Edingburg: Great Britian.  
Twentieth Century  
Dictionary
- Cuddon, J.A.      1977.      A Dictionary of Literary Terms.  
London: Deutsch.



- Eikhenbaum, B. 1965. The theory of The "formal method"  
Russia: Russian Review.
- Erllich, V. 1969. Russian Formalism: History-doctrine.  
Cravenhage: Mouton
- Esterhuysen, P. 1984. Lesotho, Die Bergkoninkryk.  
Durbanville: Kinder pers.
- Gill, S.J. 1993. A Short History of Lesotho  
Morija Museum & Archives  
Lesotho: Morija.
- Gray, B. 1953. Basuto Soldiers in Hitler's War.  
Maseru: Basutoland Government
- Guma, S.M. 1967. The Form, Content and Technique of  
Traditional Literature in Southern Sotho.  
Pretoria: van Schaick.
- Haliburton, G.M. 1977. Historical Dictionary of Lesotho:  
African Historical Dictionaries,  
No. 10.  
Metuchen: Scare Crow Press.
- Harrow, K.W. 1996. New approaches to Islam in African Literature.  
Heinemann: Portsmouth.
- Hawthorne, J. 1994. A Concise Glossary of Contemporary  
Literature Theory.  
London: E. Arnold.
- Hodza, A.C. & Fortune, G. 1979. Shona Praise Poetry.  
Oxford: Claredon.
- Jakobson, R. 1968. 'Poetry of grammar and grammar of poetry'.  
Paris: The Hague.

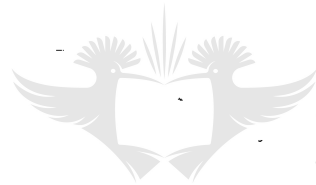
- Jameson, F. 1972. *The Prison-House of Language: A Critical Account of Structuralism and Russian Formalism.* Princeton: Princeton U.P.
- Jefferson, A. & Robey, D. 1986. *Modern Literary Theory: A Comparative Introduction.* London: Batsford.
- Kgobe, D.M. 1994. *Content, Form and Technique of Traditional and Modern Praise Poetry in Northern Sotho.* Unpublished D. Litt.et Phil. Pretoria: Unisa.
- Kunene, D.P. 1971. *Heroic poetry of the Basotho.* Oxford: Claredon Press.
- Lenake, J.M. 1984. *The Poetry of K.E. Ntsane.* Pretoria: Van Schaik.
- Lestrade, G.P. 1946. "Traditional literature," in Schapera, I. (ed.), *The Bantu speaking tribes of South Africa.* Capetown.
1949. *Some Venda Folk-Tales.* Alice: Lovedale Press.
- Lindfors, B. 1976. *Neo-African Literature and Culture: Essays in memory of Janheinz Jahn.* Wiesbaden: Heymann.
- Magill, F.N. 1987. *Critical Survey of Literary Theory.* Pasadena: Salem Press.
- Makaryk, I.P. 1993. *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Term.* Toronto: University of Toronto Press

- Malungana, S.J. 1994. Vuphato: Praise Poetry in Xitsonga. Unpublished D. Litt et Phil. Johannesburg: RAU.
- Mangoaela, Z.D. 1945. Lithoko Tsa Marena A Basotho. Morija: Morija Sesuto Book Depot.
- Marco, T. 1994. Visitors' Guide to Lesotho: How to Get There, What to See, Where To Stay. Johannesburg: Southern Book Publishers.
- Mashabela, P.H. 1979. Theme and Expression in Matsepe's Poetry Unpublished M.A. Thesis. University of the North.
- Medvedev, P.N. 1993. Formalnyi Metod V Literaturovedinii. Maskva: Labirint.
- Moloi, A.J. 1968. A Comparative Study of the Poetry of Ntsane and Khaketla. Unpublished M.A. Dissertation. Pretoria: Unisa.
- Mukařovský, J. 1976. On Poetic language. Prague: Lisse.
- Nyiro, L. 1979. Literature and its Interpretation, New York: Mouton.
- O'Toole, L.M. & Shukman, A. 1977. Formalist Theory. Holdon: Oxford.
- Paroz, R.A. 1961. Southern Sotho - English Dictionary Morija: Morija Sesuto Book Depot.

- Pretorius, W.J. 1989. Aspects of Northern Sotho Poetry. Pretoria: Via Afrika.
- Pretorius, W.J. 1998. RAU, Unpublished classnotes.
- Rimmon-Kenan, S. 1983. Narrative Fiction: Contemporary Poetics. London: Methuen
- Selden, R. & Widdowson, P. 1993. A reader's guide to contemporary literary theory. Kentucky: Lexington University Press.
- Senanu, K.E. 1988. A Selection of African Poetry. Harlow: Longman.
- Shklovsky, V. 1965. A Formalist - Sociological Study. Lincoln: University Of Nebraska.
- Streidter, J. 1989. Literary Structure, Evolution and Value: Russian Formalism and Czech Structuralism reconsidered. Harvard University Press.
- Swanepoel, C.F. 1983. African Literature: Approaches and Applications. Pretoria: Haum.
- Thompson, E.M. 1971. Russian Formalism and Anglo-American New Criticism: A Comparative. Mouton: The Hague.
- Tynjanov, J. 1967. Die literarischen Kunstmittel und die Evolution in der Literatur: Frankfurt.

Van Loggerenberg, N.A. 1995.

Colossal Displacements of Traditions: The Contribution of Russian Formalism to Modern Literary Theory: A Formalist Reading Of "This Break I Break". Unpublished .B.A. Hons. Article. Johannesburg: RAU.



UNIVERSITY  
OF  
JOHANNESBURG

